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Moving Picture WORLD

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The Love Event of the Season!

POLA NEGRI

in a flaming romance written especially for her by

JOSEPH HERGESHEIMER

Screen play by Willis Goldbeck
Directed by Paul Bern

PRESENTED BY
ADOLPH ZUKOR
JESSE L. LASKY

"Flower of Night"

a GREATER FORTY *Paramount Picture*

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1906, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. $3 a year.

THROW AWAY THE DICTIONARY, BOYS!

Blooie goes the dictionary.

Fewer words and more facts is what exhibitors want anyhow.

Metro-Goldwyn-Mayer salesmen are saving their tonsils.

The pictures do the talking.

We release a new argument every week.

And that's been going on since we gave you Lon Chaney in "The Unholy Three" back in August.

And followed it with the most marvelous line-up of self-selling product ever put on spools.

Norma Shearer in "A Slave of Fashion," "Pretty Ladies," "Sun-Up," "The Mystic" speak for themselves.

From coast to coast you hear "Never The Twain Shall Meet."

"Exchange of Wives," "The Tower of Lies," Ramon Novarro in "The Midshipman," Buster Keaton in "Go West."

They talk in figures.

And now get ready for "The Merry Widow."

It has been talking for itself for three months on Broadway at $2 a talk.

No wonder there are a lot more Metro-Goldwyn-Mayer exhibitors today than ever before in history.

And more signing for The Quality Fifty-Two every day.

If you're wondering how long this record-breaking pace can keep up.

Listen.

In the coming weeks we're going to release a line-up of babies that have even our past performance stopped.

The pictures talk for us.

That's why Metro-Goldwyn-Mayer is

THE TALK OF THE INDUSTRY

~bound to go big!

because

WILLIAM FOX PRESENTS
THE MOVING PICTURE
VERSION OF ~

The FOOL

CHANNING POLLOCK'S

MIGHTY DRAMA OF THE SINS OF SOCIETY
WITH EDMUND LOWE AND ALL STAR CAST
STAGED BY HARRY MILLARDE
WHO DIRECTED "OVER THE HILL"

2 years stage triumph in New York
Record runs in all big cities
4,000,000 paid admissions $1 to $3
12 companies on tour in America
500,000 copies of the novel sold

WAGES FOR WIVES

with Jacqueline Logan
Creighton Hale - Zasu Pitts
Earle Foxe - Margaret Livingston

JOHN GOLDEN UNIT

Fox Film Corporation

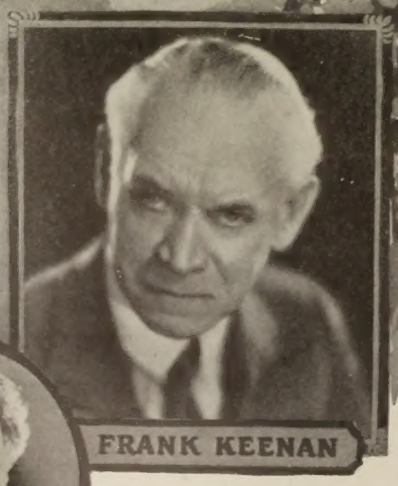
The Publicity Campaign

WILLIAM FOX

EAST

For sixty odd years the greatest of all love stories

ALMA RUBENS



THE FIRST YEAR

with Matt Moore
Frank Borzage *Production*

John Golden's Great Comedy Hit of Married Life

Fox Film Corporation

Started 64 Years ago

Presents

LYNNE

Never such an East Lynne as this — Cast and production make it supreme!

From the novel and play by Mrs. HENRY WOOD

Scenario by LENORE J. COFFEE

EMMETT FLYNN *Production*

WAGES FOR WIVES

with Jacqueline Logan
Creighton Hale - Zasu Pitts
Earle Foxe - Margaret Livingston

JOHN GOLDEN UNIT

Fox Film Corporation

"AN O.K. FEATURE

METROPOLITAN PICTURES CORP. *presents*

"Without

With
VERA REYNOLDS
Dorothy Phillips, Robert Ames *and*
Rockliffe Fellowes

Adapted by Monte Katterjohn from the novel by John Goodwin

A
GEORGE MELFORD
production

BET" says VARIETY

Mercy"

GOOD, honest Melodrama is the *BEST BOX OFFICE BET!* An exciting story — thrills — heart-throbs — and a happy ending—never fail to "get over" with an audience. "WITHOUT MERCY" has all these sure-fire ingredients—and then some! There are plots and intrigues, gripping, dramatic moments, a real romance—all culminating in a startling climax that will pull an audience right out of their seats.

"BOUND TO APPEAL" SAY REVIEWERS

Variety says: "Its well ordered production, competent direction and acting make it an okeh feature bet."

Film Daily says: "Dramatic offering that builds to good climax and includes varied forms of suspense. Very well acted and nicely directed."

Motion Pictures Today says: "It is bound to appeal to the critical audiences who weary of constant facsimiles and desire newness and freshness in a plot. * * * And it will also hold its appeal for the masses, in that it abounds with action and intrigue."

RELEASED BY

PRODUCERS DISTRIBUTING CORPORATION

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Member of Motion Picture Producers and Distributors of America, Inc. Will H. Hays, President

THE KING OF THRILL-BLA

The Idol of American Youth From

Presented By

Hunt Stromberg

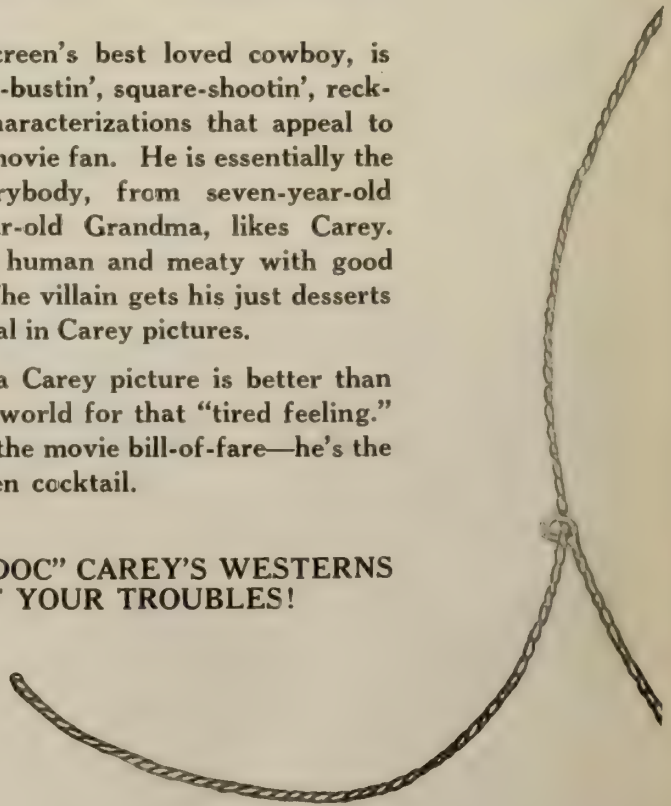
THE real "American spirit" is the "spirit of the West." It is the spirit of "Young America"—virile, vibrant, adventurous and devil-may-care.

That's the spirit Harry Carey typifies on the screen—and that's why he's the idol of American youth—from eight to eighty.

Harry Carey, the screen's best loved cowboy, is famous for his broncho-bustin', square-shootin', reckless he-man type of characterizations that appeal to every healthy-minded movie fan. He is essentially the family favorite. Everybody, from seven-year-old Buddy to seventy-year-old Grandma, likes Carey. His pictures are clean, human and meaty with good old-fashioned thrills. The villain gets his just desserts and the hero wins the gal in Carey pictures.

An hour looking at a Carey picture is better than all the medicine in the world for that "tired feeling." Carey is the paprika in the movie bill-of-fare—he's the real "kick" in the screen cocktail.

TAKE A DOSE OF "DOC" CAREY'S WESTERNS AND FORGET YOUR TROUBLES!



WESTERN ZERS

"Interpreter of the Eternal West"

8 to 80

HARRY CAREY

"THE NIGHT HAWK"
"THE LIGHTNING RIDER"
"TIGER THOMPSON"
"ROARING RAILS"
"THE FLAMING FORTIES"
"SOFT SHOES"
"BEYOND THE BORDER"
"SILENT SANDERSON"
"THE TEXAS TRAIL"
"THE BAD LANDS"
"THE PRAIRIE PIRATE"
"THE MAN FROM RED GULCH"

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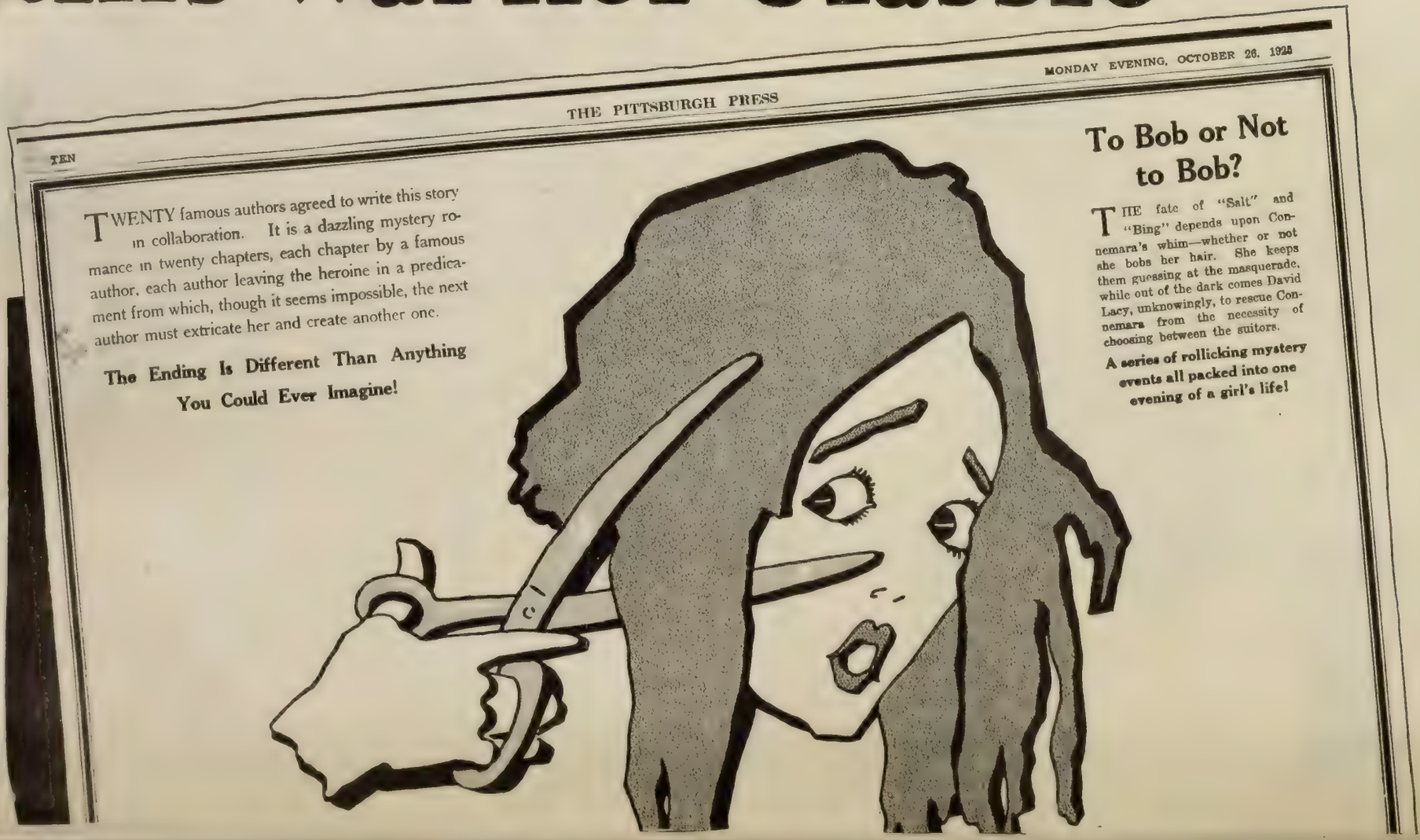
Member Motion Picture Producers and Distributors of America, Inc., Will H. Hays, President

Just one of the 450 daily newspapers boosting this Warner Classic



TEN THE PITTSBURGH PRESS MONDAY EVENING, OCTOBER 26, 1925

TWENTY famous authors agreed to write this story in collaboration. It is a dazzling mystery romance in twenty chapters, each chapter by a famous author, each author leaving the heroine in a predicament from which, though it seems impossible, the next author must extricate her and create another one.

The Ending Is Different Than Anything You Could Ever Imagine!

To Bob or Not to Bob?

THE fate of "Salt" and "Bing" depends upon Connemara's whim—whether or not she bobs her hair. She keeps them guessing at the masquerade, while out of the dark comes David Lacy, unknowingly, to rescue Connemara from the necessity of choosing between the suitors.

A series of rollicking mystery events all packed into one evening of a girl's life!

Bobbed Hair

—by twenty famous authors
starts in

THE PITTSBURGH PRESS

THURSDAY, OCTOBER 29

—a new kind of a story with a new kind of an ending. If you miss one instalment you won't sleep well that night!

"BOBBED HAIR" with Marie Prevost ~ ~
Opens October 31st at Warners Theatre
New York City

WARNER BROS.
Classics of the Screen

Follow the Straight-Line Approach to—

THEATRE ADVERTISING
PERFECT PROJECTION

THEATRE ADVERTISING CONDENSED

Let Epes W. Sargent, who during the past fourteen years has examined and edited more theatre advertising than any other man in the business, give you in condensed form the benefits of his rich experience in this highly specialized form of advertising.

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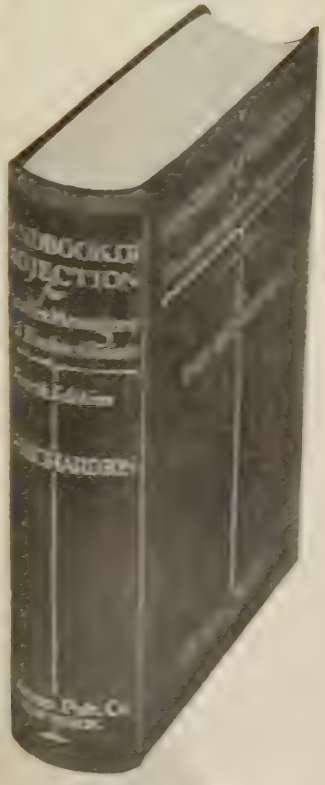

With the Aid of This Book You Can Give Your Patrons the Best Projection in Town.

Price, $2.00 Postpaid

Price, $6.00 Postpaid

OUTSTANDING FACTS

1. It is a 974 page book.
2. It has 875 illustrations.
3. It gives full instructions on care and operation of Power, Simplex, Proctor, Motiograph and Baird projectors.
4. It contains a full account of Mazda Lamp projection.
5. It describes the G. E. Sunlight and Simplex high intensity arc lamps.
6. It treats fully on generators, installation grounds lenses, light action, mercury arc rectifiers, motor generators, picture distortion, practical projection optics, the projection room, the screen, speed indicators, transformers etc.
7. It asks and answers 842 appropriate questions.
8. It has a complete, fast working index.
9. It is up-to-date and authentic.
10. It is written by an author who knows what he's writing about, who writes in plain understandable English, and who is *the only projection author who has already written and completely sold out three large previous editions of a book on projection.*

At Your Dealer or Direct from

CHALMERS PUBLISHING COMPANY

516 Fifth Avenue, New York City

Enclosed find $ ..... for which please send me .....
Name .....
Address .....

Exhibitors are telling the world about —

Metro-Goldwyn-M

Metro Goldwyn Mayer

Tonight previewed Mae Murray in Merry Widow to largest audience the house has ever had Stop Three hundred and ninety five people standing Stop Absolutely your greatest picture this year Stop Congratulations on such a masterpiece Stop Audience unable to praise it enough

De Luxe Theatre
West Coast Langley Circuit

Metro Goldwyn Mayer

Lon Chaney in Unholy Three opened at Strand Theatre tonight breaking every record this theatre ever had Stop Never to my knowledge have I seen theatre goers so deliberate in gaining admission to see this masterpiece Stop Extra police protection was necessary in order to handle the huge crowds to avoid property damage Stop The success of this picture is assured and I am looking forward to a record breaking week at the Strand Theatre Hartford

Henry Needles
Strand Theatre, Hartford, Conn.

Metro Goldwyn Mayer

Heres one you can brag about Ramon Novarro in The Midshipman Stop It pleased one hundred percent and the good word was broadcasted for business was big in spite of strong opposition including Harold Lloyd in The Freshman The Fool and Abies Irish Rose Stop The Midshipman is a wonderful picture with a story that is different flavored with the best comedy I have seen in many moons and I wish to compliment you on this splendid production Stop Kindest regards

Carl A Porter, Mgr.
Victory Theatre, Salt Lake City, Utah

Metro Goldwyn Mayer

Never The Twain Shall Meet closed weeks engagement here Stop At end of third day was tempted to wire you report of business Stop In order to be conservative waited until end of engagement Stop Final figures show third best week in history of theatre only surpassed when had added attractions in Gilda Gray and Siamese Twins Stop St Louis newspaper critics notably severe praised story cast and direction Stop Picture easily exploited Stop Congratulations on such splendid production Regards

Harry Greenman, *State Theatre, St. Louis*

Metro Goldwyn Mayer

Never The Twain Shall Meet closing week at State Theatre Los Angeles today and breaking all previous existing house records at this theatre by over five thousand dollars Stop Theatre absolutely taxed to complete capacity at all performances forced to run an extra de luxe performance every day Stop Our patrons highly enthusiastic over picture Stop Heartiest congratulations

A.B.Bowles, *General Manager*
West Coast Theatres, Inc.

Metro Goldwyn Mayer

The Unholy Three played to biggest business of any Metro Goldwyn Mayer picture at State Stop I have seen several of the new pictures and feel that we are in for a series of record breakers Regards

Sol Lesser

ayer's Live Wires

Metro Goldwyn Mayer

The Trackless Train arrived in Benton Harbor Mich today while I was in the city Stop This train sure created a sensation and is without a doubt one of the most creative and constructive novelties I have ever seen Stop I want to congratulate your company for such a marvelous clean way of advertising

Kenneth Fitzpatrick
Fitzpatrick and Mc Elroy

Metro Goldwyn Mayer

It looks as if Never The Twain Shall Meet playing at Warfield will break house records for the week We have already broken the Sunday record and Monday record Stop The people are well pleased with the picture and if the theatre had more capacity we could do more business Congratulations

Sol Lesser
West Coast Theatres, Calif.

Metro Goldwyn Mayer

Played Pretty Ladies full week against Don Q eighty six percent increase over corresponding week last year Stop You can tell the exhibitors they have never seen colored photography until they see Pretty Ladies Stop Opened Monday with Unholy Three to capacity business Stop Patrons proclaim it Chaneys greatest and the best picture of the season Regards

J E Tompkins, *America Theatre*
Colorado Springs, Colo.

Metro Goldwyn Mayer

Permit me to congratulate your office and the Metro Goldwyn Mayer Co on The Unholy Three which is by far the greatest picture to my mind that Lon Chaney has ever made Stop Durham audiences have never received a picture as enthusiastically as The Unholy Three was received today on its opening

Don Nichols, Mgr.
Durham Amusement Co.,
Durham, N. C.

Metro Goldwyn Mayer

Showed Lon Chaney in Tower Of Lies last night with three hundred people standing Stop Marvelous picture in same class with Merry Widow Stop You are certainly leading production field

Jed Buell
Mgr. De Luxe Theatre,
West Coast Langley Circuit

Metro Goldwyn Mayer

Never The Twain Shall Meet broke all records Kunsky's Madison Theatre last week Stop Opened second week bigger than first looking for a third

H.S. Ansley
Detroit, Mich.

Join the Live Wires

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	
Night Message	Blue
Night Letter	Nite
	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT

GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Form 1204

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	
Night Message	Blue
Night Letter	Nite
	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT

MISTER JOHN P SHOWMAN
THEATRES, EVERYWHERE

GLAD YOU ARE CLEANING UP WITH QUALITY FIFTY TWO
RELEASED SO FAR STOP YOU AINT SEEN NOTHING YET
EXCLAMATION POINT

METRO-GOLDWYN-MAYER

The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

Gentlemen of the Sales Jury—

TWO significant messages from two ends of the earth had a common termination on our desk last week within the space of two minutes. One was a news despatch from a geological expedition, sandbound at Insalah, a French garrison remote in the Sahara desert. The other was a letter from A. H. Higley, an exhibitor in Rushmore, a Minnesota town of four hundred.

Now, what has Insalah, Africa, to do with Rushmore, Minn.? And what have they teamed up, to offer to the picture business?

The cable despatch from Insalah described the unearthing by a Franco-American expedition of stone love letters in a desolate part of the Sahara where the prehistoric Sheiks did their stuff. In this particular region around the year 1, the slogan evidently was "Say It in Stone." The rock rhymes, dashed off by ardent swains ages ago, and immensely valuable in their contribution to the history of man, had a peculiar significance to us in the light of the Minnesota letter which we opened directly after reading them.

One of the African inscriptions, translated, read: "I Beltaim proclaim love for Lili."

Another read: "I surely have said all I can to you."

So much for Insalah. Enters now Rushmore, Minn., contributing another human document, not hoary with age, and not dripping honeyed words. AND not carved in stone, but scrawled with a pencil.

This is what A. H. Higley, owner of the 260-seat Rushmore Theatre, wrote: "I have closed my theatre for the present, due to lack of patronage, and hardly think I will open again. If the small town theatres want to live, there will have to be something done on the part of the exchanges to give us a better rate, because the large towns are getting even a cheaper rate in many instances than we small fry. I CAN PROVE THIS."

The Minnesota Melody is not the Song of Love broadcast from Insalah. It is not "I, Higley, Proclaim love for Exchange."

The complaint against high rentals, is, according to many, the exhibitor's Song of Songs. We are told on the one hand that the exhibitor can play that song in any key. And on the other hand we are told that sales forces protesting against this exhibitor resistance to increased rentals will go to a theatre owner who has been "educated" to "reasonable" prices and get his business by cutting those prices in half.

This has been a good picture year. The lyric of Mr. Higley's song should have been: "Business is fine. Never better. October, 1925, will see the Rushmore Theatre doing the biggest month's business of its entire career."

Who is to blame that Mr. Higley's song is written in the off-prosperity key? Is Mr. Higley himself? Or the Minneapolis exchanges which service his theatre? Did Mr. Higley fail to buy properly or exploit properly? Or did the exchanges figure that the entire 400 souls of Rushmore were the 400 of New York?

Yes, Mr. Higley had the outlying country to draw from. Yes, the general store in Rushmore is probably still doing business. But the general store has many commodities to sell. When the demand for gum boots drops off, kerosene, plug tobacco, tar rope, molasses, and ginger snaps remain to be traded in.

The exhibitor has only one commodity to sell. And that is MOTION PICTURE ENTERTAINMENT. When he cannot do business profitably in that line the only thing he can do is turn his theatre over to the weekly meetings of the Daughters of the Busy Bee.

In the Tate Gallery in London hangs the famous painting "Hope" by G. F. Watts. Hope is the last string left unbroken on the lyre of the world.

The exhibitor has only one string to his lyre—SCREEN ENTERTAINMENT. Finding his music financially out of tune, he can buy and sell real estate or run the post office. But the film salesman cannot sell him as a real estate operator or as a postmaster. Only so long as he actively remains an EXHIBITOR is he a BUYER of pictures.

There is an empty screen in Rushmore, Minn., gentlemen of the sales jury. What is the verdict? The Rushmore Theatre may not be a first-run house to YOU. But it is THE first-run house in Rushmore. Will Rushmore remain picture-less? And will you have one less BUYER of your product? Or will you sit down with Mr. Higley, analyze his problems, give him new tools, RE-OPEN his theatre—wide open—with a bang Rushmore will never forget? Will you help him improve HIS property, YOUR property?

In every business, every year, there is a percentage of mortality in distribution outlets. There is NO trade mortality more harmful to the public welfare than a picture theatre mortality. It wipes the smile from the face of a community.

And we are telling sales managers nothing new when we say that they can sell more pictures to theatres with the "S. R. O." sign out than to theatres with "CLOSED" nailed across the doors.

There is a picture theatre birth rate, and a picture theatre death rate. Let's keep the death rate DOWN. In the hard hitting business of selling, where VOLUME and QUOTA are the pass words, let's remember that there is going to be a volume and a quota NEXT year as well as this. And next year, you cannot sell a house when it is in the picture theatre morgue.

Let's keep sales instructions in this business out of the sheriff's poster "Dead or Alive!" class. It should never be "Bring in the Blank Blank Theatre! If you can't

Continued on Page 23.

Something That Is

Frances Marion—Sales TNT

THE women of this country form a considerable percentage of all picture theatre goers. Sixty per cent would not be far from wrong. To enlist their support—ACTIVE support—is one of the fundamental principles of selling the picture to the public.

In a two-page announcement to our readers last week, Producers Distributing Corporation justly recognized the work of one of the great feminine brains in the country—the brains of Frances Marion. They told HER story in THEIR story on "Simon the Jester," which Frances Marion adapted for them from the novel by William J. Locke—her first for P.D.C.

The term, "scenarist," or "scenario writer," is a little cold. It is not a word that plunges into the imagination and comes up saturated in color.

Producers Distributing Corporation have brought the word up where the sunlight of sales can play it up—sales to the exhibitor of this Metropolitan Pictures production—sales by the exhibitor to his public.

"Adapted by Frances Marion." That line is sales TNT for P.D.C. and for the exhibitor.

Help Them Sell Her

THE exhibitor who has played such Frances Marion adaptations as "Humoresque," "Pollyanna," "Secrets," "Potash and Perlmutter," "The Eternal Flame," "Rebecca of Sunnybrook Farm," "The Dark Angel," knows that he can put his money on the same horse—to win. It's a "future" bet, but a pretty safe one.

Here's a bet for you, Messrs. Flinn, Harvey, and Giegerich over at P.D.C.:

HELP THE EXHIBITOR TO SELL FRANCES MARION TO HIS PUBLIC.

Give him some of your portable, readable copy so that he can, in turn, tell HIS public that they are seeing a product of the brain that created the adaptations of "Humoresque" and the rest.

The Woman Angle

WOMEN are vitally interested in what other women are doing. They go to pictures to see not only the Novarros, the Valentinos, the Dixes, but the Talmadges, the Pringles, the Philbins. For many reasons. Besides, they cannot find enough "Exhibit A's" of women who do big things in ANY form of creative endeavor.

If Frances Marion could tour this country she would do a big job for you and for Frances Marion.

Failing this, provide the exhibitor who books "Simon the Jester" with copy for his advertising, for press notices, for his advance program, for circular letters to the women of his community, telling them what "adaptation" is all about, who Frances Marion is, what she has done, and what they may expect to see.

Frances Marion is a sales instrument for the exhibitor. Help him to USE it.

P. D. C. Service

YOU may be 'way ahead of us on this idea, gentlemen. We know that you are getting out letters to exhibitors, pointing out to them PARTICULAR ways of pointing public feet toward their box-offices on PARTICULAR P.D.C. pictures. You don't give a college yell on your products in these letters. You plainly and calmly ANALYZE its ticket selling possibilities. This aside from the regular channels of service to the exhibitor. That's something CONSTRUCTIVE.

It is right to recognize Frances Marion as you did. She deserves it. NOW help the exhibitor to use Frances Marion as his BOX OFFICE deserves.

Yes Sir—CONSTRUCTIVE

WE ARE offering these pages as SOMETHING THAT IS CONSTRUCTIVE. We hope that varied elements in this business will find in them something that IS constructive.

The above, on Frances Marion, may be of use to individuals other than Frances Marion and to organizations other than P.D.C.

The whole idea brings up the subject: What is a contract with an exhibitor? When does the contract begin, and when does it end?

A contract does not end when the salesman walks out of a theatre with the dotted line tucked in his pocket, either for the exhibitor or for the salesman, or the organization he represents.

Making Money Makes a Contract

THE contract does not end until both sides have lived up to obligations other than those of credit and finance, and the picture or series of pictures has made MONEY.

When the exhibitor WORKS, and when the picture WORKS—that's when a contract is terminated. When a contract is terminated in that manner a NEW contract is already being written.

Moving Picture WORLD

EDITOR - - - - - - - WILLIAM J. REILLY

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VOLUME 77 NUMBER 1

Constructive—By Bill Reilly

Time spent, by both sides, in arguing over price could better be spent in COLD TURKEY talk on HOW TO PUT THE PICTURE OVER.

Doing Things at F. B. O.

THE press sheet has a close relation to the balance sheet. Up at F.B.O. they have produced a master press sheet on "The Keeper of the Bees." Nat Rothstein and Colvin Brown realize that a press sheet which sells the picture to the exhibitor and which does not help HIM sell the picture to his clientele defeats its own purpose.

They, and their advertising and publicity staffs, are to be congratulated on doing SOMETHING THAT IS CONSTRUCTIVE—giving the buyers of "The Keeper of the Bees" a guide that points the public from sidewalk and home to the box-office.

A Trim Job on "Bobbed Hair"

WARNER BROS., as shown by their exploitation of "Bobbed Hair," show that they know how the end of an old contract and the beginning of a new one overlap.

A Pittsburgh newspaper took a full page to advertise its inauguration of the serialization of "Bobbed Hair." The story, chapters of which were written in "round robin" style, by different well-known authors, lent itself well to serial form in newspapers. Watty Parker, Randy White, and Bill Murphy went right to it. To date they have placed the serialization of "Bobbed Hair" in 450 newspapers throughout the country. A trim job! That is ticket selling exploitation. THAT is something CONSTRUCTIVE.

Chaplin "Saves" the Show

EVER hear of Charlie Chaplin "saving" the show? We think of Chaplin as a show maker rather than a show saver. Nevertheless, a direct report has come to us from a walloping-sized town where he DID "save" the show. AND with "The Gold Rush."

We all know that short features have often given the satisfaction part of the exhibitor's "satisfaction or money back" guarantee.

In this instance the feature picture was the only entertainment boy who stood on the burning deck whence all but he had fled.

It was Saturday night. Plenty of patrons to see two shows, but here is what the exhibitor loaded into ONE show:

A news reel so old that the pulmotor had to be applied before the projection machine could function.

A two-reel comedy that was made when custard was selling for a dollar a barrel and slapstick bakers put enough into one pie to make the kind mother made look like a polite tea cookie.

An episode of an animal serial which was already five years out of the museum as a relic of the Movie Stone Age.

AND THEN—

"The Gold Rush!"

Our reporter was not a picture "expert"—just a CUSTOMER. The whole house had the fidgets, and from the comments going around the theatre, if it had not been that Chaplin was coming in "The Gold Rush" the house would have walked out almost to the man.

Charlie saved the day. "The Gold Rush" to that bunch of irritated, tortured customers was nectar—pure nectar.

Now the report from that exhibitor on "The Gold Rush" would probably have read something like this: "Patrons liked it, but gross business was not what I expected."

We ask you, boys, doesn't a guy like that need to go across the street where the sign says "Eyes examined free" and perform a long neglected duty?

An exhibitor who piles on the junk line like that is not only unfair to the big picture on his program but to the little pictures in general. AND how HE suffers!

This week organization started for a permanent association of the short feature specialists, to promote the interests of their field in production, distribution and exhibition.

THAT is something CONSTRUCTIVE.

An organization of this kind, with the help of the exhibitor, will save Charlie from putting on a life preserver and "saving" the show.

What's RIGHT With the Movies

PERMANENCY in production! To make a picture that you can show the folks just as proudly tomorrow as you can today! To make a picture the folks will like just as much tomorrow as they do today!

Paramount is making new prints of "Peter Pan" and shipping them to their exchanges for encore play dates during the Christmas holidays. Houses that played "Peter Pan" almost a year ago will play it again. Houses that did not play it will show it to audiences who may have seen "Peter Pan" elsewhere.

Who knows but in time the children may see "Peter Pan" every Christmas, just as at every Yuletide they have the Christmas Carol read to them.

"Peter Pan" may well become just as much a part of holiday tradition as Dickens, the pack of toys, and the stockings on the mantel.

What's RIGHT with the movies?

"Peter Pan!"

Gentlemen of the Sales Jury——

(*Continued from page* 21)

bring it in alive, bring it in dead!"

It should be "Hit 'em hard when you have to. PICK 'EM UP when you have to!"

Let's PICK 'EM UP, especially in that circle where the line on the exhibitor prosperity chart is a wavering one.

Let's put Rushmore back on the picture map. AND—NO MORE RUSHMORES!

There is an empty screen in Rushmore, gentlemen of the sales jury; one less sales OUTLET; one less giver of ENTERTAINMENT; one less EXHIBITOR. What is the verdict?

William J. Reilly

Conn. Tax Commissioner Raps Film Levy; Repeal Expected

THE controversy over the Connecticut film tax law which was waged in the Legislature and then in the courts has broken out afresh. This time the spark was set by William H. Blodgett, state tax commissioner, who in an address at the Thirteenth conference on taxation held by the New England State Tax Officials Association, in Springfield, Mass., critized the Connecticut law.

He expressed the belief that it would result in putting 25 per cent. of the small motion picture houses out of business. Not only was the tax obnoxious, he declared, but it was unprofitable and he hoped for the repeal of the act.

The Hartford Times commented on the commissioner's address saying: "State Tax Commissioner Blodgett is now making speeches condemning the state film tax law. Had he taken that attitude when the measure was pending there wouldn't have been any such law.

To which the Republican Hartford Courant retorted:

"State Tax Commissioner Blodgett is now making speeches condemning the state film law,' says the Hartford Times, concluding: 'Had he taken that attitude when the measure was pending, there wouldn't have been any such law.'

"Our contemporary has a short memory—or perhaps it doesn't like Mr. Blodgett. The tax commissioner has been outspoken against the film tax law from the start and, if the Times will consult its files, it probably will find that it quoted him to that effect in reporting the governor's hearing on the bill before signing it. Irrespective of the merits of the law or the politics of those concerned with it. Mr. Blodgett is entitled to have his position correctly represented. He deserves credit for his manner of administering a law with which he is out of sympathy."

All of which indicates that sentiment is growing for the repeal of the law. The theatre men confirm this impression.

Russell Holman, who succeeds A. M. Botsford as advertising manager of Famous Players-Lasky Corporation.

Botsford and Holman "Surprise" Dinner at Roosevelt

A. M. Botsford, who assumes charge of the advertising and publicity department of the Famous Players theatre organization on November 1, and Russell Holman, who succeeds Botsford as advertising manager of Paramount, were tendered a surprise dinner at the Hotel Roosevelt, on Thursday evening by more than seventy members of the Paramount Home Office.

Botsford and Holman had been requested to attend a meeting of the Paramount cabinet, but instead of cabinet members awaiting them they found their associates, entertainment and a squab dinner—and speeches.

Botsford, as one of the guests, could not assume his usual role as toastmaster, so the honor fell to John Hammell, New York district manager. The speakers included Adolph Zukor, Jesse L. Lasky, Sam Katz, Harold B. Franklin, Charles E. McCarthy, Phil Reisman, the two honored guests and Vincent Trotta. Special menus had been prepared by the art department.

A vaudeville program was arranged by Ed. Olmstead of the Rialto and Rivoli theatres.

BOSTICK WITH LOEW

E. C. Bostick, former personal representative of Alexander Pantages in Seattle and manager of the local house, resigned this position to accept an executive position with Loew's, Inc., New York, where he will be in charge of a chain of twenty-five theatres throughout the East. This is said to be one of the biggest executive posts ever offered a Pacific Coast theatrical man.

CRANFIELD & CLARKE MOVES

Cranfield & Clarke, Inc., has moved into large executive offices in 1476 Broadway at Forty-second Street.

The scenario department, under Miss V. Cranfield, will be in Suite 823, in the same building.

No Production Curtailment, Warner Managers Are Told

SAM E. MORRIS, general manager of distribution for Warner Bros., called a meeting of the firm's district sales managers last week that lasted four days. The men were summoned for the purpose of getting a line on what might be expected from the various exchanges and also to see that the field organization was perfected so that the home office would be relieved of considerable detail with which it has been encumbered since the exchanges were taken over last spring.

Considerable discussion concerning the extension of the organization took place, and word on how the Warner Forty are going in the field and a review of conditions in the various territories was made.

H. M. Warner addressed the men on two days. While no definite plans for next season were given out, it is known that he took the district managers into his confidence and assured them that while this had been a growing year for the firm, next season would find everything on an even keel and the organization functioning at top speed with new big plans in view.

Mr. Warner stated that this year was just the beginning of the Warner expansion program. While several companies were letting it be known that they intended to curtail production next season, he stated that Warner Bros. would continue to put out an elaborate schedule of pictures. The company, he said, was in such shape that it could give plenty of time to its next year's production and it intended to do so. With the present program nearly completed, the entire studio force is busy on preparations for the 1926-27 schedule, which, he promised, would be as big and entertaining as the program of any company, and an effort is being made to make it better than any other company.

Sam Morris called attention to the big bookings being made for the Warner pictures and Myer Lesser gave the men a visual demonstration of the big publicity resulting from the Bonded Advertising campaign, as well as relating several incidents which proved conclusively that Bonded Advertising is getting across both with the showmen and the public:

Attending the convention were: Harry Lustig in charge of Los Angeles, San Francisco, Portland, Seattle, Vancouver, Denver and Salt Lake City; Lloyd Willis, representing Cleveland, Cincinnati, Pittsburgh, Detroit and Indianapolis; Edwin Silverman, whose territory includes Chicago, Milwaukee and St. Louis; Herbert Elder, representing Charlotte, Atlanta, New Orleans, Dallas and Oklahoma City; E. J. Smith, in charge of the district comprising Albany, Buffalo, Boston, Washington, Philadelphia and New Haven.

LASKY AIDS RED CROSS

Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation, has accepted the chairmanship for the Motion Picture Group in New York's ninth annual Red Cross Roll Call and is now organizing his group. In a letter urging the co-operation of the film industry, Mr. Lasky points out that the Red Cross "is really a branch of the Federal Government created for the purpose of meeting all emergencies such as fire, flood and disaster.

ATLANTA WANTS CENSORS

An ordinance is before the city council at Atlanta, Ga., presented by Councilmen Russell, Moon and White, which would impose censorship on all prologues, acts and special numbers in Atlanta theatres. The proposed law would carry a fine of $200 or a thirty-day jail sentence.

Personalities—Pictures—Positions

An Interview with Richard A. Rowland

By William J. Reilly

RICHARD A. ROWLAND Just Returned from "Over There" and Who Talks of Putting It Over—Over Here.

RICHARD A. ROWLAND, general manager of First National Pictures, returned last Saturday from a five weeks' tour of the continent, and almost immediately discovered that what he thought was the Statue of Liberty was Dame Rumor in a bronze kimono. He saw the statue from the deck of the Berengaria, with Mrs. Rowland, his niece, Miss Gladys McCracken, and M. L. Finkelstein of Minneapolis.

Broadcasting, later, the statuesque Dame said that Mr. Rowland had left First National.

We saw Mr. Rowland on the day the report was being circulated.

"I 'leave' the First National office every Saturday night," he said.

The fact, more to the point, that Mr. Rowland has gotten back to the job every Monday morning was borne out even while he was abroad.

All over the continent he witnessed the box-office success of First National pictures he had put into production. One of the first sights that greeted him in Paris was the crowd waiting to see "The Lost World" at Reginald Ford's Cameo Theatre.

It is a thrill to know that you have rung the bell of appeal on the Boulevard, Paris, as well as on Broadway and Main street.

"Some of the world," said Mr. Rowland, "recognizes the play, the novel, or the story if it has been written by an author of international reputation. But all of the world recognizes personality. First National has on its roster of artists personalities known the world over.

"Personality is the known quantity in picture production. Over here at First National we try to give each producing unit an individuality, feeding well balanced direction and showmanship into every script. We try to give the showman pictures that will give him, not the minimum, but the maximum profit."

Rumors have been flying fast over the heads of several prominent film executives in the past week. Mr. Rowland took time out to talk over the telephone to newspaper men who wanted a statement from him regrading his reported leaving of First National. All he said was that as far as he knew he would "leave" First National on Saturday night and come back Monday morning.

We did not talk long either over his opinion of the Manhattan sky line or of foreign competition.

"You know as well as I do," said Mr. Rowland, "that the companies abroad cannot overnight come into a field which we have developed for fifteen or twenty years and expect to compete with us. Some American companies, even with all their experience, find it hard times to make winners. We welcome foreign product—certainly any good product—that will lend variety to our screens."

We venture the opinion that Richard A. Rowlnad, for some time to come, will be giving continental producers something to shoot at.

IT'S A THRILL to See Your Pictures Standing Them up on the Boulevard, Paris, as Well as Where Broadway Crosses Main Street. This is the Sight That Greeted Richard A. Rowland in Paris—Reginald Ford's Cameo Theatre, Whose 385 Performances of "The Lost World" Broke All Records on the Paris Boulevards.

New Chicago Houses Include $3,000,000 Karzas Theatre

NEW picture theatres announced during the past week for Chicago include a $3,000,000 house to be built by Andrew Karzas, president of the Woodlawn Theatre Company, at the southeast corner of 79th and Cottage avenues. It is planned to seat 3,000. John Eberson is architect.

The plans call for a large stage that will be capable of showing the largest presentations and acts, an eight-row smoking gallery which will be something new in movie theatres in this district, and four boxes with dressing rooms adjoining, where milady may tidy up a bit during the show.

It is planned to start work on the new project at an early date, as the opening has been set for November of next year. Mr. Karzas paid $375,000 for 125 by 125 right on the corner, buying from Charles Bobinsky, and $276,000 for the balance of site, which was purchased from Martin J. McNally. The Karzas circuit will include—when this new house is opened—six houses, the others being the Woodlawn, Trianon, North Center which is going up now at Lincoln and Belle Plaine avenue and will be ready for opening before the holidays this year, the new house at Lawrence and Winthrop avenue, in which a huge ballroom will be the main feature, and a new theatre at Hammond, Ind.

The other theatre project announced was that of the Montclair Building Corporation for the corner of Neva and Grand avenue. This project calls for a 2,200-seat house. The building will be of buff brick with cream-colored terra cotta trim and have an elaborate lighting system. It is expected to cost $750,000 and A. M. Kerensky and brother will finance the building of the new house on the far West Side of the city.

Many New Theatres Open in Denver Territory

Numerous small theatres are being opened throughout the Denver territory. The theatre supply houses have enjoyed thirty days of the best business they have experienced for a long time. Exhibitors who have recently been in Denver purchasing equipment for new theatres are as follows:

J. M. Cook, operator of the Crowley Theatre, Crowley, Col., who will open a theatre in Haswell, Col.; Arthur Van, former owner of the Pixie Theatre, Golden, Col., who will open a theatre in Olney Springs, Col.; W. A. Clemens of the Yoder Amusement Company, who will open a theatre in Yoder, Wyo.; D. Bratton, who announces the opening of a new theatre in Ovid, Col.; Orson Clark, who will open a new 700-seat house in Salt Creek, Wyo.

The Crystal Theatre, Byers, Col., will soon be opened; equipment has just been secured for the showing of pictures in the Stratton Home, Colorado Springs; the Thatcher School of Pueblo has also arranged for the showing of educational productions.

James Pace of the Pace Theatre, Chadron, Neb. has just installed new equipment to take the place of that which was destroyed by fire in the projection room a few weeks ago.

Steal $1,350

Two robbers entered the lobby of the Keystone Theatre at 3912 Sheridan road, Chicago, and held up Nathan Rittenberg, manager, forcing him to open his safe, from which they took $1,350, the receipts of Saturday night and Sunday.

Rittenberg mistook the men for messengers. They drew revolvers, looted the safe and forced him, the porter and the janitor into the projection room on the second floor.

Conn. Film Tax Law Forces Shutdown of 3 Houses

The Connecticut Film Tax Law, which provides for a levy of $10 on each reel, has forced four small town theatres to close their doors to date, Joseph W. Walsh of Hartford, president of the M. P. T. O. of Connecticut, said this week. The latest theatre to announce its inability to get pictures is the Palace Theatre of Rockville.

Distributors announced soon after the Governor signed the bill that Connecticut would be boycotted and they are carrying out their threat. Mr. Walsh declared that as the New Year approaches more and more small town theatres will be obliged to close because their contracts with the distributors will expire about that time, with little likelihood of their being renewed.

Mr. Walsh said the theatre men have given up hope of having the law repealed at a special session of the legislature and are now bending all their energies toward the enlistment of the public in their fight to effect the repeal of the law in 1926. According to Mr. Walsh, more than 500,000 people of the state have already signed a petition calling for the law's repeal.

The Rockville Theatre, the Palace, is operated by the S.-A. Amusement Company. Jacob Alpert, one of the proprietors, explained the situation to the patrons a few weeks ago, telling them what they might expect. The other theatres which have closed are at Darien, Voluntown and Georgetown.

B. & K. ON BROADWAY

The new Paramount-Balaban & Katz alignment will guide the destinies of the Rivoli and Rialto theatres on Broadway, New York. It also will supervise the Criterion Theatre, which will continue its policy of long runs. "The Vanishing American" will continue indefinitely. Dr. Hugo Riesenfeld's resignation, announced elsewhere in this issue, will not become effective until January 1.

Charles McCarthy, director of publicity for Paramount, stated that no surprise should be caused by this news, as Paramount's new theatre organization naturally will control all Paramount theatres.

In and Out of Town

H. N. Richey, general manager of the Michigan M. P. T. O., is staying at the Astor Hotel.

Bessie Love and Diana Kane have sailed for Europe.

John McCormick, Cleve Moore, Harry D. Wilson and Joseph Hubbell all left for the West Coast on Wednesday.

Mae Murray is in New York and will soon sail for Germany, to make a picture in Berlin.

John D. Tippett of London is en route west. He arrived from the other side a few days ago.

Jane Novak has left New York for the West Coast.

Carl Laemmle, Harry H. Zehner, his secretary, Julius Stern, Maurice Pivar and Hans Winter constitute one group of picture men who have left for the West Coast.

Tom Moore has sailed for Europe.

Alice Joyce is in New York to make a picture for Paramount.

Miss Regge Doran, director of the Pathe Public Relations Department, recently addressed the Child Conservation League of America on "School Matinees" in Columbus, Ohio.

Joseph Fliesler has returned from Berlin.

Larry Weingarten is here from the West Coast. Another visitor from Los Angeles is A. L. Bernstein, also of the Coogan Productions.

Director Ted Sloman is in New York to edit "His People."

Director James Young is another Californian temporarily in the East.

EXTENDING CIRCUIT

The expansion of Fitzpatrick & McElroy continues. Last week's announcement was made of a new house to be opened at Richmond, Ind., to cost $350,000 and seat 1,500. The week before a new theatre was projected for Morgan Park, Ill., a South Side suburb, to cost $125,000. Blair McElroy of the circuit says they are not ready to make any statement regarding the negotiations between Fitzpatrick & McElroy and other circuits who are interested in combining with their theatres.

Appeals Decision of Arbitration Board

Minneapolis exhibitor circles were astounded this week when the Famous Players-Lasky Corporation, through its local exchange manager, it is said, refused to submit to a verdict of the Arbitration Board which awarded George Legeros the sum of $2,292.60 for alleged failure to supply him with pictures.

A complaint has been filed in the district court to set aside the decision of the Arbitration Board. This body has allowed Paramount thirty days in which to pay the judgment. If the company fails to do so, it forfeits all rights to arbitration.

Mark Company Gets Robbins Chain; Paramount Closes Deal in Buffalo

26 Hours a Day

The Rialto Theatre at Omaha ran twenty-four hours a day during the national American Legion convention, October 5 to 10. It carried a big sign outside, "Open 26 Hours a Day." This was stretching the point two hours, but it stretched it just enough to be attractive, and it brought hundreds who would not otherwise have come, in the opinion of Harry Watts, resident manager. He said hundreds came in the lobby to kid with the box office about the extra two hours and remained to see the show.

It was advertised that Legionnaires could come in and see the show late at night and stay all night, even sleep in the seats. The result was that the show was continuous, and only once or twice did the house find itself completely empty, once at 4:30 a. m., when the showing of pictures was shut down for a few hours. But by 9 a. m. there was crowd enough to warrant projection. The house did a wonderful business during that week.

Infantile Paralysis Closes Theatres In Nebraska

Infantile paralysis has caused the closing of the theatre in Oshkosh, Neb., on two different occasions within the past month. The quarantine, however, has again been lifted and the theatres in Oshkosh and vicinity are in operation.

Word has been received from Mrs. W. B. Wynes, owner and operator of the Garden Theatre of Oshkosh, that for a time the dreaded disease threatened to be of serious consequences and that a very strict quarantine was enforced. All public meeting places were closed and attention of practically the entire population was turned to curbing the spreading disease.

The Hippodrome Theatre of Lewellen, Neb., also was closed for a short time as a few cases appeared in that city. At the present time, however, it appears that all cases have practically disappeared and the ban has been lifted.

CANADIAN MANAGERS COMPETE

N. L. Nathanson, managing director of Famous Players Canadian Corp., Toronto, has announced a manager's Christmas bonus competition for the managers of the many Famous houses across Canada. The theatres have been divided into four divisions and there will be twelve cash prizes, the total purse being $2,000. The competition is already under way.

First Transaction Gives Realty Company Twenty Theatres in New York State, Second Makes Shea Partner of F-P

ANNOUNCEMENT was officially made in Albany, N. Y., to the effect that the Mitchell H. Mark Realty Corporation, operating motion picture theatres in Albany, Troy, New York, Brooklyn, Syracuse and Buffalo, has acquired the chain of theatres owned and operated by Nathan Robbins of Utica, including three in Watertown, five in Utica and one in Syracuse. Mr. Robbins will become one of the vice-presidents of the company in accordance with the deal.

The transaction gives the Mitchell H.Mark Realty Company twenty theatres in New York State, including some of the modern and largest houses devoted to the presentation of the silent drama.

In Albany the company has shown rapid expansion of late, buying two downtown theatres within the past month or so and engaging in the erection of a $250,000 theatre which will be ready for opening sometime next spring.

All houses are located in the business center of the city, giving the company virtually command of the situation.

The same company has been operating the Mark Strand Theatre in Albany for several years.

In the neighboring city of Troy the company is now operating the Troy Theatre, the American and the Lincoln, all located in the business center. When the company first entered Troy it had only the Troy Theatre, but later took over the Lincoln and more recently acquired the American.

The theatres in both Watertown and Utica have excellent locations and are all modern and of large size.

The company also acquires the Eckel Theatre in Syracuse, which is located in a seven-story office building included in the deal.

Nathan Robbins' activities, it is understood, will be confined largely to acquiring more theatres for the Mark company.

The Mark-Strand corporation, which was started in Buffalo by the late Mitchel H. Mark and his brother Moe, the latter of whom is now the president, controls the Strand in New York, the Strand in Brooklyn, several houses in Albany and Troy, the Strand in Syracuse and the Victoria in Buffalo.

It was reported several months ago that Famous Players were negotiating for this chain.

Famous Players-Lasky and Balaban & Katz have closed a deal with the McNaughton Realty Company of Buffalo, N. Y., through which the former corporation takes the place of all outside interests in the Buffalo company except Michael Shea, who remains as heretofore. The deal also provides for the erection of a new theatre on the Root site at 622 Main street.

Mr. Shea will continue to operate the houses involved, which include Shea's new Buffalo theatre, Shea's Hippodrome, Shea's North Park and Shea's Court street, the latter being the vaudeville house playing Keith attractions.

Negotiations have been under way for several weeks with meetings between the parties involved taking place in Buffalo, New York and Chicago. Harold B. Franklin, who graduated from the managing directorship of Shea's Hippodrome to the Paramount Theatre Department, took a leading part in consummating the deal.

The new Shea Buffalo theatre is one of the finest houses in the country. It is expected to be ready for the public the middle of January. It will have a seating capacity of 4,000 and will be gorgeous in interior decoration and unusually complete in modern equipment.

The name of Shea has been synonomous with the best in entertainment in Buffalo for over a quarter century. Buffalonians have always responded to Mr. Shea's efforts to give them the best obtainable in motion pictures and vaudeville. Every house in the chain today is enjoying great prosperity.

"Malicious Falsehood," Comments Zukor on Lasky Rumor

A published report that Jesse L. Lasky is to resign from the Famous Players-Lasky Corporation is a "malicious falsehood, circulated for selfish reasons," it is declared by Adolph Zukor.

"I see no reason why anybody should circulate this report or why any reputable newspaper should publish it," said Mr. Zukor. "No doubt somebody who would profit by Mr. Lasky's departure from this company is busy spreading this story, which is a lie made of whole cloth. Mr. Lasky has no intention of leaving this company.

"I would call the story of my resignation a joke," said Mr. Lasky, "if it had not been given such widespread publication in the last few days. Let me say this, once and for all: I have no intention of leaving Famous Players. I have been here for years and I intend to remain. The report that I am about to resign is false, utterly and absolutely."

Motion Picture Men Argue with Congress for Reduction of Tax

MOTION picture interests argued for the repeal of the admission tax before the Ways and Means Committee of the House of Representatives at Washington, D. C., on October 24. Those participating were A. Julian Brylawski, Charles C. Pettijohn, M. J. O'Toole, and ex-State Senator J. Henry Walters, the last named for B. F. Keith. The entire testimony did not require more than a hour for presentation. The tax bill probably will be reported on the floor on December 7. Exhibitors are urged to write Senator Reed Smoot, chairman of the Senate Finance Committee. He has pledged himself to abolish all nuisance taxes.

Brylawski's Arguments

A. Julian Brylawski, chairman of the administrative committee of the M. P. T. O. A., presented a strong argument at the hearing on nuisance taxes held before the Ways and Means Committee of the House of Representatives, Washington, D. C., October 24. His arguments, logical and well known to the industry, may be summarized as follows:

The resentment of the public to a "war tax" at the box office.

Though production and rental costs are on the upward trend, theatre prices are normally constant because the exhibitor can't raise them without hearing vigorous protest the way a merchant can. Admissions have advanced only 3 1/3 per cent. since 1922. The only answer to increased costs of shows today is increased capacity, not increased admissions, but most small theatres can't meet the problem this way and they feel the tax keenly. Its removal to the public means lower theatre prices, to the exhibitor larger audiences.

Pettijohn Speaks

Charles C. Pettijohn, general counsel of the Hays body, made the following points among others:

More than 85 per cent. of exhibitors reduced prices when the last tax cut was made, thus giving their patrons the benefit of the cut.

This tax is not a luxury tax, for entertainment is recreation and thus a necessity.

The motion picture's power for good should not be hampered.

In concluding, Mr. Pettijohn said: "I firmly believe that this tax, which hits the great mass of the American public from one to four times a week, should be repealed in its entirety. However, if this cannot be done, this great burden should be lifted as much as possible in view of existing conditions in the treasury."

Famous Players Canadian Co. Report Shows Bigger Profits

FAMOUS Players Canadian Corporation, Ltd., Toronto, operating more than eighty theatres across Canada, has issued its annual financial statement for the fiscal year ending, August 29 last, and the report shows that slightly larger net profits were secured for the twelve months. Net profits, before providing for income taxes for 1925, amounted to $413,168, as against $304,362 for the preceding twelve months. Dividends paid on the first preference stock amounted to $332,000. The surplus brought forward from August 29, 1925, was $243,325, before providing for 1925 income taxes. The net surplus one year before was $187,146 and, it is pointed out, the 1924 income taxes amounted to $33,162.

Total Deductions

Total deductions amounting to $317,438 included interest on bonds and mortgages totalling $90,369; proportion of deferred charges $47,069 and depreciation $180,000. Mortgages on theatre properties were increased during the year by approximately $120,000, this being accounted for through the assumption of a mortgage in connection with the purchase of further theatre site property in Ottawa, Ontario. Apart from this transaction, mortgages outstanding on theatre properties during the year were reduced $73,000.

Theatre properties are carried on the books at a net valuation of $5,237,205. Investments in affiliated companies are shown at $499,685. Advances to affiliated companies secured by mortgages stand at $216,612. Accounts receivable amount to $156,401 and the company carries cash in banks and on hand of $264,672. The company's total assets are shown at $15,416,063.

Adolph Zukor of New York City is the president of Famous Players Canadian Corporation and the managing director is N. L. Nathanson of Toronto. The annual general meeting of the corporation is to be held at Toronto shortly.

To Finance Houses?

Back of the opening of the investment securities offices of Lawrence Stern & Company of Chicago, observers profess to see a strong financial group which will do motion picture financing. Real estate bonds on theatres being acquired by Paramount and Balaban & Katz will be placed through this company, it is said.

A significant name on the board of directors is that of Herbert L. Stern, president of Balaban & Katz Corporation. Others are William Wrigley, Jr., the gum magnate; John Hertz, who manufactures city busses and other cars; John R. Thompson, A. D. Lasker, formerly with the U. S. Shipping Board and now president of Lord & Thomas; Stuyvesant Peabody, coal magnate; Charles A. McCulloch, president of the Parmelee Company; Joseph Rice, vice-president of the Stern Company; Alfred Ettlinger, vice-president, and Lawrence Stern, president.

Incorporations

Four companies incorporated in the motion picture business in New York State during the past week. While the capitalization of two of the companies was comparatively small, the other two did not specify the amount of capital with which they will begin operations. The companies, directors and amount of capitalization when stated, were: Milray Amusement Company, Inc., $10,000, Sol, Harold and Mildred Raives, New York City; Steinkritz Amusement Corporation, $5,000, Regina Steinkritz, Rose Mlenecek, New York City; Kate Newman, Brooklyn; Doren Theatre Corporation, Julius Joelson, Stella Price, Louis Melz, Brooklyn; Ariel Cinema, Inc., Enid Rankin, Hugh Weir, L. S. Dabo, New York City.

A charter has been issued to the Cinderella Theatre Company, Williamson, W. Va., Capitol, $50,000. Incorporators, Hyman Banks, Ida Banks, Louis Shore, Williamson; George W. Brown and Garnet Mohler Brown, Bluefield. Also a charter issued to the Goodwill Theatres, Bramwell. Capital, $10,000. Incorporators, J. A. Little, Edna H. Little, Philip Goodwill, Mrs. Phoebe D. Goodwill and E. E. Hartsock, all of Bramwell.

The Winter Theatre Co., Akron, Ohio, has been incorporated for $10,000 with Philip C. Austegan, Ike Frideman, M. H. Bryer and others. Another recent incorporation is the Auditorium Theatre Co., at Toledo, Ohio, for $10,000, the incorporators being William E. Vogt, George E. Ritter L. B. Dueller and others.

Recent new theatrical corporations formed in New England are as follows:

Parsons' Theatre Enterprises, Inc., Boston; capital $25,000, 1,000 shares at $25 each; president, Myron C. Parsons; treasurer, A. Lillian Parsons; Lillian H. Parsons. Main Amusement Company, Brockton; capital $20,000, 400 shares at $50 each; President, Joseph Berig; Philip E. Green and Daniel S. Tarlow. Faulkner Amusement Company, Boston; capital $10,000, 100 shares at $100 each; Simon W. Markell; treasurer, Barney H. Markell; Edw. Markell. Apollo Theatres, Inc., Boston; capitol $150,000, 1,500 shares at $100 each; President and treasurer, John Hennes; and Triantos Rodes. Oral Theatre Company, Boston; capital $10,000, 100 shares at $100 each; president and treasurer, Carl H. Uroit; Nettie C. Keefe. Middlesex Amusement Company, Malden; capital $150,000, 1,500 shares at $100 each; president, Eben O. Ramsdell; vice-president, Frederick Green; treasurer, Harris Eilenberg. Strand Theatre Company of Quincy; capital $50,000, 500 shares at $100 each; President, Fred B. Murphy; treasurer, Joseph M. Levenson; Max L. Levenson. New England Film Distributing Company, Boston; capital $2,000, 20 shares at $100 each; President and treasurer, Ed. Klein of Brookline; Aron Weintraub, Roslindale Rialto Theatre, Inc., Boston; capital $100,000, 1,000 shares at $100 each; president, Jacob Lourie; treasurer, Nathan Pinanski; Harris Eilenberg.

Pine Tree State Amusement Company, Bangor, Me.; capital $10,000, par value $100; president, Archie S. Perham; treasurer, Roy S. Coffin.

Olympia Theatre Corporation of Bristol, Rhode Island; capital stock $100,000, 5,000 shares common and 5,000 shares preferred at $10 each; the incorporators are: Fred A. Reardon, Bristol; Robert W. Cobe and Jos. W. Mulford.

Essex Square Theatre, Essex, Conn.; capital $50,000; Paul L. Sampsell of Bristol.

DR. RIESENFELD RESIGNS

Hugo Riesenfeld has resigned as managing director of the Paramount theatres on Broadway, New York, to take effect about the end of the year. There has been no difference of opinion between Dr. Riesenfeld and the officials of Famous Players-Lasky Corporation. He only wishes to enjoy a long rest, as he has been guiding the destinies of the Criterion, Rivoli and Rialto for several years.

Important Announcements Wait on Spyros Skouras' Return to St. Louis

Daring Bandits

A daring hold-up was pulled off at the Ritz Theatre, Mansfield, Ohio, recently, when two negroes approached the box office about 8.30 p. m., and thrusting a gun in the cashier's face demanded that she come across with the money. The bandits succeeded in getting $18 on the counter, but when one of the men attempted to grab a roll of bills in the money drawer the cashier closed the drawer on his hand and both stick-up artists beat a hasty retreat. The money drawer contained nearly $200, which was saved by the clever work of the cashier.

Three Big Theatres Due To Rise Soon Near Albany, N. Y.

In Albany, N. Y., and within a radius of twenty miles, three picture theatres representing an investment of about $350,000 are in course of construction. The largest house is being erected in Albany by the Mark Strand interests and will cost about $250,000. This will not be ready for opening before next spring. In Mechanicville, William Benton of Saratoga Springs has a new theatre that is practically completed and which will open this month. This cost around $125,000.

In Coxsackie a theatre is being erected that will be ready for opening within two or three months. There is a new house going up in Lake Placid also, while in Utica W. H. Linton is busily engaged in erecting another theatre to replace the one that was burned last spring. The Proctor interests are erecting a half million dollar theatre in Schenectady to be devoted to vaudeville and pictures.

In Ilion, Whitney and Young are erecting a large block that will house a picture theatre as well as several business stores. This will be completed within two or three months. Harry Lazarus of Kingston plans the erection of a large new theatre in that city.

CANTON, OHIO, AWAITS BIG THEATRE

A deal of gigantic proportions has just come to light at Canton, Ohio, in which city the Loew interests have purchased a site in the heart of the downtown district at Market avenue and Fifth street, where they will erect what is claimed will be one of the handsomest picture theatres in the state. The site involves a consideration of $2,250,000, while the theatre and office building will cost $750,000, according to the figures recently given out. The house will seat 3,000. The lease has been taken out under the name of the Canton Market Theatre Co., newly organized. Marcus Loew, president of the parent corporation, is also president of the local company.

Fifteen Neighborhood and Suburban Houses May Go to St. Louis Amusement Company— Another Deal Affects Goldman

SPYROS SKOURAS, president of Skouras Brothers Enterprises and also of the St. Louis Amusement Company, is due back in St. Louis from New York City. It is anticipated that important official announcements affecting both of the companies will be made shortly upon his return to the city.

The deal involving the Missouri and new Ambassador Theatre with Paramount was scheduled to go through the past week, and it is believed that Mr. Skouras will announce that the necessary papers have been signed.

It also is expected that another big deal will be consummated whereby some fifteen leading neighborhood and suburban theatres will pass under control of the St. Louis Amusement Company. Preliminary steps toward this move have already been taken and only a few minor details must be straightened out.

A third deal involving the Skouras interests was the recording of the agreement with William Goldman affecting the Grand Central, West End Lyric, Lyric Skydome and the Kings Theatre and Garden. As is known, that merger will not become effective until thirty days after the new Ambassador has been completed and in operation. However, several weeks ago Skouras Brothers and Goldman perfected a booking arrangement whereby the Kings has played day and day with Skouras' houses on several big pictures. That arrangement also included the Rivoli, Sixth street near Olive, operated by Goldman.

Skouras Brothers and Harry Koplar, who jointly control the St. Louis Amusement Company, also have had a complete understanding on some points of controversy and that company is prepared to go through with a program of major construction of houses and acquisition of existing houses.

The first step in this direction was the purchase of the Hamilton Airdome as the site for a $1,000,000 picture theatre and apartment and store building. This house will seat 3,000 and play day and date with the Grand Central and other Skouras' first-run houses on big pictures.

It also is known that plans are under consideration for a $1,000,000 house in the Gravois District and another big house for the southwestern section of the city. The Skouras boys also are interested in the new Cascade Theatre at Southwest avenue and Edwards street.

The public response to the announcement of the agreement between Goldman and Skouras Brothers and also of the deal involving the Missouri and Ambassador has been spectacular. The stocks of the St. Louis Amusement Company and Skouras Brothers' A stock were two of the lively spots on the St. Louis stock exchange during the past week and sold at high prices throughout the entire week.

During the week the Board of Directors of Skouras Brothers Enterprises, Inc., declared a dividend of 75 cents a share on Class A stock and 30 cents a share on Class B stock, payable on November 2 to stockholders of record October 24. The stock books were closed on October 24 and will not be re-opened until November 2.

The Goldman-Skouras agreement provides that a new corporation shall be formed to operate the Grand Central, West End Lyric, Lyric Skydome and Kings. Goldman and Spyros and Charles Skouras will manage the four houses. Goldman will be paid an annual salary of $12,500 and the Skouras Brothers $8,750 each. Skouras Brothers will hold 55 per cent. of the stock of the new company and Goldman the balance. There will be 1,000 shares of no par value stock.

An annual rental of $60,000 will be paid for the Grand Central. This fee will be paid out of receipts before any rental is paid on the account of the other theatres.

Skouras Brothers will receive $15,000 annual rent for the West End Lyric and $10,000 for the Lyric Skydome, plus 18 per cent. of the gross receipts above $55,500. Goldman will be paid $20,000 annually for the Kings.

The agreement, dated March 18, 1925, also provides that should the Grand Central be leased to Universal Pictures Corporation under arrangements heretofore made, Goldman shall receive 50 per cent. of the profits arising out of the operation of the theatre under such lease and shall be the owner of half interest in the lease during a period of twenty years.

It has been known for some time that Universal planned to take over the Grand Central following the completion of the Ambassador as a first-run for its pictures. It formerly operated the Rivoli, now under lease to Goldman.

The agreement does not affect the stores or offices in the Grand Central building nor the stores and shops on the Lyric Skydome property.

EXCHANGE CASHIER ROBBED

A. H. Chaffee, cashier at the Kansas City Exchange for First National, was held up by a lone bandit last week. The company's pay roll, which he was carrying, amounted to $515. The bandit took it. Since the latter had a pistol as an inducement, Mr. Chaffee had to consent to the departure of the pay roll.

Legislation Against American Films Now in Force in Italy and Hungary

Italian Exhibitors Must Devote One Week in Every Two Months to Exclusive Showing of Italian Productions

By W. STEPHEN BUSH

(Special to Moving Picture World from Rome)

PERSISTENT agitation on the part of native producers has led to further legislation against American films. The two countries which have followed in the footsteps of Germany with its restrictive measures against foreign competition are Italy and Hungary. The Italian producers have been knocking at the door of the government for years asking for help and protection against "ruinious foreign competition. Foreign competition means, of course, American competition, because outside of some German and a very few French firms there have been no foreign productions in Italy other than those from across the water.

The question of protecting the native industry was at last taken up by the Fascisti party on patriotic grounds. When the matter was brought to the attention of Mussolini he expressed himself as very much in favor of reviving the film industry of the kingdom, but he had his doubts as to the efficacy of governmental interference. His idea was that the industry should have a new birth without the help of royal decrees or legislative enactments. The so-called "contingent" or reciprocity plan of the German statesmen failed to impress him favorably as the best means to the end.

However, the pressure of the native interests has at last succeeded in making the government take action. No scheme of forced reciprocity will be tried, though the native producers keep demanding that Italy follow the German regulations in this respect. For the present the government has contented itself with issuing a decree which makes it mandatory upon every theatre owner in Italy to devote at least one week in every two months to the exclusive showing of films made in Italy, directed by Italians and acted by an Italian cast. In this way it is hoped that capital will be encouraged in its ambition to invest in new films.

A Curious Decree

If only the ultimate consumer, popularly known as the "movie fan," can be induced to fall in with the scheme its success ought to be assured. Experiments made with Italian films in the biggest theatre in Rome do not encourage any such hopes. The most depressing box office record ever made in that theatre was achieved with a film made in Italy, directed by an Italian director and acted by an Italian cast. The whole world, including the United States, will be glad to see Italy revive her ancient glories in the motion picture field but the success must come from its own inherent strength.

The government of Hungary has issued the following curious decree: "To encourage the manufacture of Hungarian films the government will hereafter exact a duty of 3,000 crowns for every meter of positive film imported into Hungary. Every film exchange which uses twenty foreign films a year, averaging in length 1,500 meters (about five reels) is obliged to produce in Hungary at least one film of equal length for every twenty foreign productions."

This provision closely follows the regulations prevailing in Austria. These attempts to handicap the importation and distribution of American films may prove a source of annoyance to American producers and exporters but in the last analysis they will do more damage to the countries that resort to such measures. They strike at the entertainment value of the motion picture show and that is the only sound foundation of all moving picture prosperity.

Congress Again Postponed

The International Film Congress which was to have taken place in the middle of the month at Paris has again been postponed, this time to June 26, 1926. This new adjournment has brought to light some very interesting inside history of the original plans for the Congress. It seems that the sub-committee of the League of Nations which had charge of the project had been under the impression that it could guide the preparations for the conference and arrange the program for its proceedings without any help from the motion picture industry. They had mapped out their campaign on the high-class stationery of the League of Nations and the film people were expected to accept the program as it was handed to them.

Now when the sub-committee found how great had been its mistake it was too late to rectify it in the short time left. Enriched by its experience the sub-committee will now leave the details very much to the film people themselves and its own representatives will be primarily ornamental. In other words, the League of Nations will give its blessing and a prestige to the labors of the Congress but the practical work will be done by film experts from every section of the world.

Only in one respect will there be no alteration of the original program; the U. S. A. will be shown to a front seat early in the proceedings. The preparations will be started by the French Chamber of Commerce for Films. Invitations will be sent out immediately. Each country will be allowed a representation in accordance with the size of its film interests and in election of delegates will of course be left to the industry in the respective states.

In view of the fact that the Congress will be due to French initiative, the joint commission from the French Chamber of Commerce of Films and the sub-committee of the League of Nations has decided that the expenses ought to be borne by the French film interests. The French Ministry of Public Instruction has appropriated the sum of 50,000 franks, the City of Paris has given 20,000 franks and the Chamber of Commerce has subscribed the same amount. Every section of the French film industry will be solicited for contributions toward the expenses of the Congress.

Roxy Talks Turkey

Sam Rothafel has been interviewed by at least a score of reporters during his stay in Berlin and has been talking like a missionary to fellow exhibitors. The art of showing motion pictures is very much in its puling infancy htroughout Germany, though Berlin has one or two houses whose managers will understand Roxy's views.

Hungarian papers report that Famous Players will make three features in Hungary during the year 1926. It is said that Adolph Zukor on his last visit to the country of his birth personally selected a number of suitable locations.

A survey of the programs in the motion picture theatres of Paris, Berlin, Rome, Vienna and Prague for the past two weeks shows an overwhelming predominance of American films. One detail: Out of the eight biggest houses in Paris, seven have been using American films almost exclusively.

AGREEMENT EXPECTED SOON

An agreement is expected to be reached between the Rochester Musicians' Protective Association and the Rochester Theatre Managers' Association following a meeting to be called in a few days by William A. Calihan, president of the latter organization. Under an offer of the theatre managers, which is in the nature of a compromise, the musicians would get a boost of $2 a week this year and another iron man raise next year. The music makers asked for an increase of $10 for a seven-day week and a $6 raise for a six-day week, to effect all theatre musicians in the city, outside the Eastman.

FIRE SWEEPS VILLAGE

Fire Starting in Grange Hall, Brookfield, N. Y., while motion pictures were being shown, swept through the main street of the village one night last week, destroying four buildings at a loss of $20,000. The crowd filed out without disorder.

Producers Distributing Corp. Plans Co-operative Deal with Showmen

R. R. BIECHELE

M. P. T. O. of Kansas and Missouri to Share in Receipts Collected by Distributor During "Exhibitor Month"

THE "Exhibitors Month" agreement entered into last week between the M. P. T. O. of Kansas and Missouri, and the Producers Distributing Corporation, whereby the exhibitors association will receive a share of the receipts collected by Producers Distributing Corporation for December playing dates, reflects a fine spirit of co-operation between the distributing and exhibiting factions of the motion picture industry.

W. J. Morgan, sales manager of Producers Distributing Corporation, when asked for details on the agreement and the co-operative phases that have brought the exhibitor body into a close working arrangement with the Producers Distributing Corporation, explained that R. R. Biechele, president of the M. P. O. of Kansas and Missouri conceived the idea of securing the assistance of Producers Distributing Corporation in the M. P. T. O.'s drive for membership, and that Producers Distributing Corporation agreed to the suggestion of Mr. Biechele as a worthy endeavor and entered into agreement in a sincere desire to assist the exhibitors of Kansas and Missouri in strengthening their organization.

The plan as proposed and adopted makes December, "Exhibitors Month" and gives the M. P. T. O. of Kansas and Missouri a percentage of the rentals on all the Producers Distributing releases played during the month of December on dates set and secured by representatives of the M. P. T. O.

While this agreement ties up the M. P. T. O. and Producers Distributing Corporation under a definite and co-operative working plan for mutual advantages, it does not, in any way, involve the M. P. T. O. in the actual selling plans of Producers Distributing Corporation.

In detailing the agreement and explaining its workings Mr. Morgan says: "We are working with and for the M. P. T. O. of Kansas and Missouri in a desire to see their membership increased and their organizations strengthened to maximum possibilities for the general good of the industry. And when Mr. Biechele explained that his organization's greatest need was funds and asked for our co-operation in securing such funds through a percentage arrangement on booking dates, we listened with interest and finally accepted his plan which has just been put into operation.

"'This plan calls for a percentage on the receipt from each playing date in the Kansas and Missouri territory, set by representatives of the M. P. T. O. for the month of December. The M. P. T. O. representatives are not out to secure contracts nor induce the booking of our releases, but in all instances where we have closed contracts for our pictures without playing dates, the M. P. T. O. representatives are at liberty to secure definite playing dates for the month of December and a percentage of the receipts from these dates will be turned over to the M. P. T. O.

"The funds which will be turned over to the M. P. T. O. under this agreement will be used to secure new members and to carry out the progressive plans of the organization which are now held in abeyance for lack of working capital.

"We consider this plan as fair and honorable as it is novel. It obviates the necessity of assessing the members of the organization, or resorting to the unpleasant task of seeking contributions. It shows a clear-sighted and business-like desire to put the organization upon a sound financial footing by honest effort; and we are happy to co-operate with Mr. Biechele in working out his plan to a successful conclusion.

"In effect the efforts of the M. P. T. O. representatives will not increase our bookings but they will render valuable assistance to us in the setting of play dates and therefore the percentages to be turned over to the M. P. T. O. may be properly looked upon as fair compensation."

Asked if Producers Distributing Corporation intended to make similar arrangements with the exhibitor bodies in other states, Mr. Morgan said: "We have no other proposition of this nature under consideration at the present time and personally I am acquainted with the financial standings of the various exhibitor units. But first and foremost Producers Distrnbuting Corporation is interested in the general welfare of the industry and we are at all times ready and willing to listen to any fair and honest plan for the advancement of the exhibitor body."

Children's Book Week Set for November 8-14

Children's Book Week will be observed November 8-14 in cities and towns throughout the country. Coincident with this and related to it will be the observance of Motion Picture Book Week, which emphasizes the close connection between books and motion pictures. In view of its educational aspect though withal popular appeal, it is a fitting predecessor to American Education Week, which immediately follows.

Co-operating with the National Association of Book Publishers, which promotes Children's Book Week, are the American Library Association, General Federation of Women's Clubs, Boy Scouts of America and the National Board of Review of Motion Pictures with headquarters in New York.

W. J. MORGAN

Another for F-P?

The new Paramount-Balaban & Katz Theatre Department is said to have purchased the Hi-Art Theatre in Lockport, N. Y.

Mr. Lanigan, who has been running this theatre for several years, journeyed to New York last week to confer with Harold B. Franklin on the proposition.

Paramount is now operating the Palace Theatre in the Lock City and giving the natives the biggest attractions possible. For instance, the current attraction is "The Wanderer."

B. P. Schulberg Joins Paramount; Will Produce in the Lasky Studio

Famous Also Takes Over Clara Bow, Donald Keith, Alyce Mills, Gilbert Rowland, Wm. Wellman—No Personnel Change

OFFICIAL announcement was made this week by Jesse L. Lasky that B. P. Schulberg, one of the best known producers, had joined the production department of the Famous Players-Lasky Corporation under a long-term contract. Mr. Lasky also declared that under the arrangements made Famous takes over four players and one director whom Mr. Schulberg had under contract. The four players who will be added to the Paramount Stock Company are Clara Bow, Donald Keith, Alyce Mills and Gilbert Rowland. The director is William Wellman.

"In embarking on the greatest production program in our history," said Mr. Lasky, "it gives me great pleasure to announce the addition of Mr. Schulberg to our producing forces. Mr. Schulberg will produce pictures in the Lasky studio and we expect that his coming will be of immense help in the ambitious program we have prepared for ourselves.

"I wish to emphasize that Mr. Schulberg's coming to the Lasky studio is an addition to our forces and does not mean in any sense that there will be any change in the producing personnel of the production department.

"By adding Mr. Schulberg to our forces we will be able to devote even greater care and attention to each individual picture. We have just finished our schedule of fall releases—the Greater Forty. Great as these pictures have been, it is our purpose to make our spring product even bigger in individual production values. Today there is no such thing as seasons in the picture business; the spring and summer pictures must be just as big, just as attractive, as the pictures that open the fall season. The public demands it, and we are prepared to give both the trade and the public a group of pictures next spring which will be the best we have ever made.

"Our policy of making our pictures in six-month blocks, rather than attempting to line up a full year's program, makes it possible for us to get behind our spring group with greater effect than if we had to scatter our energies over a full year's schedule. Thus we are able to meet the constantly shifting demands of the business; we are not set and frozen for a full year and unable to take advantage of changes in public taste, changes in exhibitor demands.

"The acquisition of Mr. Schulberg, as I said, will help us to carry out that policy."

"The only successful producer is the producer whose resources make it possible for him to produce the kind of pictures he wants to produce."

This was the statement of Mr. Schulberg, in commenting upon his return to the Famous Players-Lasky Corporation as one of the producers at the Lasky studio in Hollywood. In the early days of the Famous Players Film Company, Mr. Schulberg was one of Adolph Zukor's right hand men and was in charge of publicity and advertising. Since then he has been producing pictures for himself, and in the last few years, despite lack of resources and a heavy burden of worry and expense, has made some of the biggest box-office attractions in the history of the business.

"I cannot tell you how glad I am to get back to Paramount," said Mr. Schulberg. "I know the men in Paramount. I know Mr. Zukor, Mr. Lasky, Mr. Kent. I know what they have done. And I appreciate to the fullest the immense opportunity which they are giving me

"One of the fundamental necessities of the motion picture business is ideas. Without ideas you cannot produce pictures. But another essential is ample resources, and that means organization, man power, money. Without resources your most brilliant ideas will never come to fruition. With resources at your back there is nothing that can stop you except your own limitations.

"The Paramount organization has these resources. For years I have been making pictures out in Hollywood and I have looked with envy on the facilities which are available at the Lasky studio. When a director wants a certain novel or play, there are men and money to get it for him.

"I will continue to have as my personal assistant Sam Jaffe, who has been closely associated with my producing activities for the past five years."

MOBERLY MANAGER FINED

J. W. Cotter, owner-manager of the Fourth Street Theatre, Moberly, Mo., was fined $52 and costs in the Randolph County Circuit Court when convicted of a charge of operating his theatre on Sunday. The action of the court sustained the Moberly City Court which previously had fined Cotter. He appealed the case to the Circuit Court to test the city ordinance under which he was arrested. He plans to carry the case to the Missouri Supreme Court. Circuit Judge Walker ruled that the City Council had full authority to regulate or suppress many lines of business including shows.

H. D. GOLDBERG LEAVES FAMOUS

Harry D. Goldberg, assistant to Harold B. Franklin in the operation of Paramount's theatre booking department, has resigned because of poor health. For three years he has been buying and booking pictures for the whole circuit, and he also superintended the routing of road shows, vaudeville acts and stage shows.

B. P. SCHULBERG

Million is Pledged by Adolph Zukor for Jewish Drive

One million dollars is the amount that Adolph Zukor, president of the Famous Players-Lasky Corporation, has pledged the Theatrical and Motion Picture division to raise as its share of the $4,000,000 fund for the Federation of Jewish Philanthropies. Mr. Zukor is chairman of this committee, which is extremely active in the drive to raise this fund for the use of the ninety-one Jewish charities in the Federation.

Mr. Zukor and the chairmen of the sub-committees met at the Hotel Astor on October 28 to formulate detailed plans for the drive. A one-reel picture called "Human Dividends" and showing the work of the different charities has been made and will be shown in every picture theatre in Greater New York and in places where Jewish workers congregate. The drive will end November 19.

Among the chairmen of the various committees are the following:

H. M. Warner, Sydney Cohen, B. S. Moss, M. J. Mintz, P. J. Morgan, A. L. Libmann, Samuel Zierler, Joseph Hornstein, Joseph Seider, David Picker, Sol Brill, I. Chadwick, Samuel Eckman, Joseph Weinberg, Joseph Dannenberg, J. B. Basson.

SEEK N. Y. STATE POSTS

One exhibitor, Irving I. Goldsmith of Saratoga Springs, and one projectionist, Harry M. Brooks of Troy, are candidates for seats in the New York State Assembly and each is working tooth and nail in the hopes of being elected.

Switching the Spotlight to the Exhibitor

Edited by Sumner Smith

Congratulations to Wm. E. Benton

There have been big moments and pleasant ones, too, in the life of William E. Benton of Saratoga Springs, but never was there a happier combination than Monday night, October 26, when Mr. Benton received the congratulations of what seemed to be 99 per cent. of the residents of Mechanicville, N. Y., on the occasion of the opening of the State Theatre in that city. About everybody was up from Film Row in Albany, for Mr. Benton is a prime favorite with the boys. The theatre represents an investment of about $150,000, the house being located on the main street and with an interior that resembles Mr. Benton's house in Saratoga Springs. At 5:30 p. m. the house was opened for inspection. There were many beautiful floral tributes in evidence. Mr. Benton was right on hand to welcome everyone, a procedure that kept him busy for many an hour to come, and when he crawled into bed at 2 A. M. he remarked that he might well call it a day. With "Little Annie Rooney" as the feature picture, two shows were given during the evening. Mr. Benton is a man who believes in good music and the orchestra was all that could be desired.

The Star in Mineville, N. Y., run by Mrs. Jennie Anderson, was destroyed by fire early one morning last week when flames swept the little mountain village. A hotel and residence were also burned to the ground. The blaze was first discovered in an ice house near the theatre. Help was summoned from Ticonderoga and Port Henry, but lack of water handicapped firemen in their work. Many wells in the village were pumped dry in the frantic effort to extinguish the flames.

Somewhere in Albany there is an individual who no doubt is mourning the loss of a single tooth as well as a bridge. If this individual will kindly call at the Leland in Albany, inquiring for Manager Alex Sayles, the said bridge and tooth will be gladly returned as Mr. Sayles has absolutely no use for either.

Herman Vineberg, manager of the Albany and Regent in Albany, "stepped out," as the saying goes, last week in connection with "The Midshipman." Mr. Vineberg decorated the front of the house in national colors, and then got the naval recruiting station behind him. The week went over with a wallop.

John Maxwell, manager of the Liberty in Herkimer, certainly did his share in making the New York State magistrates thoroughly at home last week at a convention held in that village. Not only was the theatre open to the delegates, but Manager Maxwell was on hand with tickets the moment a delegate registered.

In the cruel limelight of publicity, Jake Rosenthal, owner of the Rose in Troy, bereft of a lifelong and intimate secret, stands forth today as the exponent of the night gown. In other words, Mr. Rosenthal has yet to don his first suit of pajamas, and what is more he doesn't care a rap who knows it now that the secret has leaked through devious channels. Jake is making money with his theatre and on each Wednesday night, he pays a couple of Troy bluecoats a couple of simoleons to preserve order while the amateur acts are on. Whenever anyone asks Mr. Rosenthal how business is, he generally replies that he can't complain. Mr. Rosenthal plans to bring over his radio from home on election night, and then tune in for the benefit of his patrons.

Edna Wallace Hopper is slated to appear in person at Harmanus Bleecker Hall in Albany, a second-run house, on November 5, 6 and 7. Joe Saperstein, manager, is making big plans for the occasion, as it will be the first personal appearance at the theatre since it was devoted to the movies.

Junior Movies held forth at the Troy Theatre in Troy, on Saturday morning last, with an attendance of over 1,200 boys and girls from the Collar City. Mrs. Fay, one of the heads of the Parent-Teachers' Association, was ably assisted by Boy Scouts in handling the crowd. Every boy and girl planked down their dimes and the theatre was filled.

Bring your own crowbar or jimmy, was the advice handed out by Jake Golden of the Griswold Theatre in Troy last week when the theatre observed its anniversary in a way that set the whole city talking. There were the regular double features, with the Domino orchestra playing the entire week, while Thursday night was characterized by a revue of the ten best amateur acts of the season. Mr. Golden dolled the house up in national colors, with flowers decorating the lobby.

Regionals, Please Do Not Copy

Several regional trade papers have paid this exhibitor department of Moving Picture World a back-handed compliment—they have got into the habit of copying some of our exhibitor news verbatim. Of course they print it a week late, but, then, it's good news, anyway.

Appreciation, as genuine as this, though indirectly conveyed, always makes us feel good. But let us remind these regionals that they really ought to ask our permission before using our thunder. Our correspondents are kicking at the practice and are sending clippings to prove that this "borrowing" of news isn't uncommon.

So, regionals, won't you either get your news direct from exhibitors, or credit material "borrowed" from Moving Picture World, or at least rewrite the news?

SUMNER SMITH

Lew Fischer of the Bradley of Fort Edward ran "The Iron Horse" for two days last week for the benefit of St. Joseph's Church. The only comment he had to make was that he wished his theatre had been about six times as large.

It takes a man with iron nerve to venture into the Adirondacks these days, with all the hunting accidents that are being splashed over front pages in the newspapers. But Rae Candee of Utica made the trip and remained for a couple of weeks, doing a lot of deer hunting and then, returning home, asserted that he had been on a vacation. "Some restful vacation," one of his friends snorted.

Failing to remove a wooden projection booth on orders from the New York State Labor Department, William Tweedy of Mechanicville was last week summarily notified to close his Star Theatre at once. It appears that Mr. Tweedy was notified a month or so ago to install a fireproof booth but postponed doing so. A second inspection resulted in an order being issued on October 19 to close the house at once. The Star is a 600-seat house. Mr. Tweedy now plans to turn it into a garage.

C. R. Halligan of the Universal exchange isn't going to buy any Thanksgiving turkey this year. John Mattice of the Novelty Theatre in Middleburgh was along Film Row last week and cautioned Mr. Halligan against buying a gobbler, giving the impression that he would see that the Halligan Thanksgiving dinner lacked nothing in the way of a bird.

Looks as though Mr. and Mrs. Meyer Schine of Gloversville were still continuing their honeymoon. Mr. Schine took a trip to New York City last week, and with all the shows and fall fashions, on display, it was only natural that Mrs. Schine went along, too.

Some weeks ago, William Smalley of Cooperstown intimated that he intended to add another theatre or two to his chain of a dozen or so. When Bill Smalley intimates a thing it comes pretty near being a foregone conclusion. While in town this past week he announced that he had taken over the Sherburne Opera House and would assume possession on November 1.

Ed Trembley of the American in Troy announces a return engagement of "The Ten Commandments" for four days, beginning October 31. This picture ran a straight week at the Troy to heavy business.

These football days are hard on the purse strings of Uly S. Hill, managing director of the Strand group of houses in Albany and Troy. Mr. Hill has a young son by the name of Norman. The other day he notified his father that he wanted a pair of football pants. His father assented. The boy hesistated, and then added that he ought to have a headgear. Again the father gave his consent. Following another hesitant minute or two came a further announcement to the effect that the boy would have spiked shoes.

He got his heart's desire, and as he trudged in that night boldly announced that "we" had won the game.

The Antique Theatre in Watertown was sold last week for $37,000 to Carl A. Phillips of that city. The theatre has been under lease to the Robbins Amusement Company at Utica for two years and the lease will not expire until this coming February. The theatre was at one time run by the Papayanakos brothers. Mr. Phillips will spend $14,000 in modernizing the house. Charles S. Sesonske of Johnstown, former manager of the Avon in Watertown, was in that city last week and is said to seek a lease of the theatre as soon as the present one expires.

A. T. Mallory, who runs the Starr in Corinth, stopped over in Albany, on his way back from New York and was very careful to park a brand new car on Pearl street, possibly thinking that evidence of prosperity on his part might skyrocket film quotations later on.

The Mark Strand in Albany will observe its fifth anniversay soon and will use "Little Annie Rooney" as the week's feature. Sam Burns, former manager of the Vitagraph exchange here, and who resigned two or three months ago, is back from a trip to Miami. Visitors along Film Row during the week included Claude Fredericks of the Capitol in Pittsfield, Mass., and E. D. Leischman, an auditor for Universal.

Alike as two peas in some respects, Mr. and Mrs. Walter Roberts of the Troy Theatre showed up last week each wearing a pair of horn rimmed glasses. Mrs. Roberts claims that her eyes have become strained in her duties as cashier, and Mr. Roberts just naturally took the glasses to keep her company.

Another Cardina Theatre for Buffalo

James Cardina, who operates the new Varsity on Bailey avenue and the Kensington on Grider street, Buffalo, has just acquired another site on Bailey avenue, between Kensington and Delavan avenues, on which in the spring he will begin the construction of a 2,500-seat house which will have a frontage of 140 feet. Jim plans to put on big pictures in this house. Mr. Cardina, in association with his brother, Thomas, is also building a new theatre in Williamsville, N. Y., near Buffalo, which will be ready in a few weeks. This house is really an enlargement of the old Glen Theatre which Mr. Cardina has operated for years, but a new front is being built and the house seating capacity augmented to 750. Some day property next door to the theatre may be obtained, at which time the house will be boosted to a 1,200-seat palace. The new Glen is the only theatre in the town.

It is reported that Peterson & Woods of Jamestown, the Schine Corporation and some private individual are dickering for the Regent and Capitol Theatres, owned by the Lally brothers in Dunkirk, N. Y. It is understood that Messrs Lally want to devote their entire time to large land holdings in Florida.

Allan S. Moritz, who is now devoting all his time to the operation of the Ritz Theatre in Niagara Falls, had a terrible time handling the crowds the past week when he presented "The Gold Rush." All attendance records went by the board. In fact, they were so busy that Assistant Manager Lionel Edel was unable to keep the marcelle wave in his upper lip hirsute adornment.

A few changes have been made in the Arcade Theatre, Newfane, N. Y., as recommended by a state building inspector who made a general survey of the house a few weeks ago. The changes are in seating arrangement and aisle space.

Buffalo exchanges are closing contracts with the new Thurston Theatre in Rochester which soon is to open in Kodak Town under the management of Al Root, former Olean exhibitor.

As we predicted several weeks ago, Al Becker, head of the Becker Theatre Supply Company of Buffalo, has gone and done it. He has taken on a new Marmon sedan. The order for equipment for the new Shea house must have been the deciding factor.

Buffalo is to have a new community picture theatre. The council has referred the petition for a house sent in by the Askey-Hager Company, realtors, to the city planning committee. The theatre would be in back of a new store and partment building at 3174 Main street, corner West Northrup place. To date it has not been divulged who will operate the house. The entrance would be on Main street.

Mrs. Wilson A. Mark has suggested that the Parent-Teacher Association of Batavia, N. Y., sponsor a juvenile picture project. A committee has been appointed to report at the next meeting. The idea is to support such performances as special Saturday morning shows for the children.

Included in the list of strong attractions booked by Managing Director Eric T. Clarke of the Eastman, Rochester, are: "The Gold Rush," "The Pony Express," "Don Q," "The Merry Widow," and D. W. Griffith's "Sally of the Sawdust." All these productions will be given elaborate music settings and presentations. "The Phantom of the Opera" is the current attraction.

The Star Theatre on William street, Buffalo, operated by James Cooban, is trying out 5-cent matinees for children on Saturdays. The proposition to date is a big success.

Bill Dillon of Ithaca, president of the M. P. T. O. of N. Y., has something to worry about. They are starting a campaign for daylight saving in the Cornell University town.

Count that day lost that doesn't start a new theatre rumor in Buffalo. Many still believe that the city some day will have another Mark-Strand. The Mark "boys," Moe and the late Mitchel H., started in the Queen City of the Lakes with a penny arcade and later a Pullman car picture show. They started in Buffalo and it is expected that the company will be back again.

George T. Cruzen, manager of the Palace Theatre, Lockport, N. Y., put on an elaborate prologue entitled "The Fall of Babylon," in connection with the first showing in western New York this week of "The Wanderer," which attracted overflow business from communities all around the Lock City. The Riesenfeld music score was played by the orchestra under the direction of Ernest Whistler.

Sidney Wertheimer will begin at once to build his new theatre on Hertel avenue, Buffalo, a few doors from Shea's North Park. It is to be a 2,500-seat house, complete in every way and comparing favorably with the larger downtown houses. Mr. Wertheimer encountered much trouble in getting his plans O. K.'d by the council because of the objection of nearby church officials. However, taking the matter to court he won out. When completed the house will be leased by Walter Hays of Buffalo, former president of the M. P. T. O. of N. Y. The policy of the house has not as yet been decided upon.

Ottawa Showman's Neat Stunt a Success

Manager Dave Coplan of the Imperial Theatre, one of Ottawa's leading cinemas, pulled off a neat stunt that brought extra profits when he conducted a special "double program" show Saturday, October 24, the presentation including both the outgoing and incoming feature releases, together with a couple of short subjects, the performance starting at 10 a. m. A special admission price of 11 cents was offered for the morning matinee.

H. F. Kells, assistant manager of the Regent Theatre, Ottawa, Ontario, has blossomed forth as a real artist—a painter. He is completing a character portrait which, he hopes, may find its way into the National Art Gallery of Canada. This portrait will be placed on view shortly in Ottawa.

P. M. Bardessono, manager of the New Empire Theatre at Timmins, in the heart of the mining district of Northern Ontario, has announced the opening of a handsome new hotel with 100 rooms and modern equipment throughout, the hostelry being adjacent to the theatre. Leo Mascioli is associated with Mr. Bardessono as proprietor.

To be the hit of the town in her first public solo appearance was the experience of Miss Frances (Frankie) Stein, one of the secretaries at the head office of the Famous Players Canadian Corp., Ltd., Toronto. Jack Arthur, director of presentations at the Hippodrome Theatre, Toronto, featured her in a "Charleston Revue" which was an attraction for "He's a Regular Fellow," starring Raymond Griffith. The whole bill was designated as a "Pep Week Show" and there was a swing and dash throughout the performance. Miss Stein is a sister to Miss Mae Stein, secretary to J. W. Berman, general manager of Canadian exchanges of United Artists Corporation, Ltd., Hermant Building, Toronto. Mae has also shown special aptitude for the stage.

George Nicholas Ganetakos of Montreal, general manager of the United Amusement Corp., Ltd., which operates a chain of eight picture theatres in Montreal, makes a specialty of securing special attractions year after year for unlimited engagement has added features for performances at the different houses.

A Crime Wave

Judging by the news each week, more and more picture theatres are becoming the targets of yeggmen and bandits. For a long time no week has passed without a story of some picture theatre safe blown or some theatre manager held up at the point of a revolver. Most of the crime is confined to the larger cities, but occasionally come stories from the smaller places. It seems to us that it is up to exhibitors to take extraordinary precautions, protecting not only the box office cash but the girl who officiates behind the window.

Early this week there are only two crime stories at hand. Quite often there are five or six. The effect of these seems cumulative, as they receive mention in the local newspapers, for amateur bandits are led to take a chance at robbing a box office. That is especially true in New York, which at present is suffering a crime wave of considerable proportions, with the bandits concentrating on jewelry shops and silk concerns.

Chicago and St. Louis also have contributed news of not a few theatre hold-ups. The former supplies one this week. Two robbers forced Manager Nathan Rittenberg of the Keystone Theatre to open his safe at the point of revolvers, and escaped with $1,350. And Mansfield, Ohio, reports a hold-up in which two stick-up men shoved a gun in the cashier's face, grabbed $18 on the counter and just missed getting $200 in the drawer. In both instances the bandits escaped.

Detroit's State Opens With "Classified"

With elevator lifts for orchestra and patrons and an unusually artistic interior as its main features, the new State Theatre was officially opened and added to the John H. Kunsky string of first-run theatres Thursday evening, October 29. Several hundred people including city officials, judges and others were guests of the management. The opening attraction is Corinne Griffith in "Classified." The policy of the State will be the same as the Capitol.

Fitzpatrick & McElroy announce that two new theatres will be ready for opening in Michigan within the next three weeks. One is the new Maltz Theatre at Alpena, which will replace the structure razed by fire, and the other is the new Three Rivers Theatre

W. S. Butterfield, president of the Bijou Theatrical Circuit, returned to the city last week and entered a strenuous denial to rumors that his circuit of forty-three theatres was to be absorbed by Famous Players-Lasky. Butterfield said that no negotiations were under way and that he was not contemplating sharing his interests with any other concern.

Bay City is to have a brand new theatre, which will open on November 12. It is the Lafayette and will seat about 1,000. Don Bernstein is owner and manager.

The Capitol will inaugurate its annual winter series of concerts on November 1 and continue them each Sunday noon until spring. Edward Werner, director of the Capitol orchestra, is in charge and he combines the orchestras of the Adams and Madison in this work.

W. A. Cassidy, manager of the Frolic Theatre, Midland, has purchased Bart's Mecca Theatre in the same city from J. B. Laughlin. Both theatres will be operated by Mr. Cassidy.

Kleighe Succeeds Gregory in Chicago

William Kleighe has assumed the management of the S. C. Gregory Amusement Company, with head offices in the State Lake Building. This company also controls the Hammond Amusement and the East Chicago Amusement companies. S. J. Gregory has sold his interests in the companies and retired from the organization to take up other work in the movie field. The houses that will continue to be operated under the new owners are the Partheon, DeLuxe and Orpheum at Hammond, Ind., and the Lyric and Forsythe at East Chicago. J. L. McCurdy, formerly managing director of the Randolph, will be general manager of the circuit under the direction of Mr. Kleighe.

Herbert L. Stern, president of Balaban & Katz, has been elected a director of the new firm of Lawrence Stern and Company, with offices at 231 South La Salle street. William Wrigley, Jr., is another director of the new organization.

One of the problems before the managers of movie theatres in the residence districts at the evening shows is the objection of home owners to automobiles packed before their homes. The question has been referred to the corporation counsel of the City of Chicago, who has ruled that the problem should be token before the courts for solution.

The Central Theatre at Fairbury, Ill., was seriously damaged by fire last week. The damage will exceed $15,000, as the whole interior of the house was damaged by flames and water. The Midwest Corporation is the owner of the house and repairs will be made at an early date.

W. H. Hoffman has leased the Orpheum Theatre at Fairfield and will show pictures exclusively. The house was formerly under the management of Slater O'Hara.

Bruce Godshaw, who has been directing publicity for Cooney Brothers' circuit, has resigned to accept a position as publicity manager for the Universal Chicago exchange.

D. D. Cox has retired from the active management of the Community Theatre at Raymond, Ill.

The Windsor Theatre of Lubliner & Trinz has been remodeled and modernized in every department. A new style of show has been put on at this house, the Monday and Tuesday nights are song revue nights, Wednesday is amateur night and Thursday is Charleston night. The three week end evenings will have combination bills of pictures and vaudeville.

The Halper & Dissen circuit will take over the Terminal Theatre now operated by the Ascher circuit at 3368 Lawrence avenue after the expiration of the Ascher lease. The Ascher circuit is building a fine new theatre in that vicinity which will be ready for opening soon. Halper and Dissen have organized the Ritz Theatre Company to operate the new Ritz at Flint, Mich., as soon as it is ready for opening this month. Charles Garfield will manage the Ritz.

Ray O. Dalton, stage manager, and Jack Griffith, chief projectionist of the Chicago Theatre, have returned from the opening of the Metropolitan Theatre at Boston where they introduced B. and K. methods.

The opening of the Harding Theatre of Lubliner & Trinz was made a civic event of the northwest side and capacity business was played to throughout the first week. Several thousand were unable to get into the theatre on the opening night, October 12.

Among the visitors in the city last week were George Munroe and Stanley Rollo, well-known exhibitors from Iowa, who are at work on a booking circuit of houses in Iowa and Nebraska that will be operated in co-operation with one of the larger circuits in this city. A meeting has been called at Omaha next week to complete the organization of interested theatre owners.

W. K. Hollander, publicity director of B. & K. has returned from his trip to Boston and New York in the interest of the new Famous Players combination.

Among the exhibitors along Film Row last week were Julius Lamm of the Elite Theatre, Waukegan; J. B. MacCallum of Hoopston, Leo Yancey, Avon Theatre, and John Miller, Princess Theatre, Woodstock.

Real estate prices are boosted by the building of mammoth movie theatres in this city. The latest project to boost realty values is the projected house of Lubliner & Trinz-B. & K. combination for Lipps and Lawrence avenue corner. Property which sold at $250 a front foot before the new house was announced, sold up to $750 a front foot last week. No wonder the property owners are anxious for big movie houses.

Another huge building project for Michigan avenue at the corner of East Ohio street is being projected by a syndicate headed by Murray Wolbach. Two theatres are included in the plans which are being drawn by Benjamin H. Marshall. One house will seat 1,100 and the other about 500 and will be more on the small theatre style, showing deluxe shows at deluxe prices.

The organization of the Great States Theatre Corporation has been completed with Jules J. Rubin as vice-president and manager at Chicago offices and Edward B. Lewis manager at the Aurora offices. S. A. Lies has been named auditor at the Chicago offices, F. N. Weber office manager and Madeline Wood publicity director.

C. W. Spanuth, former Chicago exhibitor, is now running the Majestic Theatre at Harvard, Ill.

Al Bachman, manager of the Randolph installed a radio in both the State street and Randolph street entrances and gave his waiting patrons the latest news from big sporting events.

Benny Barton has gone to the Rialto at Omaha to put on jazz programs similar to the Paul Ash-McVickers Theatre programs here.

The Rivoli on Elston avenue, under the management of J. C. Eaves, has added presentations with Hugo Brumlix as director. Howard Osborn has been made musical director of the nine-piece jazz orchestra recently installed in the house.

Nebraska Theatre News

Among the out-of-town exhibitors in Omaha recently were: J. T. Grotenhuis, Orange City, Ia.; Mrs. T. J. Larie, Bloomington, Neb.; A. G. Miller, Opera House, Atkinson, Neb.; Mr. and Mrs. Elmer Gailey, Wayne, Neb.; E. H. Robertson, Scribner, Neb.; J. F. Reynolds, Elwood, Neb.; H. Goldstein, Sioux City, Ia.; L. C. Carnes, Sioux City, Ia.; L. Schurdelson, Sioux City, Ia.; Frank Good, Red Oak, Ia.; W. T. Briggs, Anita, Ia.; Guy Clements, Elmwood, Neb.; J. H. Ebersole, Avoca, Ia.; A. M. Knapp, Ansley, Neb.; Robert Booth, Nebraska City, Neb.; E. T. Dunlap, Hawarden, Ia.; L. J. Larson, Alta, Ia.; F. McDowell, Alexandria, Neb.; J. A. Peacock, Burchard, Neb.; F. A. Millhouse, Sumner, Neb.; F. H. Kennedy, Broken Bow, Neb.

A. Herman reopened the Lyric Theatre at North Bend, Neb., after the place had been dark for some months.

Kansas City Showman Is Operated on

Gustav Eyssell, house manager of the Newman Theatre, Kansas City, was taken to Research Hospital to undergo a major operation. Reports have it he survived the ordeal well enough.

Anthony, Kans., received the opening of the Palace Theatre there recently with open arms and attended the first performance in a body, literally speaking. The Palace is owned by L. W. Connor, exhibitor from Oklahoma, and he chose "Drusilla With a Million" as the first picture to be shown.

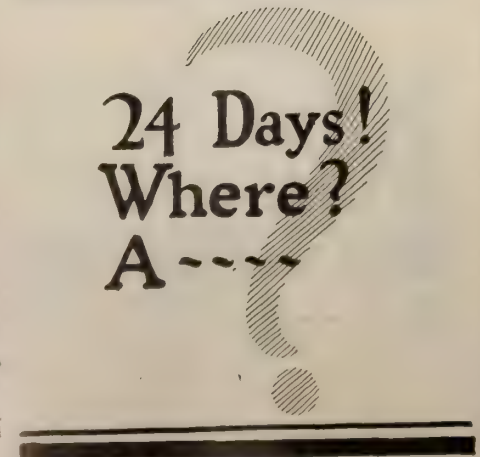
"Doc" Cook, business manager for the M. P. T. O. A. Kansas-Missouri, has started out on a ten-day trip through Kansas and part of Missouri. His head is filled with plans he will broach to the theatre owners.

R. L. Willis has taken title to the site of the new theatre he is building at 3804-06 Main street, Kansas City. Foundation and footings have been completed and an attempt will be made to open the theatre on New Year's Eve.

The Newman Theatre is staging one of its "Take a Chance Weeks" and the attendance is very gratifying. There are ten units on the program, all shrouded in mystery. The feature picture remains nontitled to the end.

M. F. Gledhill has taken over the Palace Theatre in Gaylord, Kans., succeeding E. L. Boesche, former owner.

A. J. Sexton has taken over the Opera House at Fontana, Kans., which was owned by M. J. Barrall.



Skevdahl is Youngest Iowa Manager

Earl Skevdahl, new manager of the Royal Theatre at Sioux City, Ia., is only 22 years old and is said by his friends to be the youngest manager of a first-class theatre in Iowa. He spent some years as usher and doorman before he gained this position.

The Monroe Theatres, Inc., has taken over the Beardsley Theatre at Red Oak, Ia.

The business men of Castana, Ia., are sponsoring a picture show in their town.

Harry Dilley, Columbus Junction, Ia., is the new manager of the Lyric of that place. The Lyric was recently purchased by Luncy Bosten.

The Frank Amusement Co., Waterloo, Ia., has taken over the Plaza at Sioux City, Ia., under a long-term lease. The Plaza seats 1,000. The Frank Amusement Co. operates the Plaza and Rialto at Waterloo, the Isis and Majestic at Cedar Rapids, the Opheum in Clinton, the Grand at Oelwein, Ia.

W. B. Franke is the new owner of the Strand at Luverne, Ia. He has owned picture houses before and now keeps his hand in by owning a few houses here and there, while his real business is that of traveling salesman, a few days out of each week.

Charles Behm, Jr., and L. H. Johnson of Mondamin, Ia., have leased the Opera House at that place.

The Plaza Theatre at Waterloo, Ia., one of the houses owned by the Frank Amusement Company, has been completely remodeled during the summer and reopened.

Along Exchange Row
The Men Who Sell The Pictures

Canada

Bill Fox, exploitation man for Fox Film Corporation, Toronto, has created a sensational ballyhoo for "The Iron Horse," this being a facsimile of a locomotive, tender and caboose, the engine being an exact counterpart of the "Lucy Dalton," the first locomotive to run over the system of the Canadian Pacific Railway in Eastern Canada. The dummy locomotive is mounted on an automobile chassis.

Walter F. Davis, in charge of the supervision of scrip book sales among many of the theatres of Famous Players Canadian Corp., Toronto, has been temporarily transferred to Fort William, Ontario, where he has assumed the management of the Orpheum Theatre. Shortly after his arrival in Fort William, Mr. and Mrs. Davis celebrated their twenty-second wedding anniversary.

A. C. Benson has taken over the management of the Toronto branch of Famous Lasky Film Service, Ltd., succeeding William A. Bach who resigned after many years of service. Mr. Benson was formerly sales manager at the Washington, D. C., exchange.

Allan G. Ritchie, who for five years has been associated with the Montreal exchange of Famous Lasky Film Service, Ltd., has been appointed manager of the Famous Lasky office at Winnipeg, Manitoba, assuming his new position October 22.

Buffalo, N. Y.

Richard C. Fox, president of the Freedom Film Corporation of Buffalo, announces the appointment of Joseph Cantor as manager of the Albany branch, just opened at 4 Clinton street. Freedom now is distributing in addition to the Golden Arrow product the new Vital features in Buffalo and Albany territories. In Buffalo the sales staff consists of Charlie Johnston, who is covering the city; Frank Moynihan, Syracuse and Morton L. Connor, Rochester. Clarence Ross, who recently resigned as cashier at Fox, has joined Freedom as auditor.

O. T. Schroeppel has resigned as booker at the Fox exchange and has been succeeded by Carl Fahrenholz, former shipper.

George Canty, booker at Pathe's Buffalo exchange, is complaining that he never gets his name in the public print unless he gets the gate 'er somethin'. Well, there you are, George. We hope you're satisfied.

C. W. Anthony, Associated Exhibitors manager in Buffalo, has engaged Mel R. Edwards as representative in the Syracuse territory. Harry E. Lotz, district manager, has been in town for several days conferring with leading exhibitors.

Clayton P. Sheehan, district manager for Fox, who has been tuoring around the globe in the interests of his company, is back in Buffalo at the local exchange.

Albany, N. Y.

There was a big shake-up in the Pathe exchange here last week, resulting in George Ames, one time connected with Pathe in Philadelphia, succeeding Leon Medem, who came here two years ago from Minneapolis as a salesman and was later appointed as manager of the exchange when Charles Stombaugh was transferred to New York. It is understood that Mr. Medem is also to be transferred to the metropolis. He was tendered a farewell dinner at the Hotel Kenmore on Thursday night by the office force and presented with a traveling bag. Charles Henschel, eastern district manager, made the presentation speech. Paul Smith of New York City and Edmund Melhado, connected with the Detroit Pathe Exchange, also arrived in town and will act as salesmen out of here. Edward Hochstim, salesman, has resigned and joined his brother, who runs a theatre in Hudson. Arthur O'Toole, who came here from St. Louis, also left last week and it is understood will be connected with the Pathe exchange in his home city.

Kansas City

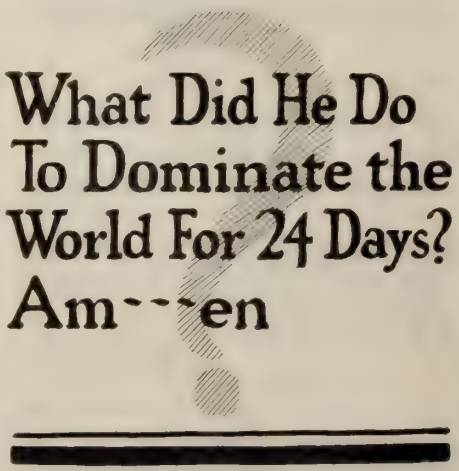
N. E. Depinet and F. J. McConnell, Universal southern division sales manager and short subjects sales manager, respectively, held a lively sales meeting in Kansas City, while B. H. Goldstein, treasurer and general manager of Universal, Julius Singer and A. E. Fair, head of the theatre department, were in conference with Charles T. Sears, former M. P. T. O.-Missouri president and now mid-west manager of Universal theatres. C. M. Parkhurst, formerly with Warner-Vitagraph, now is with the Kansas City F. B. O. sales force, while James Bradford of the P. D. C. sales force, left for Omaha, Neb., to accept a similar position with the same company in that city. J. F. Burke, traveling auditor for Educational, was a busy Kansas City visitor. E. O. Brooks, serial sales manager for Pathe, conducted a sales meeting at the Kansas City exchange. C. W. Allen, assistant P. D. C. branch manager, brought back a goodly number of contracts from the territory. H. O. Bartels, former Denver exhibitor and Associated Exhibitors branch manager of Los Angeles, has been added to the Pathe sales force in Kansas City. T. W. Edwards, formerly with the Salt Lake City Pathe Branch, also has been added to the Kansas City staff of that company. Improvements aplenty are in progress at the Fox branch. Not only is M. A. Levy, branch manager, having the interior repainted but opera chairs have been installed in the projection room. J. E. Flynn, Metro-Goldwyn district manager, was a Kansas City visitor, as was W. G. Bishop, Metro-Goldwyn exploiteer of St. Louis.

Pittsburgh

Harry Michalson, for three and a half years with the Pittsburgh F. B. O. branch as salesman, has been promoted and on Monday, October 26, took up his new duties as branch manager for F. B. O. at Cincinnati.

Harry F. Grelle, owner of the Supreme Photoplay Company, Pittsburgh's oldest independent exchange, has taken two partners with him into the business. The two men who have purchased an interest in the Supreme are two of the best-known film salesmen in the Pittsburgh territory, namely, J. Allison Gribble and Meyer E. Goldstein. Both have connected with the local industry for some time and both have been with the local First National exchange for five years.

C. C. Kellenberg, who has just completed a three-month rest period, recovering lost health, has again returned to the West Virginia territory, working out of the Pittsburgh Fox branch.



San Francisco

L. E. Kennedy, former manager of Associated Exhibitors at Los Angeles, and for several years with Pathe, has been made manager of the Pathe Exchange at San Francisco, succeeding W. W. Kofeldt, who left to become manager of the interests of the Producers Distribution Corporation in Germany. George A. Knowles, who was acting manager for a time, has gone to Los Angeles to take charge of the two-reel comedy division for Pathe. Henry Peters, formerly of San Francisco, and for some time special representative for Pathe, is back again and is doing special work on "The Freshman," making this exchange his headquarters.

William Meade, formerly with Paramount, has joined the San Francisco staff of Associated Exhibitors and has been placed in charge of sales in the northern territory.

H. J. Henriouelle, until recently with Paramount, has been made booker and assistant manager of the F. B. O. exchange at San Francisco.

The Mutual Independent Film Exchange, headed by George Slater, has taken over the stock and equipment of the Hall Film Exchange, San Francisco and Los Angeles.

Harold Moore of the San Francisco office of F. B. O. has bene transferred to Portland, Or., where he has been made branch manager.

Gilbert Moyle, auditor for Associated First National, San Francisco, is in the hospital in a critical condition.

L. W. Weir, district manager for the Producers Distributing Corp., paid the San Francisco exchange a visit recently and expressed himself as being greatly pleased with the new quarters on Golden Gate avenue.

St. Louis

Jack Underwood, manager of the St. Louis office of Enterprise Distributing Corporation, will leave for Dallas, Tex., on October 25 to assume charge of the Dallas office for Enterprise. Jack formerly lived and worked in Dallas and has many friends among the exhibitors of that territory. He is a wonderful chap and St. Louis hates to lose him.

Tom McKean, manager for the local F. B. O. office, visited Hannibal, Quincy and vicinity during the week.

Felix F. Feist, general manager for Metro-Goldwyn-Mayer, was a recent visitor to St. Louis. With J. E. Flynn, district manager for Metro-Goldwyn-Mayer, and A. W. Smith, Jr., of the First National home office in New York, he was the guest of Charles Skouras at a banquet given at the Busch home on the Gravois road, St. Louis County.

Leslie B. Mace, First National salesman, sustained a fractured nose and other injuries when his automobile skidded on a wet road.

"Buns" Derby, contract chaser for F. B. O., spent a cheerful night in his Lizzie when the contraption skidded into a ditch while trying to negotiate some of Illinois' good roads.

Denver

Claude Ezell, special representative for Associated Exhibitors, was a visitor in Denver for a few days conferring with H. L. Burnham, local representative for Associated Exhibitors, located in the Pathe Exchange, and with C. M. Van Horn, local Pathe branch manager. Mr. Ezell left Denver for Dallas, Oklahoma City and New Orleans, where he will confer with representatives of his organization, after which he will return to Denver and remain for some time.

Arthur O'Connell and Miss Addie Mooney were married on October 17 and immediately boarded a train for a honeymoon to Salt Lake City. Mr. O'Connell has been head shipper for Universal for nine years. Miss Mooney is employed as contract clerk in the local branch of First National. On their return from Salt Lake City they will take up their residence in Denver.

Ronald Colman in a Scene from the First National Release, "The Dark Angel"

Neilan Tells Why "The Sky Rocket" Should Be One of Year's Biggest Plays

"THAT Peggy Hopkins Joyce is a real film star is the biggest surprise of my career as a director," comments Marshall Neilan in an interview this week following the completion of his work with Miss Joyce on "The Sky Rocket," Associated Exhibitors' big special production.

The interview with Mr. Neilan was prompted by whisperings in the trade, especially during the past few weeks, concerning Miss Joyce and the Associated production. Only a few persons have so far pre-viewed the first print of a picture which Oscar Price, president of Associated Exhibitors, emphatically declares will be the "biggest special production of the year."

The reports spread with the usual rapidity attendant upon rumors of something sensational and something big. In order to get down to material facts Mr. Neilan was sought out and his opinion obtained. Here is the "inside" story from the man who put Miss Joyce through every one of her paces in "The Sky Rocket":

"When I commenced work on 'The Sky Rocket' several months ago it was with no idea that I was to have the surprise of my life and that Peggy Hopkins Joyce was to afford me that surprise.

"I found Miss Joyce to be a good actress —but, to be perfectly honest, she did not impress me as anything more than 'good' until we had gotten well underway.

"Perhaps it was due to the fact that I was so intensified in following the script based upon the Cosmopolitan Magazine story by Adele Rogers St. Johns that my first impression of Miss Joyce did not change until later. But when it commenced to change, it literally soared until I realized I had on my lot a 'true find'—a screen diamond of the purest water.

"All along I knew that Miss Joyce in the starring role of such a picture as 'The Sky Rocket' would create the biggest demand at any box office; that women would want to see Miss Joyce because of herself and her reputation for lavish gowns—that men would want to see Miss Joyce solely because of Miss Joyce.

"But as our work on the 'Sky Rocket' advanced and I became so familiar with the scenario that I could see the lines with my eyes closed, I began to watch very closely every movement made by Miss Joyce before the camera.

"It was then that I realized Associated Exhibitors had a 'find.' Not only her beauty and her luxurious wardrobe but her style! She has that definite something which lures, holds and magnifies.

"I found Peggy Hopkins Joyce to be one of the most intelligent and cultured women with whom I have ever encountered. This intelligence, kindly understanding, wit, charm and versatility together with physical beauty make up that 'lure' of Peggy Hopkins Joyce. With every advantage in the world and every thing conceivable to induce egotism, Miss Joyce is most beautiful and superbly magnetic because she has made it a practice always to be herself.

"Speaking about her charm reminds me. Have you seen the current edition of Photoplay?" Mr. Neilan looked through his files. Turning over the cover of Photoplay, he pointed to three pages of solid type and cuts of the Associated star—a story entitled: "What is the Lure of Peggy Joyce?"

MARSHALL NEILAN

Peggy Hopkins Joyce makes her debut as a motion picture star in the Associated Exhibitor's special feature production, "The Sky Rocket," directed by Marshall Neilan, with Owen Moore, Earle Williams, Gladys Hulette and a strong supporting cast.

First National Executives and Players Arrive from the Coast

ONE of the largest groups of First National producers, executives and players to arrive in New York from Hollywood in recent months, stepped from a private car attached to the 20th Century Limited, Thursday morning, October 22.

The party consisted of John E. McCormick, general manager of production for First National on the West Coast; E. M. Asher, producer of the Corinne Griffith pictures; M. C. Levee, president of the United Studios in Hollywood—home of First National pictures; Barney Lubin of the Sawyer-Lubin film organization, producing the series of Barbara La Marr pictures for First National, Anna Q. Nilsson, First National player, here to make a picture titled "Too Much Money" co-featuring Miss Nilsson and Lewis Stone; Cleve Moore, Arthur Bernstein, general manager for Jackie Coogan; Harry Lichtig, personal representative for many of Hollywood's foremost stars and producers; Larry Weingarten, press representative for Jackie Coogan; Joseph Bubbell of International News and Harry D. Wilson, publicity director for First National West Coast Productions. Mrs. Levee, Mrs. Bernstein and Mrs. Asher accompanied their husbands on the journey.

The purpose of the visit at this time, according to Mr. McCormick, is to hold important conferences with executives and officials of the First National organization in regard to production, stories and plays.

"First National's production schedule on the Coast," said Mr. McCormick, "is filled, but there is always room for more. The production outlook insofar as First National Pictures is concerned was never quite so healthy.

"Executives, too, are enthusiastic over our forthcoming production schedule," continued the official. "Some of the large theatre chains in the country are booked solid with First National films until next September. Many of these pictures are not as yet started.

"I feel safe in saying that the season 1925-26 will be the biggest in the history of First National Pictures."

Mr. McCormick is bringing with him Colleen Moore's "We Moderns" film—the first under the terms of her new contract with First National, Mr. Asher is bringing Corinne Griffith's latest picture "Caesar's Wife." According to the executive, Miss Griffith will be East the last of the week to purchase gowns for her forthcoming production of "Mlle. Modiste." Bernstein carries a print of Jackie Coogan's "Old Clothes," the youthful star's biggest picture to date, according to reports.

Mr. Lubin brings the completed print of Barbara La Marr's "The Girl from Montmarte" with him. Miss La Marr is co-featured with Lewis Stone in this story.

The trip of the executives will be a brief one, according to Mr. McCormick, it being the plan of most of them to return to Hollywood the middle of next week.

Anna Q. Nilsson, Cleve Moore, brother of Colleen Moore, and John E. McCormick, general manager of West Coast productions for First National, on their arrival at Grand Central Station from the Coast.

Schenck Signs Carminati

Tullio Carminati, leading man and managing director for the late Eleanora Duse during her last tour in Italy in 1921 and 1922, and well known screen star in Italy, Germany and South America, has just signed a three-year contract with Joseph M. Schenck as leading man in Talmadge and other productions.

Mr. Carminati is one of the handsomest men on the foreign screen as well as a finished actor. His full name is Count Tullio Carminati di Branbilla, but although he belongs to one of the oldest and most aristocratic families of Italy, he has never used his title, even in his own country, as he believes in the ideals of democracy.

Barbara La Mar Recovering

Barbara La Marr is rapidly recovering from the illness due to the strain of her work on her last production for First National Pictures, "The Girl from Montmarte."

Advices just received from the Coast state that Miss La Marr soon will be ready to start on another picture under the management of Sawyer-Lubin, the producing firm which has handled her productions for a long period.

Jackie Coogan's New M-G-M Film, "Old Clothes" Completed

THE initial production on Jackie Coogan's new Metro-Goldwyn-Mayer contract, "Old Clothes," was delivered to Marcus Loew this week. Immediately after its arrival the big M.-G.-M. chief gave a private showing of Jackie's latest opus to a group of noted theatrical people at his Long Island home. In this noted assemblage were stage and screen stars and prominent exhibitors.

It was the consensus of opinion among this highly critical audience that Jackie has made in "Old Clothes" his most entertaining comedy. The little star, according to Mr. Loew is destined to become a great comedian.

"Old Clothes," which is scheduled for release on November 22 was directed by Eddie Cline, who likewise made "The Rag Man" and "Little Robinson Crusoe." The picture is an adaptation of Willard Mack's original story, and has in its cast, Max Davidson, who scored a hit in "The Rag Man" opposite Jackie, Lillian Elliott, James Mason, Stanton Heck and Joan Crawford. Miss Crawford is a recent M.-G.-M. "find" and plays her first leading role opposite Jackie. Her performance in "Old Clothes" won her the coveted role of Irene in M.-G.-M.'s production of "Sally, Irene and Mary." Jackie retains the raggamuffin garb that made him world famous.

Young Coogan's second picture for Metro-Goldwyn-Mayer will be placed in production early in December and will be filmed from an original story by Jack Coogan, Sr.

For the first time since Jackie was launched on his career, a definite romantic treatment is given his new picture, "Old Clothes." Heretofore Jackie's films were confined strictly to juvenile appeal, but since the success of "The Rag Man," last season, the executives of the Coogan production company are making a strong adult appeal in Jackie's films. Alan Forrest and Joan Crawford provide the romantic interest.

Entire Columbia 1925-1926 Schedule Is Now Complete

TO put an end to the published rumor that Columbia Pictures Corporation is among those independent producers curtailing production, executives of this organization stated in an interview that their entire program for this year has already been completed. Negatives of the eighteen pictures originally scheduled for this year's program are now in the laboratory undergoing the finishing process and will be ready for release before the date on which they are due.

The consistent high calibre productions released by Columbia in the past created an insistent demand by exhibitors for features containing the Columbia brand which made it necessary to complete the production schedule at the earliest possible date.

The best directorial and acting talent only were engaged in the making of these pictures, and those productions on the Columbia schedule which have already been released have won wide public approbation. Dorothy Revier, who is under a long term starring contract with Columbia Pictures Corporation, has been provided with some of the best vehicles of her career and she has won a world-wide popularity as one of the foremost screen favorites. In all her productions she has been supported by excellent casts and in all her forthcoming pictures this high standard in production and talent has been maintained.

Mary Pickford is obliged to climb a ladder to photograph her tall—Tall director, William Beaudine, who has just completed "Little Annie Rooney," Mary's newest United Artists' release.

Directors of Mix and Jones Finish Pictures on Same Day

J. G. BLYSTONE and R. William Neill, Fox Film directors, made a simultaneous appearance in the executive offices of the Fox West Coast Studios to report the finishing of actual filming of the newest starring vehicles of the Fox Western star duet, Tom Mix, the Modern Buffalo Bill, and Buck Jones, Ace of Westerns.

Blystone announced the completion of the filming of "The Best Bad Man," with Tom Mix starred, and Neill reported "Her Cowboy Prince," Buck Jones' vehicle, was finished. Both directors and their companies returned to Hollywood from location on the same day, and after an hour or two on some closeups, had their pictures ready for first pre-views.

Neill was enthusiastic over the work of Jones and his support in "Her Cowboy Prince" and wasn't a bit backward in predicting it was the best bit of work the big star turned in this season, if not the best he has ever done. Blystone also was exuberant. Although he has directed the popular Mix innumerable times, he said he never had a better scenario to work from than the one Lillie Hayward adapted from Max Brand's popular story of the bad man who wasn't as bad as he was painted.

Blystone recalled the fact that it was Max Brand who supplied the story for Tom's greatest triumph, "The Untamed" and said he thought "The Best Bad Man" was a greater story, with the character fitting Tom's personality even better than the hot-headed hero of "The Untamed."

Both stars had exceptional casts supporting them in their newest pictures. Clara Bow had been secured to play the leading feminine role for Mix, while opposite Jones the Fox casting director had the vivacious Helena D'Algy.

For the character parts in the Mix vehicle there was a lineup of talent worthy of any production ever filmed. For his heavy Mix had the accomplished Cyril Chadwick, of successes too numerous to mention. Then there was Judy King, petite featured player of the Fox stock company, Buster Gardner, Tom Kennedy, Frank Beal, Paul Panzer and Tom Wilson. Of course, supporting Tom as no human could, was the wonder horse, Tony. And there was Tom's own company of cowboys, whose challenge to the riders of the world still remains uncalled.

Diana Miller, another of the featured players of the Fox stock company, headed the lineup of character players in the Jones picture. The others were Chappell Dossett, Fletcher Norton, Monte Collins, Jr., Harvey Clark and Jere Austin.

"Her Cowboy Prince" is from a story by Maxine Alton and Adele Duffington. Charles Darnton wrote the scenario.

"Little Annie Rooney" Breaks Records At Liberty Theatre

"'Little Annie Rooney' has broken all records for Saturday and Sunday receipts at the Liberty Theatre," telegraphed Sam Carver, manager, at the recent showing of Mary Pickford's new United Artists Corporation release. "Due to our limited seating capacity we were unable to handle the crowds and hundreds were turned away. The patrons were well pleased with Mary Pickford's latest triumph. Expect this feature to make the greatest success in history of house before end of run."

Ray Signs With M-G-M

Popular Star Has Completed Excellent Role in "Bright Lights"

Following the completion of what is believed to be Charles Ray's most remarkable characterization on the screen in Robert Z. Leonard's "Bright Lights," in which he is featured opposite Pauline Starke, Metro-Goldwyn-Mayer has secured the signature of this popular artist on a long term contract.

The agreement just signed by Louis B. Mayer and Ray foreshadows ambitious plans for Ray's screen future. Preparations on the story of the initial picture in which he is to appear under his new contract will be started shortly.

Those "in the know" declare that Ray has achieved a characterization in "Bright Lights" which bids fair to rank as one of the outstanding performances of the year.

"Bright Lights" is based on a story by Richard Connell adapted to the screen by Jessie Burns.

Claire McDowell Cast

Has Important Role in "Free Lips" for Metro-Goldwyn-Mayer

Claire McDowell has been cast in the role of Mrs. Lawrence in "Free Lips," Norma Shearer's new starring vehicle for Metro-Goldwyn-Mayer. Hobart Henley is directing this film from the Carey Wilson story adapted to the screen by Louis Leighton and Hope Loring.

This makes Miss McDowell's third appearance in a big M-G-M feature this season, the first two being "Ben Hur," the mammoth picturization of the Lew Wallace novel and play which Fred Niblo is producing for the Culver City studios by arrangement with A. L. Erlanger from the adaptation made by June Mathis, and Victor Seastrom's "The Tower of Lies," starring Lon Chaney and Miss Shearer. This latter film is a screen version of the Selma Lagerlof novel, "The Emperor of Portugallia," adapted to the screen by Agnes Christine Johnston.

Sign Finis Fox

Finis Fox, author, scenarist, director and former producer, has been signed by Metropolitan Pictures and will augment the scenario staff of which Jack Cunningham is the editorial chief.

100 to ONE!
Those were the chances against him. He took them, and returned after 24 days!
Amu---en

Big Circuits Booking "The Man on the Box"

FOLLOWING the extraordinary success of "The Man on the Box," a Warner Bros. production starring Syd Chaplin, at several first run theatres, Sam E. Harris, general manager of distribution for Warner Bros., announces big bookings all over the country for the Chaplin comedy which recently had a two weeks' run at the Warner Theatre in New York to packed houses.

Reports from the Forum Theatre, Los Angeles, show that it broke all records since that theatre opened and the management was compelled to change its policy and hold it over a second week.

It is now playing at the California in San Francisco, the Blue Mouse in Seattle, and has been booked over the Crandall circuit. Mr. Crandall booked the picture for his Metropolitan in Washington without even seeing it, being satisfied with the box office reports from other cities.

The Stanley Circuit has also bokoed "The Man on the Box" for its circuit and some hundred or more big houses in other territories will play it during the next few weeks. Every indication points to the Chaplin comedy being one of the biggest box office successes of the year.

Frank Borzage Starts Filming "First Year," His Third for Fox

WITH his two completed productions for Fox Films, "Lazybones" and "Wages For Wives" worth sitting up nights to talk about in the opinion of all who have viewed them, Frank Borzage, the Millarde of West Coast directors, has started filming Frank Craven's greatest comedy triumph "The First Year."

Frances Marion made the adaptation of this comic tragedy of married life which is the sixth of the John Golden Unit of Clean American Productions which Fox is bringing to the screen during the current season.

A genuine all-star cast of real box office power has been secured for the leading roles in the picturization. Heading it are Matt Moore, secured from Warner Bros. because of his peculiar fitness for the hole of Tom Tucker, and Kathryn Perry, who because of her delightful interpretation of the young wife in the Fox "Married Life of Helen and Warren," two-reelers, has made casting directors come to regard her as the typical young American wife. Kathryn is the apple of Tom's eye as the dear Grace Livingston.

Next comes J. Farrell MacDonald, or "Cosey" as he is now known as the result of his celebrated interpretation of the Irish foreman in "The Iron Horse." J. Farrell is the high-sounding Dr. Myron Anderson, Grace's bachelor uncle, who is the guide, philosopher and friend of the young couple. J. Farrell, under Borzage's direction, is something for the most hardboiled movie fan to look forward to.

For the role of the flippant, cocksure Dick Loring, Fox has secured John Patrick, Hollywood's leading young character actor. "Pa" and "Ma" Livingston will be enacted by Frank Cooley and Emily Fitzroy.

For the part of that disturber of male hearts and domestic transquillity, Mrs. Barstow, the Fox casting director selected Margaret Livingston, Fox stock company featured player, who as a screen "vamp" is trailer to none. Carolynne Snowden is cast as the faithful but dumb Hattie, whose boners cause the young couple no end of embarrassment.

The remainder of the cast will be announced later.

"Brown of Harvard"

Irving G. Thalberg, associate executive for Metro-Goldwyn-Mayer, announces that Jack Conway is to direct "Brown of Harvard," by Rida Johnson Young, for the Culver City studios. The film will be made at Harvard University. Conway recently completed Elinor Glyn's "The Only Thing," for M-G-M.

Rolland Flander Signed

Rolland Flander has been signed for an important role in the serial, "Enemies of Uncle Sam," now being produced by Schuyler Grey for release through Pathe. This ten-episode serial is being directed by William Nigh, assisted by William Presley Burke. Featured in the serial are Helen Ferguson and George O'Hara. Mr. Flander has the role of "Jack Denton," a "buddy" of Lieut. Stratford (Mr. O'Hara). The company has returned from New London, Conn., where exteriors were "shot," and the unit is now working on the picture at O. O. Lee Studios, No. 91 Mill Street, Astoria, Long Island.

Rogers Closes Contract

Gotham Pictures to Be Distributed in the South by Eltabran Film Co.

As a result of the recent trip South of Budd Rogers, vice-president of Lumas Film Corp., announcement is made from the New York home office of Lumas Film Corp., that the current program of twelve Gotham productions will be distributed in North and South Carolina, Georgia, Tennessee and Florida by the Eltrabran Film Co., of Atlanta, Ga.

The contract was closed between Rogers for the Lumas Film Corporation and Thomas H. Branon of the Eltabran Film Company, and covers the following productions:

"The Overland Limited," "The Police Patrol," "A Little Girl in the Big City," "His Master's Voice," "The Part Time Wife," "One of the Bravest," "The Shadow on the Wall," "The Phantom of the Forest," "Hearts and Spangles," "Racing Blood," "The Speed Limit" and "The Sign of the Claw."

Out of the series of twelve productions eight are already completed and will be available for exhibitors in the Southern States except in the States of Louisiana and Mississippi which were not included in the deal.

Columbia Press Books Carry Complete Drive

The exploitation department of Columbia Pictures Corporation has received many complimentary letters from exhibitors handling the Columbia features complimenting it upon the splendid press books it has consistently turned out. "For originality and novelty in exploitation ideas, the Columbia press books are the best I receive," said one exhibitor in Colorado.

A complete line of lobby displays and accessories to fill every need of the exhibitor are illustrated in these books and no effort or expense is spared in making it the most complete campaign book sent out from a motion picture organization.

Pro-Dis-Co Releases Closed for West Indies

Frederick H. Knocks, president of the Medal Film Company, has closed an extensive deal for the 1924-1925-1926 Producers Distributing Corporation productions for the West Indies territory and Venezuela.

The Medal Film Company has long operated its own exchanges in Cuba, Porto Rico and San Domingo and now intends to expand this exchange system still further.

Mary and Doug May Co-star Soon in Film

MARY PICKFORD and Douglas Fairbanks soon may co-star in a series of pictures to follow their 1926 feature releases.

This statement was made recently by Miss Pickford in discussing her plans for the future. She expects to follow her "Scraps," now in course of production, with a third, the first of the year having been "Little Annie Rooney," now having successful runs in many of the larger cities.

So the oft-repeated rumor that the two stars will combine their efforts may come true at last.

Miss Pickford, it is said, has not as yet decided on a story for her third production of this year, but is said to be considering several. In the meantime she is working in mud and ooze on the swamp at her Hollywood studio completing the "chase" scenes in "Scraps," in which she pilots a band of youngsters to safety through the bogs.

Plays 4 At Same Time

United Artists Corporation Release Booked Simultaneously in West End London

London newspapers and British film trade journals recently have commented rather widely on the fact that four United Artists Corporation releases are playing simultaneously in the West End of London. The pictures are: Mary Pickford in "Little Annie Rooney," the Marble Arch; Charlie Chaplin in "The Gold Rush, the Tivoli; Douglas Fairbanks in "Don Q, Son of Zorro," the Hippodrome; D. W. Griffith's "Sally of the Sawdust," the Empire.

The comment was made that this is the first time in the history of the film business in England that any releasing or producing organization has had four big feature pictures showing at one time. The comment also was made that exhibitors were considerably impressed by this fact.

Hart's "Tumbleweeds" Now Being Edited

"Tumbleweeds" is completed. William S. Hart's first production for United Artists Corporation release is now in the cutting room and is being assembled and titled. The picture, say those who have seen parts of it, bids fair to be the superlative among Westerns, the most ambitious of "Bill" Hart's offerings to the screen.

"If the utmost care in production, a perfectly selected cast, and an exceptionally fine story are the essentials for a successful photoplay feature, then 'Tumbleweeds' will be the western drama par excellence, Hart is quoted as having said when the last shots were made. King Baggot directed the picture and Barbara Bedford has the leading feminine role.

Begins on "The Reason Why"

Jack Conway has begun work on an elaborate production of Elinor Glyn's successful novel "The Reason Why" at the Metro-Goldwyn-Mayer studios. Aileen Pringle has the role of Zara, and Edmund Lowe has been borrowed from William Fox for the role of Tancred opposite her. Douglas Gilmore has a prominent part and Phillips Smalley appears in this film as Markrute. Edythe Chapman plays Tancred's mother and Mary Hawes appears as Zara's maid.

Constance Bennett Signs Contract

Constance Bennett, daughter of Richard Bennett, has signed a long term contract to appear exclusively in Metro-Goldwyn-Mayer pictures. Miss Bennett is now playing the rôle of Irene in Edmund Goulding's "Sally, Irene and Mary," an elaborate picturization of the Edward Dowling musical stage success, adapted to the screen by Hope Loring and Louis Leighton.

"The Kitten and the King."

A Gerald Beaumont comedy drama based on the life of a policeman has been acquired by Harry Garson as the next starring vehicle for Maurice (Lefty) Flynn. It is called "The Kitten and The King." It will be the third policeman's role Mr. Flynn has portrayed in his current series, his other police parts having been in "High and Handsome" and "Speed Wild." He is now engaged in filming "Between Men," in which he plays a civil engineer.

Florence Vidor and Tom Moore in a scene in "The Trouble with Wives," a Paramount Picture directed by Mal St. Clair.

Fox Buys Rights to Stage Hits, Six Belasco Plays and Big Novel

WHAT constitutes one of the season's important deals of stage and screen was announced this week by William Fox when he made public the fact that Fox Films has purchased the screen rights to "Cradle Snatchers" and "What Price Glory," Broadway hits; "One Increasing Purpose," A. S. M. Hutchinson's latest novel, and six David Belasco plays.

In addition to the four plays which made David Warfield's reputation—"The Music Master," "The Auctioneer," "The Grand Army Man" and "The Return of Peter Grimm"—the Fox-Belasco transaction includes film rights to "The Lily," in which Nance O'Neill starred, and "The Comedian," in which Lionel Atwill played the title role.

"The Music Master" ran for a record-breaking year in the old Belasco Theatre on 42nd Street and then went on tour for two more years. It was revived successfully three times, and it made David Warfield's name a household word.

In 1904 came the production of "The Auctioneer," in 1907 came "The Grand Army Man," and in 1910 "The Return of Peter Grimm," each of which brought Warfield new laurels. Each of the four plays ran for three years, one year on Broadway and two years on the road.

"The Lily" established Nance O'Neill's reputation as a character actress. In the play she enacts the role of an older sister who has sacrificed the pleasures in life to obey the whims of her selfish father.

"The Comedian" is the story of a beautiful young girl who falls in love with a matinee idol. This role considerably enhanced the reputation of Lionel Atwill.

"What Price Glory," produced by Arthur Hopkins, ran for more than a year as the dramatic hit of Broadway. It closed recently, when four companies took the play out on tour.

"Cradle Snatchers," produced this season by Sam H. Harris with the assistance of Hazzard Short, is the reigning dramatic triumph on Broadway. It has been producing gales of laughter at the Music Box.

"One Increasing Purpose" is the third Hutchinson novel to be brought to the screen by Fox Films. "If Winter Comes" and "This Freedom" were presented with considerable success two seasons ago.

RUGGLES TO DIRECT

Wesley Ruggles has been engaged to direct Evelyn Brent in her next F. B. O. production "A Broadway Lady," it is announced by B. P. Fineman, F. B. O. production head.

A Picture Record of Something No Man Ever Did Before! Imperishable in History; Boldness never surpassed; A thrill that aroused the world. A 24 Day Adventure with Amundsen

Paramount Ahead of Winter Schedule; Start New Plays

PARAMOUNT today has finished, or in the final stage, all of the 23 attractions which it will release during October, November, December and January. So far in advance of its schedule is the production staff that work is well under way on several pictures for the new season.

"The complete co-ordination of our production forces," says Jesse L. Lasky, first vice-president in charge of production, "has made possible this wonderful progress on our winter program. With practically every picture on this schedule completed, the production department is devoting its energies to the spring attractions, several of which are now in the early stages of work."

Productions already finished and the months of release follow:

October: "A Regular Fellow," Raymond Griffith's hilarious comedy which has just had its premiere at the Rivoli Theatre on Broadway; "The Golden Princess," with Betty Bronson; "New Brooms," the William de Mille picture featuring Neil Hamilton, Bessie Love and Phyllis Haver; "Lovers in Quarantine," with Bebe Daniels, Harrison Ford and Alfred Lunt, and directed by Frank Tuttle; "The Pony Express," the new James Cruze masterpiece which has had record runs in San Francisco and New York, with Betty Compson, Ernest Torrence, Ricardo Cortez and Wallace Beery in the cast, and "Seven Keys to Baldpate," an adaptation of the George M. Cohan stage success starring Douglas MacLean.

November: "Flower of Night," Joseph Hergesheimer's original story starring Pola Negri; "The Best People," directed by Sidney Olcott, with Margaret Morris, Warner Baxter, Esther Ralston and Kathlyn Williams; "The King on Main Street," directed by Monta Bell, with Adolph Menjou and William Collier, Jr., in the featured roles; "The Ancient Highway," directed by Irvin Willat and featuring Jack Holt, Billie Dove and Montagu Love; "Stage Struck," starring Gloria Swanson and directed by Allan Dwan, and "Cobra," with Rudolph Valentino and Nita Naldi and directed by Joseph Henabery.

December: "That Royle Girl," a D. W. Griffith attraction with Carol Dempster, W. C. Fields, James Kirkwood, Bobby Watson, and George Rigas in the cast; and "A Kiss for Cinderella," Paramount's production for Christmas featuring Betty Bronson and Tom Moore. Herbert Brenon directed.

Completing the winter schedule are these productions on which production is well advanced:

December: "Irish Luck," starring Thomas Meighan and directed by Victor Heerman; "Lord Jim," directed by Victor Fleming and featuring Percy Marmont, Noah Beery, Shirley Mason and Raymond Hatton; "Woman-handled," a Richard Dix vehicle directed by Gregory La Cava, and a new Pola Negri production as yet untitled.

January: A new William de Mille attraction tentatively titled "Magpie"; "Mannequin," the Fannie Hurst prize story with ZaSu Pitts, Alice Joyce and Warner Baxter, and James Cruze handling the megaphone; "Hands Up," another Raymond Griffith comedy, with Marion Nixon; "The Enchanted Hill," directed by Irvin Willat, with Jack Holt, Florence Vidor, Noah Beery and Mary Brian, and "The American Venus," which Frank Tuttle is directing with Esther Ralston, Ford Sterling and Lawrence Gray in the cast.

On the advance program the cameras are clicking on "Behind the Front," with Mildred Davis, Wallace Beery and Raymond Hatton; "The Song and Dance Man," with Bessie Love in the cast and Herbert Brenon directing, "Aloma of the South Seas," which will star Gilda Gray and will be directed by Maurice Tourneur, "The Lucky Lady," with Greta Nissen, Lionel Barrymore, William Collier, Jr., and Marc MacDermitt.

Made Production Manager

Maurice E. Sebastian, son of the producer has been installed as production manager of the A. H. Sebastian producing organization, which is now engaged in the making of "Fifth Avenue," at the Metropolitan Studios in Hollywood.

Mr. Sebastian has just completed an engagement as production manager of the Howard Estabrook Company. Prior to this, he was associated with the Orpheum Circuit.

Close-ups of Greater Importance Than Big Ensembles, Says De Mille

CECIL B. De MILLE comes forward with the statement that "big, lavish scenes are easy" and that "the difficult scenes to make and the most important sequences in motion pictures, confine the protagonists within a maximum of sixteen square feet."

In an interview given to the press, De Mille illustrates his argument with specific instances.

"Great as was the ride of the Klansmen in "The Birth of a Nation," says Mr. De Mille, "it has been outlasted in the public memory by that small, condensed but unutterably poignant and beautiful death farewell of the 'Little Colonel' and his sister.

"'The Little American' which Mary Pickford did for me had scores of striking, vivid war scenes using hundreds of people. Yet the scene which brought most comment occurred with the characters locked together—Jack Holt, a German officer, discovering the woman he had seized in the dark of a French chateau to be his American sweetheart.

"In 'Scaramouche' are used some of the largest crowds we have known. It would be difficult, however, for anyone to accurately state just what these people did—and why—whereas I will gamble that nine people out of ten could describe in minutest detail every motion of Ramon Novarro and Lewis Stone as these bitter enemies are discovered to be father and son.

"People have been kind in their comments as to 'The Ten Commandments' scene wherein Richard Dix plays a reversed John Alden-Miles Standish scene with Leatrice Joy and Rod La Rocque. And yet a yardstick would have encompassed the three leads. If we directors can make one such scene in each picture we are satisfied. It takes hard digging to uncover the human heart but, once done, the action yields rich entertainment dividends.

"In 'The Road to Yesterday' the production I have just completed is an illustration of condensed moments. I have reflected in Joseph Schildkraut's face in a semi-close-up, the reaction of emotion at the death of his secret wife in a burning at the stake. Then terror and agony are registered in the same manner as he is stabbed from the rear by the man whose sweetheart he had stolen. I am confident that this sequence will be accepted as one of the really great scenes of the production."

HOW CLARA REACHED "THE PLASTIC AGE"

The lead in Percy Marks' Famous Novel was Clara Bow's Reward for Two Years of Remarkable Screen Achievement—

"DOWN TO THE SEA IN SHIPS" "MAYTIME" "BLACK OXEN" CAPITAL PUNISHMENT "KISS ME AGAIN" "THE SCARLET WEST" "MY LADY'S LIPS" "PARISIAN LOVE" "THE LAWFUL CHEATER" "FREE TO LOVE" "THE PLASTIC AGE"

A "Sideways" Movie of Clara traveling upward to the top in the B. P. Schulberg production mentioned at top.

Pathe Salesmen Move

Ballantyne Southern District Manager—Other Promotions

A number of important changes in the personnel of the Pathe Exchange, Inc., field executives has brought about several promotions. R. S. Ballantyne, Des Moines branch manager, has been appointed southern district manager, succeeding Oscar Morgan, who at his own request has been made branch manager of the Dallas office. The vacancy in Dallas was occasioned by the serious illness of D. J. Coughlin, compelling his immediate surrender of his managerial duties in the Texas city.

A. W. Kahn, one of the best known film men in the Middle West, has been named as Mr. Ballantyne's successor at Des Moines.

L. E. Kennedy, formerly special feature representative, has been appointed branch manager at San Francisco, succeeding W. W. Kofeldt, who resigned to take a position abroad. Mr. Kennedy relieved George Knowles, acting branch manager. Mr. Knowles, at his request, has been transferred to Los Angeles as special comedy salesman.

Effective on October 31, the Washington Pathe branch, now a part of the Southern Division, will come under the jurisdiction of the Eastern Division, of which Charles Henschel is district manager.

Record for "Joe" Farnham

A record has been established by Joseph W. Farnham, noted title writer for Metro-Goldwyn-Mayer. About ten months ago Farnham was placed under long term contract by the Culver City studios and since that time has titled no less than twenty of M-G-M's biggest pictures, including King Vidor's "Proud Flesh," featuring Eleanor Boardman; "The Midshipman," starring Ramon Novarro; Hobart Henley's "A Slave of Fashion," a Carey Wilson story starring Norma Shearer and featuring Lew Cody, and Director Vidor's production, "The Big Parade," starring John Gilbert. The titling of the latter film is considered something of a triumph for Farnham, as every title in the picture was written by him, including even the verses of the songs that appear on the screen.

Schlesinger to Go Abroad

Gus Schlesinger, general manager of the foreign department of Warner Bros., is in Los Angeles for a hurried visit to the studio and to confer with Jack L. Warner and his associate Bennie Ziedman concerning the year's product, before sailing for Paris, where he makes his headquarters.

The next trip that Mr. Schlesinger takes will be his first visit to the Warner exchanges in Europe. There are twenty of them throughout continental Europe and Great Britain.

Warners Sign John Patrick

John Patrick has been signed to a long term contract by Warner Bros., according to an announcement by Jack Warner and Bennie Zeidman, studio executives.

Mr. Patrick has been in pictures only a short time, havnig started in the extra ranks. He first gained notice through his famous lamp shade dance in Colleen Moore's picture "Flaming Youth." That dance was the turning point in John's life. From that incident on he has come to the front, until today he is recognized as one of the best comedians on the screen.

Antonio Moreno, Rex Ingram, Blasco Ibanez and Alice Terry, snapped at the famous novelist's villa in Mentone, France, where he recently entertained Director Ingram and the featured players in Ingram's production for Metro-Goldwyn-Mayer of "Mare Nostrum" (Our Sea).

Vital Opening Exchange Chain Throughout Country and Canada

CONCURRENTLY with the announcement by David R. Hochreich, president of Vital Exchanges, Inc., a recently-formed national releasing organization, that the men responsible for the organization of Vital have aligned themselves with a group of financiers is divulged the association of Leo A. Price, president of the Associated Banking Corporation, with Hochriech's company.

Mr. Price comes into Vital Exchanges, Inc., as chairman of the Board of Directors, and will, it is believed, take an active part in the operation of the new company. Price, as Hochreich admits, is personally interested in the affairs of the company, and, while he will have little to do with the actual sales policy of Vital, he has agreed, at the request of the company's officials, to act as chairman of the directorial board and concern himself particularly with the financial operation of the corporation.

Vital Exchanges, Inc., announced the consummation of a deal with Davis Distributing Division for the distribution of the Davis company product and the opening of thirty-one exchanges throughout the United States and Canada.

David R. Hochreich and his assistant, Milton Kempner, have left for the west coast to complete the national exchange chain. They will be absent from the home office of Vital for a period of from three to four weeks. Mr. Hochreich said the entire home office personnel would be announced when he returns from Hollywood.

At that time an extensive advertising campaign, relative to the national distribution of Vital product, will be conducted in the various motion picture trade publications. Vital Exchanges, Inc., is an entirely separate corporation from the Davis Distributing Division and will maintain individual offices and be controlled by a separate group of experienced motion picture men.

Dorthy Revier Plays Lead

Harry Cohn has assigned Dorothy Revier the leading feminine role in the new Waldorf production to be made by Columbia Pictures, "The Fate of a Flirt." This production will be put into work immediately under the direction of Frank Strayer. "The Fate of a Flirt" is a comedy drama and is the next picture announced for release on the Columbia Pictures schedule.

Ask Pathé about 24 Days in 30 minutes with Amundsen!

Hearst Evening Paper Editorially Praises Brooklyn Mark Strand on Sixth Anniversary

THE sixth anniversary of the opening of the Brooklyn Mark Strand Theatre, celebrated last week with "Don Q. Son of Zorro," the feature picture, brought many letters and congratulatory telegrams to Moe Mark, head of the Mark Strand circuit, and to Edward L. Hyman, managing director of this house since 1919. One incident, however, seemed to overshadow all other incidents, and this was the display editorial notice that appeared in the Brooklyn section of The (N. Y.) Evening Journal.

The editorial headlines tell the story:

"BROOKLYN ATTENDS THE MARK STRAND BIRTHDAY."

"Director Hyman Has Made Not Only His Theatre Well Known But Given Quite a Bit of Fame to This Borough."

Editorial mention of a theatre, anywhere, at any time, is rare. Stories are printed, and photographs used, very often, but rarely does it happen that a theatre or theatre manager is given such recognition as the Hearst evening paper in New York City gave the Brooklyn Mark Strand in its issue of Monday, Oct. 5, 1925.

In part, the editorial reads:

"Brooklynites are intensely loyal. They take a particular interest in and show special pride in anything that is distinctly Brooklyn. They back, with all the force of clannish zeal, anyone or anything that serves to give the borough added fame in any particular line of endeavor.

"Hence it is not to be wondered at that during the week, just ended the Brooklyn Mark Strand Theatre, which has made a special niche for itself in the affection of this borough, has been able to point to an unusual record in the six years it has been catering to the public on this side of the Bridge.

"Last week was anniversary week at the Brooklyn Strand. Moe Mark, the owner, and Edward L. Hyman, the managing director, received congratulations from all sections of the borough.

"And these expressions of felicitation have been well deserved. These two men have done a big thing for Brooklyn by crossing the Bridge and investing their money and their confidence in the people on this side.

"Brooklyn is becoming as big a theatrical center as Manhattan formerly was. Majestic temples of the dramatic art are rising on every hand not only here in Brooklyn but farther out in Queens.

"Concerning Director Hyman, we might say that he has given additional fame not only to his house here in Brooklyn but to the borough itself, by the Sunday night series of concerts over the radio through the city's broadcasting station WNYC.

"We congratulate Hyman and his people and wish them many more years of success here in Brooklyn."

Larry Semon, who will appear in "Stop, Look and Listen," his first Pathe feature, with Dorothy Dwan (Mrs. Semon) as his leading lady.

Stanley Books Tiffany Film

Tiffany Productions, Inc. announces that "Souls For Sables" featuring Claire Windsor and Eugene O'Brien has been booked for the entire Stanley Circuit of theatres through Louis Berman of the Independent Film Exchange of Philadelphia.

"Morals for Men" Completed

"Morals For Men" suggested by "The Love Serum" by Gouverneur Morris featuring Conway Tearle and Agnes Ayres, has been completed and is now being edited and titled by A. P. Younger who adapted the story for the screen. Other members of the cast include Alyce Mills, Otto Matieson, Robert Ober, John Miljan, Mary Beth Milford, Eve Southern and Margery O'Neill.

Preferred Film Goes Big

"The Girl Who Wouldn't Work" Proves Hit At Chicago Opening

"The Girl Who Wouldn't Work," a Preferred Picture widely discussed for its unique handling by the newly discovered Marcel De Sano, opened to big business and enthusiastic newspaper comment on the occasion of its Chicago premiere last week at the Capitol Theatre. Mae Tinee, nationally known critic of the Chicago Tribune, called this Schulberg release "an engrossing program with a different plot. Much better than the general run."

Marguerite De La Motte, who plays feminine lead opposite Lionel Barrymore, stopped off at Chicago en route from New York to Hollywood, to attend the first performance in the windy city.

Strong Cast

Norman Taurog has chosen a supporting cast for his first Educational-Lloyd Hamilton Comedy that includes Dick Sutherland, famous "bad-man"' of the screen, and Marcella Daly.

This will be Miss Daly's first appearance in short comedy. She has appeared in several feature productions, notably DeMille's "Adam's Rib" and "The Ten Commandments." Sutherland made his screen debut in Harold Lloyd's "Grandma's Boy" and has appeared in scores of pictures since.

Film Booking Offices Plan Steady Production Outflow

THERE will be no cessation of activity on the F. B. O. lot this autumn, it was announced yesterday by B. P. Fineman, general manager.

F. B. O. is functioning on a well ordered program, the operation of which precludes the company getting too far ahead on its product. As a result, the F. B. O. production forces are enabled to concentrate a maximum of attention on each production as it comes along. Therefore, F. B. O. is working at full blast.

Yesterday saw the completion of "The Midnight Flyer," a railroad melodrama directed by Tom Forman and co-featuring Cullen Landis and Dorothy Devore. It will be released late in November.

Today marked the launching of "Flaming Waters," an oil industry melodrama to be directed by Hermon Weight, who filmed "Drusilla With A Million" for F. B. O. Mary Carr, Malcolm McGregor and Pauline Garon are featured in the new production, the big scenes of which will deal with a flood of blazing oil. It will be, by all odds, the most elaborate production of its kind made at F. B. O. in many weeks.

Within the next two weeks work will be started on "When His Love Grew Cold," from the novel by Laura Jean Libbey. "A Poor Girl's Romance," by the same author, also will be filmed in the early future, as will a turf drama, "The Futurity Winner," to be made along the lines of a Drury Lane melodramatic spectacle.

Fred Thomson has completed "All Around Frying Pan" and is ready to start "The Tough Guy" (tentative). Evelyn Brent is heading toward Hollywood after a month of theatregoing and shopping in New York. She will start "Broadway Lady." Maurice Flynn has finished "Between Men" and "Heads Up" and will begin another comedy melodrama.

At the same time F. B. O. is hitting a lively pace in two reel production. Ralph Cedar is filming episode No. 6 of "The Mazie" series, starring Alberta Vaughn, while continuities are being prepared for the new "Fighting Hearts" series by Sam Hellman and "Bill Grimm's Progress" series by H. C. Witwer.

"Pals" Completed

"Pals" the third of the Truart Novelty Productions featuring Louise Lorraine, Rex, the Wonder Dog and Black Beauty the Horse has been completed.

New Directors Pushed

Harry Cohn Gives New Megaphonists Opportunities

Much has been written and said about new faces on the screen, but it is the firm belief of Harry Cohn, president of the Waldorf Studios, that the screen needs new directors and he backs up his belief with action, having signed a former cameraman and an assistant director and given them opportunities to become directors.

Tony Gaudio, for the past four years chief cameraman for Norma Talmadge has just completed his first directorial effort "The Price of Success" and Mr. Cohn was so pleased with his work that he immediately signed him to direct his next Waldorf Production "Sealed Lips" which is now being "shot" with an all-star cast including Dorothy Revier and Cullen Landis.

The other director "find" of Mr. Cohn's is Frank Strayer, who for the past five years has been assistant to Harry Beaumont. Mr. Strayer's first picture was "Enemy of Men," This picture proved such a success that Mr. Cohn immediately re-engaged him to direct "The Penalty of Jazz" which at a pre-view the other evening at the DeLuxe Theatre, Los Angeles, was voted one of the best of the new seasons pictures to be previewed this year. As a reward for his good work Mr. Cohn has placed him under a five-year contract. For his next picture Mr. Strayer has been assigned to direct "The Lure of the North," a dog story for which an all-star cast is now being engaged.

Press Books Ready

Columbia Has Fine Exploitation in Helpful Form for Exhibitors

Columbia's press books on this season's releases are a splendid example of what an honest complete production sheet should be.

There is nothing lacking in a Columbia book to give the exhibitor information on every conceivable method of putting his Columbia release across. Besides a varied collection of newspaper material from advertising cuts to news reviews, there is a complete exploitation section of novel and original exploitation possibilities, not only what to do but how to do it and exactly what steps should be followed to gain the best results.

The books on "Steppin' Out," and "S-O-S Perils of the Sea," on "The New Champion" and "The Great Sensation" in the Perfection series, and "Sealed Lips," and "When Husbands Flirt" in the Waldorf series are recent results of a policy that aims to present a press sheet of maximum service to exhibitors.

New Canadian Theatre Honors "Charley's Aunt"

A unusual distinction was conferred on the Al. Christie feature, "Charley's Aunt," last week, when Toronto, Canada's new theatre, the Oxford, selected "Charley's Aunt" as the opening attraction in spite of the fact that it had previously been shown at both the Palace and the Danforth Theatres.

That the new Oxford, opening in competition with the Palace and the Danforth, selected the third run of the Christie farce as its initial offering, is an unprecedented honor and a distinction that is heightened by the fact that, at the present time, the Canadian market has many unplayed pictures.

"Fifty-Fifty" Completes First 8 of Associated's "Triumphant 30"

ASSOCIATED Exhibitors, Inc., makes known this week that it will release "Fifty-Fifty" on November 15th.

"Fifty-Fifty" features Hope Hampton, Lionel Barrymore and Louise Glaum. It is a Henry Diamant Berger production. This release completes Associated's first group which includes eight feature productions.

Based upon a novel marital angle from the story by Alan Dwan, "Fifty-Fifty" ranks high as a box office attraction in Associated's 1925 Autumnal releases. The preceding seven features, all possessing star casts of note, are: "Headlines," starring Alice Joyce and Malcolm MacGregor; "Never Weaken" with Harold Lloyd and Mildred Harris; "Keep Smiling," Monty Banks and Ann Cornwall; "Manhattan Madness," Jack Dempsey and Estelle Taylor; "His Buddy's Wife," Glenn Hunter and Edna Murphy; "Under the Rouge," Tom Moore and Eileen Percy; "Camille of the Barbary Coast," Mae Busch and Owen Moore.

On top of these box office winners announcement of the release date of Associated Exhibitors' big super-special, "The Sky Rocket," starring Peggy Hopkins Joyce, will shortly be made.

It is for the purpose of getting these early releases off to a flying start that General Manager John S. Woody is now visiting principal exchanges throughout the country. That not a single movement to insure the success of these big productions may be overlooked, Mr. Woody is grooming exchanges on the merits of each picture and is at the same time practically doubling the big staff of Associated salesmen.

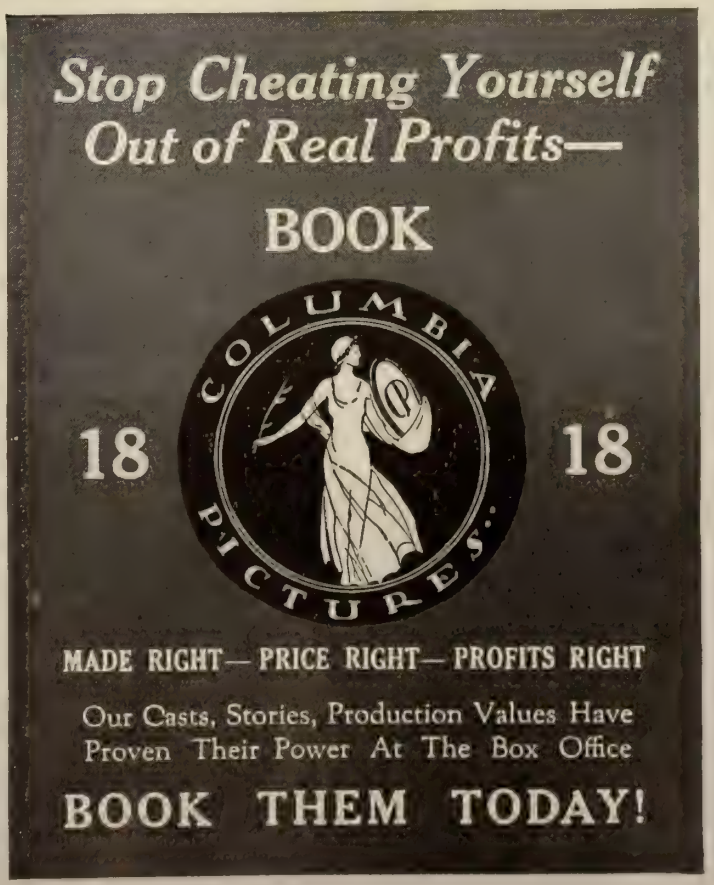
Oscar Price, president of Associated Exhibitors, Inc., is confident that the first eight features of Associated's program of thirty for the year, entitled "The Triumphant Thirty" will put the Associated trade mark in the first rank of the film industry's best productions.

Directs "Dancing Days"

William Wellman Starts Work On a B. P. Schulberg Production

"Dancing Days" is William Wellman's first directorial assignment for Preferred Pictures, B. P. Schulberg has announced. It was previously planned to give Wellman "Lew Tyler's Wives," by Wallace Irwin, as his initial production under his new contract, but difficulties in securing a proper masculine lead for the title role at the present time have necessitated a temporary postponement in filming this famous novel of marriage.

Meanwhile, he has already begun the direction of "Dancing Days," from the story by Dorothy Carns. Dorothy Arzner has just completed the adaptation and the cast is now being chosen. It is a society drama describing the exploits of a never-stay-home family.



Laura LaPlante, the Universal star, with Alexander Carr (left) and Harry Myers, in a scene in the forthcoming Universal-Jewel production, "The Beautiful Cheat."

Peggy Hopkins Joyce to Make Three More for Associated

WHILE Miss Peggy Hopkins Joyce is touring Europe, Associated Exhibitors are forging ahead in their plans to make her the biggest star in filmdom. If reports are credited, her first picture, "The Sky Rocket," a Marshal Neilan production, is a screen triumph. So pleased are the executives of Associated Exhibitors with the work of Peggy Hopkins Joyce in "The Sky Rocket," that Miss Joyce will make three additional pictures for the company. Her second production, as yet unnamed, will be started on her return from Europe where she went last week for a rest of two months.

"The Sky Rocket," in which Miss Joyce made such a favorable impression on Associated officials, was written by Adela Rogers St. John and is based on the rise and fall of a movie star in Hollywood.

P. A. Powers, chairman of the Board of Directors of the Associated Exhibitors, was the first to see Miss Joyce's qualities as a film star.

At this time Miss Joyce was appearing in a Broadway musical comedy at a high weekly salary and a percentage of the gross of the show. It took considerable financial coaxing on the part of Mr. Powers to lure Miss Joyce from the footlights, but finally this was accomplished and after getting the star's name to a contract Powers set about to find suitable story material.

In the course of seeking the right vehicle, over seven hundred plays, short stories, and novels were considered with the final selection of "The Sky Rocket," a book length novel which met with an overwhelming success in the Cosmopolitan magazine.

Marshall Neilan was next engaged to direct the film and he surrounded himself with a strong supporting cast and quietly set about to make the picture.

The first two selected were Owen Moore and Earle Williams. These two stars have the outstanding parts second in importance to the role portrayed by Miss Joyce. Supporting these players are Gladys Hulette, Sammy Cohen, Bull Montana, Ed Dillon, and many others.

"The Sky Rocket" as a screen vehicle was actually in production almost three months. The actual shooting time covered a period of two months.

Following the completion of the picture Miss Joyce returned to New York. The print of "The Sky Rocket" arrived in town three weeks ago for its final titling and editing.

To Spend Over $150,000

In keeping with the plans outlined by P. A. Powers, over $150,000 will be spent on the production which will be released as a special and will not be included in the booking of the regular Associated Exhibitors' product. Under the supervision of John S. Woody, general manager, a special sales force is being organized to handle the sale of the picture, while Robert E. Welsh, director of advertising and publicity for Associated Exhibitors, is planning a special field force of exploitation men for the key cities and surrounding territory.

The first advertised official announcement for "The Sky Rocket" was made last week with the release of the beautiful three-color insert in eight pages. This insert is only the beginning shot in the campaign and after having run in all the national motion picture trade newspapers and regional journals, it will be closely followed by a direct-to-the-exhibitor series of broadsides.

The first of these is now in work and is founded on the beautiful gowns and wardrobe in the picture worn by Miss Joyce.

The second of the series of broadsides of which one each week will be released, is based on the endorsements of some of the world's greatest legitimate showmen and producers on Miss Joyce's ability as an actress.

The art department in the office of the Associated Exhibitors are busy at work on ideas for a gigantic campaign book. This compendium is planned to be three times as big as the ordinary press book containing among many ideas a full page of publicity written from the woman's standpoint, such as clothes and beauty hints.

First National Breaks Sales Record

Forty-five days after delivery of the first of First National's Winner Group, sales on that product totalled in excess of $7,000,000 exclusive of specials, a record of which the district machinery of that company may well be proud.

This volume of business is far in excess of that written during a similar period on any group of pictures in any previous year, including the Leader and Pacemaker Groups. It is interesting to note that all contracts bear dates for delivery of prints, thus insuring early playing time.

Forrest Stanley in Columbia Picture Cast

Forrest Stanley who has played opposite Dorothy Revier in several of her recent Columbia vehicles is again to be seen opposite this popular star in the latest Columbia production to be released, "When Husbands Flirt." This feature is one of the best comedies to be produced by this organization and will without doubt receive the same enthusiastic approbation from the public as was accorded the successful Columbia comedy "Steppin' Out." In addition to Miss Revier and Forrest Stanley, an all star cast was assembled for this production including Ethel Wales, Tom Rickets, Maude Wayne, Irwin Connelly and Frank Weed.

New Racing Picture

"The King of the Turf," formerly called "The Futurity Winner," from the joint pens of Louis Joseph Vance and John Brownell, home office scenario editor of F. B. O., will shortly go into production at the F. B. O. coast studios. It is a melodrama of the racing industry and will be developed along new lines. Several prominent turf men will doubtless appear in the photoplay, as well as a number of famous jockeys and horses.

Booked in New Orleans

The Palace Theatre, New Orleans, La., one of the houses on the Orpheum Circuit, has booked for early showing the Joe Rock series of Blue Ribbon comedies starring Alice Ardell and the series of Standard Fat Men comedies featuring "Fat" Karr, "Kewpie" Ross and "Fatty" Alexander, which F. B. O. are distributing.

"New Commandment" Booked for Rivoli

Robert T. Kane's initial production for First National release, "The New Commandment," has been booked by Famous Players-Lasky Corporation for the Rivoli Theatre, New York, opening on November 8th.

"The New Commandment" was directed by Howard Higgin, who also made the screen adaptation from Col. Frederick Palmer's novel, "Invisible Wounds," with Sada Cowan. In the cast are Blanche Sweet, Ben Lyon, Holbrook Blinn, Effie Shannon, Pedro De Cordova, George Cooper, Diana Kane and Claire Ames.

"Bright Lights"

Final Choice of a Title for Metro-Goldwyn-Mayer Picture

"Bright Lights" is the final choice of title under which the Robert Z. Leonard production featuring Pauline Starke and Charles Ray, known under the working title of "A Little Bit of Broadway," will reach the screen. This elaborate Metro-Goldwyn-Mayer feature, based on a story by Richard Connell and adapted to the screen by Jessie Burns and Lew Lipton, has Lilyan Tashman in a prominent role.

The film includes a number of spectacular scenes in which a chorus of beauties gyrate to the strains of syncopation before the footlights in costumes of unprecedented loveliness. Against a kaleidoscopic background of theatrical life Director Leonard has unfolded a tale of romantic love between a rustic lad, played in inimitable fashion by Ray, and a chorus girl delightfully portrayed by Miss Starke. "Bright Lights" is scheduled for release in December.

"Sailors' Wives" to Be Made by First National

"Sailors' Wives," the novel written by Warne Fabian, author of "Flaming Youth," will be filmed this winter by First National's Eastern production units in New York, according to an announcement by Earl Hudson, supervisor of production for this unit.

This week Joseph Poland of the Hudson scenario staff started work on the adaptation. This will be the second Warner Fabian novel to be picturized by Mr. Hudson for the First National. He made "Flaming Youth," while the present Eastern production units were located in Hollywood.

Don Hetrick Promoted to Assistant Director

Don Hetrick, who has served an apprenticeship of several years as a script clerk for First National, has been promoted to assistant director.

He started this week as assistant to John Francis Dillon, who is making "Too Much Money" at First National's New York studios under the supervision of Earl Hudson. Hetrick has worked for Dillon on several pictures as script clerk, among these were "Chickie" and "The Half Way Girl," which were made in New York last Winter and Spring.

There is something immense in the acting of Buck Jones in "Lazybones," the Owen Davis stage success, produced by Frank Borzage for William Fox. The picture is crammed full of human interest, the fine cast including ZaSu Pitts.

"Thank You" Heads Fox Big Feature List for November

THREE recent Broadway stage successes, an old melodramatic triumph and two thrilling western stories are included in the exceptional program of releases announced for November by Fox Films. In addition the Fox organization will release two reelers in the new Van Bibber, the O. Henry and the Helen and Warren comedy series, and will launch a new Irish-Jewish comedy series under the Imperial brand. Three one reel Fox Varieties will be issued.

The four supreme attractions based on stage successes—"Thank You," "Lazybones," "The Fool" and "East Lynne"—have already been widely exploited in advance showings. Tom Mix will appear in "The Best Bad Man," based on the story by Max Brand. Buck Jones' contribution will be a dramatization of Maibelle Heikes Justice's novel, "Durand of the Bad Lands." Fox Films will also present a seventh feature picture to be announced later.

"Thank You," third of the John Golden plays on the Fox schedule, will be released November 1. Conservative Cleveland gave "Thank You" a royal welcome and warm praise when it was given its first showing in B. F. Keith's $5,000,000 Palace Theatre. Broadway gave a similar welcome when it was shown in the Rialto Theatre recently.

The charming Jacqueline Logan, playing the girl from Paris, is wooed and won by George O'Brien as the reckless young waster in this story of the taming of a townful of hypocrites. Alec B. Francis has enhanced his reputation considerably by his portrayal of the kindly rector.

There is a wealth of humor and pathos in "Lazybones," Fox screen version of Owen Davis' stage success, which will be released on November 8. Buck Jones billed as Charles (Buck) Jones this time, plays the title role, with an unusual cast including Madge Bellamy, Jane Novak, ZaSu Pitts and Leslie Fenton. The role of the lovable loafer gives Buck an opportunity to demonstrate his skill as an actor.

Following Borzage's triumph will be "The Fool," based on Channing Pollock's sensational stage success, to be released on November 15. This has already been widely exploited in its two months' run in New York and other large cities. At B. F. Keith's Palace in Cleveland, "The Fool" was very effectively presented with a prologue in which a chorus of 50 voices sang.

"East Lynne," based on the stage melodrama that entertained three generations of Americans, has been produced under the direction of Emmett Flynn in sumptuous old English settings with a strong cast including Alma Rubens, Edmund Lowe, Lou Tellegen, Paul Panzer, Frank Keenan, Leslie Fenton and Harry Seymour. It will be released on November 22.

In "The Best Bad Man," scheduled for release on November 29, Tom Mix is right at home in the role of a dashing, devil-may-care westerner in his native Southwest. The story is by Max Brand, who wrote "Just Tony" and "The Untamed," on which two of Mix's greatest pictures are based, and J. G. Blystone is the director.

Five two reel comedies supervised by George Marshall and three Fox Varieties are included in the releases for November from the house of Fox.

Tom Tyler Begins Second

The new F. B. O. unit featuring Tom Tyler, the "Surprise Star" recently launched in western comedy dramas, has begun work on the second picture of the series, entitled "The Wyoming Wildcat." Robert De Lacy, who collaborated in the direction of "Let's Go Gallagher," the first release, is handling the directorial megaphone.

ALLENE RAY, Pathe serial star of "THE GREEN ARCHER," became an expert at archery during the recent filming of this thriller.

Patrons Pick Warner Pictures and Manager Books Entire 40

UNSOLICITED, H. L. Goldberg, of the World Realty Company, which operates the World, Sun, Empress, Muse and Moon theatres, in Omaha, Neb., has written to Earl A. Bell, Omaha branch manager for Warner Bros., telling why the full Warner product was selected for exhibition in those houses during the coming year. He explains that these selections were made not only because of the excellence of the attractions, but also because of the fight of the Warners in behalf of the independent exhibitor and the extraordinarily effective advertising campaign which they are carrying on.

In his letter, Mr. Goldberg says:

"Just a few lines to state why we purchased the entire output of Warner Bros. for this season. I have screened a number of their first releases, have found them to be above the average in quality, and, from information that I have received from the west coast, I don't think there is the slightest question but what there will be few in the entire Forty that will not be good box office attractions and good audience entertainment.

"I sincerely believe that Warner Bros. should have the support and cooperation of all independent exhibitors in their fight. They are to be especially complimented upon their wonderful newspaper campaign, which is bound to benefit all exhibitors who run their product, and produce actual box office returns."

George Chrest, managing director of the Ohio Theatre, in Dover, Ohio, has just announced the closing of a contract booking the entire Warner Forty after putting in force the policy of asking his audiences what attractions they desired. The selection was made in response to their expression of preference, and in his announcement Mr. Chrest says:

"Such wonderful productions as will be offered to you in the near future will more than convince you that I have endeavored to secure for you the very best in the way of entertainment."

An important northwestern exhibiting company which has lately contracted for the entire Warner Forty is the Multnomah Theatres Corporation, which operates ten suburban theatres in Portland, Ore. Its contract was made with W. K. Beckwith, Warner branch manager in Portland.

Douglas MacLean Dined

Executives of Famous Players-Lasky Corporation tendered a luncheon recently to Douglas MacLean, who is in New York for a rest and to attend the premiere of his first Paramount production "Seven Keys to Baldpate" at the Rivoli Theatre on November 1.

Attending the luncheon were Sydney R. Kent, Eugene Zukor, George W. Weeks, Phil Reisman, A. M. Botsford, Russell Holman, Charles E. McCarthy, Claud Saunders, Jeanne Cohen, John Butler, Henry Salisbury, John Clark, Mel Shauer, G. B. J. Frawley, George M. Spidell, Mike Lewis, George W. Weeks, Sam Dembow and Mr. Ross.

To Do Broadhurst Play

"Wild Oats Lane" Will Be Neilan's First Production for Producers Dist. Corp.

George Broadhurst's play "Wild Oats Lane" will be Marshall Neilan's first production through Producers Distributing Corporation.

After quietly working in New York City on the Metropolitan sequences of this picture, with Viola Dana and Robert Agnew in the featured roles, Neilan has left for California where the production will be completed at his Glendale Studios.

"Wild Oats Lane" was dramatized by George Broadhurst from the clever novel by Gerald Beaumont, and produced at the Broadhurst Theatre on Broadway in 1923. The play is now in stock where it is proving popular with both regular stock companies and amateur producers.

Pickford Film Popular

New England Small Town Likes "Little Annie Rooney"

"In my honest opinion the exhibitor who does not play 'Little Annie Rooney' is overlooking the best bet of the year," said Walter Haynes, manager of the Santuit Playhouse, Santuit, Mass., in a letter to United Artists Corporation Home Office in praise of Mary Pickford's new release. "Miss Pickford is to be congratulated on adding another great success to her list. 'Little Annie Rooney' not only combines the cleanest of comedy, pathos and fine entertainment—that was most pleasing to all my patrons—but the film was also most gratifying at the box-office. It established a new box-office record, playing to a hundred more people in a two days run than did another widely advertised feature in three days."

"'Little Annie Rooney' did capacity business and pleased my patrons 100 per cent.," said J. B. Eames of Littleton, N. H. "You are making no mistake in urging exhibitors to go after this picture as the biggest box office attraction Mary Pickford has made.

DOLORES COSTELLO

Daughter of the first of the famous screen stars, Maurice Costello, Dolores will be seen in J. Stuart Blackton's production, "Maryland, My Maryland," for Warner Brothers. It is reported that Mr. Costello will direct this picture.

"For Heaven's Sake"

Harold Lloyd's First Picture for Paramount Has Working Title

"For Heaven's Sake" has been selected as the working title of Harold Lloyd's first production for Paramount, according to an announcement by John L. Murphy, production manager for Lloyd. The story deals in part with missionary endeavors in the slums.

Lloyd has been working on the picture for some time, and is now engaged in one of his most important sequences, scenes for which are being shot in the most congested districts of Los Angeles. The Ambassador and Biltmore hotels have furnished locations.

Lloyd's supporting cast in what is aimed to be one of his fastest moving comedies, is headed again by Jobyna Ralston.

"For Heavan's Sake" is an original story conceived by Lloyd and developed by Ted Wilde, John Grey, Clyde Bruckman and Tim Whelan, with Sam Taylor directing it.

Exhibitor Praises "Don Q"

"I believe it is the common opinion that Douglas Fairbanks' 'The Mark of Zorro' was one of the best—if not the best—box-office attraction he ever made," said J. M. Heffner, manager of the A. H. Blank Palace Theatre, Mason City, Iowa, during the run of this United Artists Corporation release. "In my opinion 'Don Q' has everything that 'The Mark of Zorro' had and more besides, and should be considered the better. The picture gave absolute satisfaction to my patrons in a five day showing, and I wish to state that I believe in this picture exhibitors have a real box-office attraction."

Evelyn Brent's Next

"A Broadway Lady," a drama of the New York show world, will be Evelyn Brent's next starring vehicle for F. B. O. it is announced by B. P. Fineman, general manager of the studios. It is an original story by Fred Kennedy Myton, who also prepared the scenario. The production will be Miss Brent's ninth for F. B. O.

Maurice Costello, first of screen idols, who has been engaged by J. Stuart Blackton, his "discoverer," to direct his own daughter, Dolores, in "Maryland, My Maryland," a Warner Brothers picture.

It has come to a point where we laugh, almost unconsciously, at almost anything Raymond Griffith does. Here we see him, the prince in a Baltic kingdom, perched on the arm of the sumptuous chair in which his father, the king (Tyrone Power) is seated. In Paramount's "A Regular Fellow," Griffith cinches his claim to stardom.

New Production Plan to Rival Program Completed This Summer

A PRODUCTION boom that threatens to rival the big picture making schedule completed early this summer is well under way at the Paramount Hollywood studio.

Seven producing units, each busily engaged in making a feature length picture, are now working at the studio or on location. In addition to these, three other companies are busy in preparation and will be "shooting" within the next few weeks.

"The Woman of Mystery" is the tentative title of Pola Negri's next starring vehicle on which she is working under the direction of Malcolm St. Clair. Supporting Miss Negri are Charles Emmett Mack, Holmes Herbert, Blanche Mehaffey and Chester Conklin.

The Mojave Desert, California, has claimed Raymond Griffith and his large company under the direction of Clarence Badger for the early scenes of "Hands Up," his current picture.

William de Mille is well under way with the production of his original story, "The Splendid Crime" which features Bebe Daniels, Neil Hamilton, Anne Cornwall and Anthony Jowitt.

Preparations for the war sequences of "Behind the Front" are going rapidly forward while Victor Fleming films interior scenes with a cast featuring Mildred Davis, Wallace Beery and Raymond Hatton.

Scenes for "Mannequin," Fannie Hurst's $50,000 prize magazine story, are being rapidly put into film by James Cruze with a featured cast headed by Alice Joyce, Warner Baxter, ZaSu Pitts, Dolores Costello and Walter Pidgeon.

Bagdad has been reconstructed for "The Golden Journey," Raoul Walsh's production for Paramount which features Ernest Torrence, William Collier, Jr., Greta Nissen and Louise Fazenda.

"The Enchanted Hill," one of Peter B. Kyne's best sellers is keeping the Irvin Willat company busy both in and out of the studio, as it is a Western picture with a modern trend. Jack Holt, Florence Vidor, Noah Beery, Mary Brian and Richard Arlen are featured.

The productions under preparation for filming in the next few weeks are "Miss Brewster's Millions," starring Bebe Daniels under the direction of Edward Sutherland; and "Sea Horses," which Alan Dwan will come to the West Coast to produce.

"Dance Madness"

Robert Z. Leonard has begun work on "Dance Madness" at the Metro-Goldwyn-Mayer studios, announces Harry Rapf, associate executive under whose supervision the film is being made. Conrad Nagel and Claire Windsor have the leading roles in this original screen story by S. Jay Kaufman, which has been adapted to the screen by Max Marcin. Bert Roach has a prominent role in this elaborate production, an ultra modern story dealing with modern foibles such as the craze for jazz in hilarious and exceedingly dramatic fashion.

Paramount's "Peter Pan" Now Booking; Meets Big Demand

FAMOUS PLAYERS-LASKY CORPORATION announces for the approaching holidays the availability of new prints of "Peter Pan," Paramount's Christmas holiday feature of last year, directed by Herbert Brenon and starring Betty Bronson.

Betty Bronson, Paramount star, as "Peter Pan." New prints of this delightful picture will be available for showing during the Christmas holidays.

"Peter Pan," it is stated, is now being booked for this year's holiday season in compliance with the wishes of exhibitors throughout the United States, some of whom assert their audiences will want to see "Peter Pan" each year, during the winter months.

Coupled with this announcement is the statement that the widespread demand for "Peter Pan" will in no way interfere with Paramount's plan to release for the 1925-26 holidays Mr. Brenon's newest Barrie story, "A Kiss for Cinderella," in which the charming Miss Bronson is again starred.

"Peter Pan," the whimsical story of child life for persons of any age, played day and date in more than two hundred and fifty theatres in the United States and Canada, during the Christmas holidays last year, creating new box office records in many houses, and scoring remarkable results in the big cities.

In New York City the outstanding wallop of Main Street was the simultaneous presentation of the screen production of "Peter Pan" at the Rivoli and Rialto. These houses, with a combined seating capacity of 4,160 played to $59,503 with the picture. The Rivoli took in $30,213 and the Rialto banked $29,290. In Philadelphia, the Stanley did a land office business, while Los Angeles, Washington, Boston, Chicago, Buffalo and Baltimore, filed reports of business on "Peter Pan" that exceeded the greatest expectations of Paramount executives.

In addition to the many box office sensations following upon the release of "Peter Pan," the files of Moving Picture World are replete with statements from first run theatre owners and managing directors designating this production an artistic triumph Something away off the beaten path was achieved by Mr. Brenon in his finished work.

After the wedding, Max Ginsburg and little Timmy Kelly seem disconsolate at the loss of their boarder, who got married and went away. Jackie Coogan is the star of "Old Clothes," a Metro-Goldwyn-Mayer picture.

Betty Bronson, Paramount star, who achieved fame in "Peter Pan." In "A Kiss for Cinderella," also from the pen of Sir James M. Barrie, Miss Bronson is expected to score again in a play of whimsical charm.

but prior thereto the world at large read how an "unknown" girl had been selected to play "Peter," and it was not long before Betty Bronson became one of the best known girls on the screen.

In "Peter Pan" Famous Players-Lasky Corporation possesses an asset which cannot be accurately appraised in 1925. Any valuation on this picture must necessarily be a hazardous guess, because it has that rare charm that will make it "a demand performance" for many years to come.

"In every year," one reviewer wrote, "a fresh host of children will arrive at that age (we do not dare to suggest the precise age!) when they will want to see 'Peter Pan,' while the children who saw it 'last year' will insist on seeing it again. And the cagey daddy, the frivolous aunt or uncle, or the sly old granddad will find many an excuse to take their little relatives to a theatre where 'Peter Pan' is showing. It's one of those things that can't be helped."—C. E. H.

Pay Visit to President

Coolidge Receives Mr. and Mrs. Lubitsch and Mr. and Mrs. H. M. Warner

President Coolidge gave an audience in Washington last Monday (Oct. 18) to Mr. and Mrs. Ernst Lubitsch and Mr. and Mrs. Harry Warner, who made the trip to Washington especially to meet the nation's chief executive.

The party arrived on Sunday night and stopped at the Wardman Park Hotel. Jack Connolly, who represents the Hays organization in Washington, had arranged all details to such a nicety that it was only necessary to stop at the German Embassy and have Mr. and Mrs. Lubitsch sponsored by the German officials in Washington before visiting the executive office.

They were received at 12:30 in the President's office. Mr. Connolly explained to Mr. Coolidge that the United States had taken Mr. Lubitsch from Germany, and that he intended to remain in this country. The President wished him lots of luck and expressed the same wish for H. M. Warner.

Mr. and Mrs. Warner returned to New York the same night.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

Boys, these tips are contributed by us, exhibitors like yourselves, to help you pick the pictures that are most likely to please your patrons.

"It is my utmost desire to help my fellow man"—that's our motto. We play fair by you and by the pictures we have run.

You can help us in return for our willingly given tips. Send reports on the pictures you have used—especially late releases. "OUR GANG."

Associated Exhibitors

SKY RAIDER. (6,638 feet). Star cast. A very good picture, but it cannot be classed as a special, and don't go very strong on the advertising. Print good. Tone, good. Sunday, yes. Special, no. Fair appeal. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

F. B. O.

AMERICAN MANNERS. (5,200 feet). Star, Dick Talmadge. An amusing, entertaining action picture. My Friday and Saturday crowd liked it. Of course it is overdrawn and unreasonable in spots, but they seem to like it anyhow. I bought a few of these to try them out. If the rest are as well liked as the first I expect to snap up a bunch of them. Tone and appeal, good. Sunday, okay. Special, no. M. W. Larmour, National Theatre, Texas.

FIGHTING DEMON. Star, Richard Talmadge. Another good action stunt picture from Talmadge, who seems to be making new friends with each new release. Print new. Tone, good. Sunday and special, no. Very good appeal. All classes in big City. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

FRIVOLOUS SAL. (7,305 feet). Star, Eugene O'Brien. A fair box office attraction which failed to register for me owing to title and poor advertising accessories. The picture, however, is there if you can put it over. I could not. Tone, good. Sunday, no. Special, yes. Appeal, eighty per cent. All classes town of 2,000. Admission 10-25, specials 15-30. A. E. Andrews, Opera House (500 seats), Emporium, Pennsylvania.

LET'S GO GALLAGHER. Star, Tom Tyler. F. B. O.'s surprise star and a good one. Keep the boy, dog and horse in this series and this star will get over good, as they have given him a good start. Here's luck to the new star. Tone, good. Good appeal. Small town class town of 300. Admisison 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

RIDIN' THE WIND. Star, Fred Thomson. Fred and Silver doing their stuff as per usual, but in my humble opinion does not register as good as "The Bandit's Baby," which I think is the best that he has ever made. Tone, good. Sunday, yes. Special, no. Good appeal. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

THAT MAN JACK. Star, Bob Custer. Have not had a bad Custer yet, and all of them good, with plenty of action and good casts. This boy is a comer. Tone, good. Special, no. Good appeal. Working class city of 14,000. Admission 10-5. G. M. Bertling, Favorite Theatre, Piqua, Ohio.

TRIGGER FINGERS. (4,775 feet). Star, Bob Custer. If you want a real action western don't fail to play this one. A good one that sure will please. Will please anywhere as a western. Tone, fair. Sunday and special, no. Appeal, eighty-five per cent. Town and country class town of 700. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

THREE WISE CROOKS. Star, Evelyn Brent. My favorite star doing her stuff as only Evelyn can when it comes to the crook parts. Boy, she is sure there. Every picture gets better and better. Keep it up, as you sure have some friends out here in the tall and uncut. Tone, good. Sunday, yes. Good appeal. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

WALL STREET WHIZ. Star, Richard Talmadge. True to name, a whiz, Dick doing his stuff in the regular Talmadge style. This is the kind that the fans love. Give us some more like this. Tone, good. Sunday, yes. Good appeal. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

WHITE THUNDER. Star, Yakima Canutt. Yakima acts as a "fool" at first but gets okay at the end. A fair western. Sunday and special, no. Mixed class town of 3,000. Admisson 10-25. D. C. Smith, Fordyce Theatre (300 seats), Fordyce, Arkansas.

First National

BLACK OXEN. (7,831 feet). Star cast. A book story that is very good. Not much action in picture, but had some patrons say, real good. I think not much of it. Tone, fair. Sunday and special, no. Appeal, sixty per cent. Town and country class town of 700. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

GIRL IN THE LIMOUSINE. (5,650 feet). Star, Larry Semon. A dandy comedy from start to finish. Lots of action and it will please in any theatre. Play it. As good as any of Lloyd's comedies. Tone, fair. Sunday, no. Special, yes. Appeal, one hundred per cent. Town and country class town of 700. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

HER TEMPORARY HUSBAND. (7 reels). Star cast. A very good program picture. Nothing big but will get by. Tone, fair. Sunday and special, no. Appeal, sixty per cent. Town and country class town of 700. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

POTASH AND PERLMUTTER. (7,700 feet). Star cast. This is old, but splendid entertainment. No one can go wrong playing this. Pleased ninety per cent. Nelson & Ottem, Rex Theatre, Osnabrock, North Dakota.

SECRETS. (8,345 feet). Star, Norma Talmadge. A wonderfully good production that should please everyone that you can get in. However, I couldn't get many in. Took in only eighty per cent. of rental amount. Norma and Constance, Gloria Swanson, Marion Davies and all the rest of the female stars mean nothing here. Tone, fair. Sunday, no. Special, yes, where Norma has a following. Very good appeal. Rural and village class town of 400. Admission 15-30. E. L. Partridge, Pyam Theatre (240 seats), Kinsman, Ohio.

THIEF IN PARADISE. (7,251 feet). Star cast. One great big picture which flopped for me. I paid too much for it and spent some real money to put it across, but failed. The picture is good. I had to kick about the price. Don't pay too much for it. Tone, good. Sunday, no. Special, yes. Appeal, eighty per cent. All classes town of 2,000. Admission 10-25, 15-30 for specials. A. E. Andrews, Opera House (500 seats), Emporium, Pennsylvania.

TWENTY-ONE. (6,560 feet). Star, Richard Barthelmess. Good picture. Rental too high for this small town. Had to raise admission prices, and then failed to realize a profit. Tone, good. Sunday, yes. Special, no. Good appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

WHY MEN LEAVE HOME. (8 reels). Star cast. The question may not have been answered on the screen, but evidently the title had the ladies interested, for I've heard several favorable comments, to the effect that they liked the picture, but it was entirely different than they expected. Tone, okay. Sunday, yes. Special, no. General appeal. Rural class town of 300. Admission 10-30, special, 15-40. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

Fox

DEADWOOD COACH. Star, Tom Mix. A good action western that they all like to see Tom in. Tone, good. Sunday and special, no. Appeal, ninety-five per cent. Laborers and farmers town of 343. Admission 15-30. J. M. Patterson, Little Gem Theatre (250 seats), Hunter, Arkansas.

DICK TURPIN. (5,224 feet).. Star, Tom Mix. "Ye Gods! What next will the producers do? This is Tom in one of those d—— foreign costume pictures." (This is all I heard in regard to this picture. In my town a costume picture or a European story is poison to the box office. We have had so darn many of them in the last few years.) I wonder when the producers will learn that a star no matter how popular can lose that popularity by being put in rotten pictures or unpopular pictures. Tom Mix is a western star. And a western star he should be allowed to remain. "Dick Turpin" is a fairly good picture. But if I wanted to kill Tom Mix in Graham I would try to get another picture like it. Tone, okay. Sunday, okay. Special, no. Fair appeal. M. W. Larmour, National Theatre, Graham, Texas.

IRON HORSE. Star, George O'Brien. The best picture for a small town since the "Covered Wagon." Buy it right and cash in on it. Jas. B. Leaut, Liberty Theatre, Leonard, Texas.

WINNER TAKE ALL. (5,949 feet). Star, Buck Jones. The kind that all Buck Jones fans like. Good Saturday night program. Should go over in any small town show. Lots of competition, first class show, Chautauqua and "Peck's Bad Boy." Sunday, yes. Special, no. Good appeal. Farming class town of 3,500. Admission 10-25. J. P. Martin, Majestic Theatre (325 seats), Liberal, Kansas.

Metro-Goldwyn

BANDOLERO. (7,000 feet). Star cast. This is a good picture but didn't pull them in. Those who saw it were pleased. Ends with an exciting bull fight. Lost money on it. Tone, okay. Sunday, yes. Special, no. All classes town of 1,000. Admission 10-30. G. H. Perry, People's Theatre (250 seats), Cloverdale, California.

SINNERS IN SILK. (5,700 feet). Star cast. A good picture, that pleased the majority. Sunday, no. Special, no. Appeal, okay. Mixed class town of 3,000. Admission 10-25. D. C. Smith, Fordyce Theatre (300 seats), Fordyce, Arkansas.

WIFE OF THE CENTAUR. (6,586 feet). Star cast. A fair program picture. Made a little on it and guess it pleased. Mixed class town of 3,000. Admission 10-25. D. C. Smith, Fordyce Theatre (300 seats), Fordyce, Arkansas.

Paramount

ALASKAN. (6,758 feet). Star, Thomas Meighan. Very good; had many favorable comments and it drew better than the average. Meighan seems to be a drawing card here. Good tone and appeal. Yes for Sunday and special. Draw town and farming class, town 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

A SON OF HIS FATHER. (7 reels). Star, Warner Baxter. Very good feature. Pleased one hundred per cent. Tone, good. Sunday and special, no. Good appeal. Mixed class town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

BEGGAR ON HORSEBACK. (6,874 feet). Star cast. Some got kick out of this, but the majority didn't know what it was all about. Lost me money. Print new. Not much appeal. No as special. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

CHANGING HUSBANDS. (6,799 feet). A Paramount comedy that pleased them a hundred per cent. Cecil DeMille is one of the few directors whose names mean much to my patrons. I advertised DeMille and Leatrice Joy and attracted a fair house, which thoroughly enjoyed this little program picture. Raymond Griffith made a decided hit. Suitable for Sunday?—well, maybe! But not if the majority of your patrons are Methodists! Not a special. Guy C. Sawyer, Town Hall, Chester, Vermont.

COMING THROUGH. (6,522 feet). Star, Thomas Meighan. Pleased all who saw it. Thomas is popular here. Good tone. Sunday, yes, special, no. R. P. Monahan, Grantview Theatre (250 seats), Grantview, West Virginia.

COMING THROUGH. (6,522 feet). Star, Thomas Meighan. Paramount picture with the very satisfactory combination of Thomas Meighan and Lila Lee. An extra good program picture that drew well and pleased them all. Sunday, yes. Special, no. Print good. Guy C. Sawyer, Town Hall, Chester, Vermont.

DANGEROUS MONEY. (6,864 feet). Star, Bebe Daniels. Not my kind of picture; but I had favorable comments, and it was well acted. Some of the scenes were very fine. Fair tone and appeal. Yes for Sunday. Draw farming and town class, town 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

DEVIL'S CARGO. (7,980 feet). Star Pauline Starke. A fair program show which is rather rough for the ladies. We played it on a Saturday and seemed to please the kids and young men fairly good. Pauline Starke was good in this. Good tone, fair appeal. Not a Sunday picture or special. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (410 seats), Nazareth, Pennsylvania.

EAST OF SUEZ. (6,821 feet). Star, Pola Negri. A good picture. Pola at her best. Yes for Sunday, no as special. Draw from town of 3,500. Admission 15-25. E. C. Bays, Globe Theatre, Buena Vista, Virginia.

EMPTY HANDS. (6,976 feet). Star, Jack Holt. A better than the average program picture that drew well and pleased ninety per cent. (The ten per cent. who failed to register approval did not care for the scenes wherein Norma lost her bathing suit. (N. B. They were feminine patrons.) Better not use it if your patrons are too particular. Not a special. Photography and scenery very good Nice print. Guy C. Sawyer, Town Hall, Chester, Vermont.

MANHATTAN. (6,415 feet). Star, Richard Dix. A star who is rapidly gaining the popularity formerly tendered Wally Reid. A very good program picture that drew average attendance and pleased ninety per cent. Sunday, maybe, special, no. Guy C. Sawyer, Town Hall, Chester, Vermont.

REGULAR FELLOW. Star, Raymond Griffith. We shelved this an hour before a matinee and used "Lost, A Wife" instead which providentially was in the express office for some unknown reason. The prestige of the smallest theatre in the U. S. would be lowered by using "A Regular Fellow"; no story; insipid comedy; absolutely inane throughout. Tone, okay. Sunday and special, no. No appeal. Mixed class town of 1,400. Admission 10-30. Pace & Bouma, Rialto Theatre (300 seats), Pocahontas, Iowa.

SPANIARD. (6,676 feet). Star, Ricardo Cortez. This picture very much like "Blood and Sand," only consider it a much better picture. Bull fights in this picture wonderful; also some pretty scenery. Good tone and appeal. Yes for Sunday and special. Draw from rural community, 1,500. Admission 10-20-30. I. I. Kennedy, Electric Theatre (350 seats), Glasgow, Montreal.

STEPHEN STEPS OUT. (5,152 feet). Star, Doug. Fairbanks, Jr. I saw a portion of this in a Syracuse theatre and was not impressed with it. It was shipped to me as a substitute for one which I refused to run because of the severe criticism in exhibitors' reports. Seeing it from the beginning I was pleased with it. A good story of a boy full of pep. Pleased my audience. A different story. No love scenes. Good tone. Sunday—(a feature that is not good for Sunday is no good any day!). Draw mill and farming class, town of 1,000. Admission twenty-five cents. L. E. Parsons, Parsons Hall (325 seats), Marcellus, New York.

STORY WITHOUT A NAME. (7,912 feet). Star, Antonio Moreno. A pleasing program picture. Different from the usual plots. Tone, good. Sunday and special, no. Appeal, ninety per cent. John Cleva, Jr., Enterprise Theatre, Glenalum, West Virginia.

STORY WITHOUT A NAME. (7,912 feet). Star cast. An exceptionally good picture, but we played it too late to tie up with title contest, consequently the title failed to draw. Picture is okay. Tone, okay. Sunday and special, yes. High appeal. All classes city of 14,000. Admission 10-25. E. W. Collins, Liberty Theatre (500 seats), Jonesboro, Arkansas.

Glory Be! Dave's In Again!

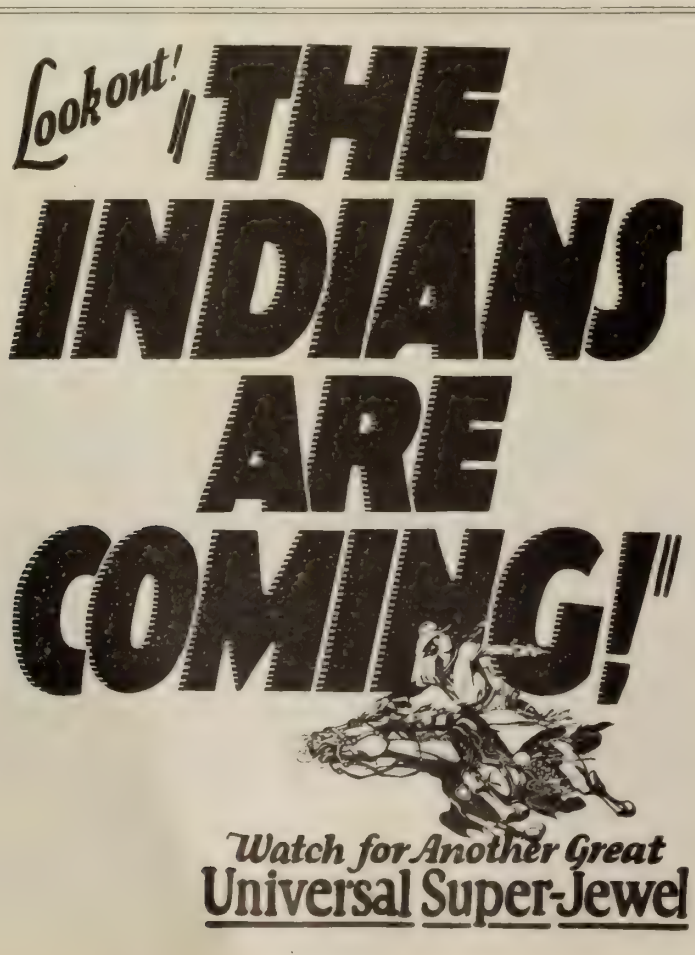
Ken Thompson busted in again last week. Now that old dependable, the fellow who first held the record for quantity of tips sent at one time—a man whose sincere service led him to get every audience reaction before he'd send in a tip—Dave Seymour's in again!

"A little notation on page one," says Dave, with his four long sheets of close-spaced tips coming in this week, "tells you that I had a little spare time.

"I wished to help out, and that tells it all!"—Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

How about L. M. Zug, Dolph Schutz, Thos. L. Haynes, Louis Pilosi, J. F. Ptuett, W. E. Elkin?

S. O. S., Boys!



STREET OF FORGOTTEN MEN. (6,986 feet). Star cast. This is just a little bettter than the average and should go well anywhere. There are some very tense scenes and the audience is kept in sympathy all the time. It pleased very much here. Good tone and apeal. No for sunday, as special questioned. Draw all classes, city 15,000. Admission 10-25, 15-25. Ed. Malhiot, Monarch Theatre (569 seats), Medicine Hat, Alta., Canada.

STREET OF FORGOTTEN MEN. (6,986 feet). Star cast. An excellent offering. Marmont does some exceptional work in this and has a fine supporting cast. Comments all favorable. Fine tone. Appeal, eighty per cent. Yes for Sunday and special. Draw all classes, town 1,500. Admission 10-40-50. E. L. Wharton, Orpheum Theatre (350 seats), Glasgow, Montana.

TEN COMMANDMENTS. (11 reels). Star cast. The best picture of the year. In spite of four stormy days, did very good business to thoroughly pleased patrons. This picture is the sort that will bring to your show people who are not in the habit of attending moving pictures, and are a real credit to the industry. Box office value of this picture is of the best. Sunday, yes, special, yes. Print fine. Guy C. Sawyer, Town Hall, Chester, Vermont.

TEN COMMANDMENTS. (11 reels). Star cast. Great picture; I believe I had the most money in the house I ever had. People came to see this that don't come to see a picture show often. Good tone and appeal. Yes for Sunday and special. Draw farming and town class, town 600. Admission on specials. 25-50. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

TEN COMMANDMENTS. (11 reels). Star cast. A really great picture that will do any house good to show it. I ran it three days to good crowds. Couldn't make anything, on account of high price; but I was giving them something worth while and am satisfied. Every exhibitor, big and small, should run this picture. Had all preachers and influential citizens behind it. Tone O. K. Appeal, 100 per cent. Yes for Sunday and special. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

TEN COMMANDMENTS. (11 reels). Star cast. "Wonderful." Don't pay too much. Just broke even here on three-day run for we gave it all to the exchange. Draw all classes, town 1,500. E. L. Wharton, Orpheum Theatre (350 seats), Glasgow, Montana.

TEN COMMANDMENTS. (11 reels). Star cast. Played three days to the house records for receipts, but not attendance—as we charged fifty and thirty-five cents. It is a wonderful production and should draw everybody. The churchgoers will flock to see this one; they did for us. It did not draw very many youngsters. This show should keep DeMille's name before the people forever, as it is a great show with something more than entertainment in it. C. A. Anglemire, "Y" Theatre (410 seats), Nazareth, Pennsylvania.

TROUBLE WITH WIVES. (6,489 feet). Star, Florence Vidor. A farce comedy feature that's great. Get them in and it will please. Ford Sterling a scream in this. Good tone. Appeal, seventy-five per cent. Yes for Sunday, no as special. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

WANDERER OF THE WASTELAND. (6,700 feet). A Zane Grey attraction with a well chosen cast who acceptably play the parts assigned to them. Jack Holt is a popular western hero and Mr. Beery departs from the villain role and has the part of a likable old desert inhabitant. Billie Dove looks beautiful, which is about all that is necessary in this picture. Opinions concerning color film are divided; some care for it and others do not care for too much of it. Picture drew well, and pleased. Suitable for Sunday but not as a special. Print very good. Guy C. Sawyer, Town Hall, Chester, Vermont.

WILD HORSE MESA. (7,164 feet). Star, Jack Holt. This is one of the poorest of his (Holt's) pictures. The title is misleading, as there is no horse action except in one or two short scenes. The rest is just plain, ordinary western. Fair tone. No appeal. No for Sunday or special. Draw all classes, city 15,000. Admission 10-25, 15-35. Ed. Malhiot, Monarch Theatre (569 seats), Medicine Hat, Alta., Canada.

Rushed in "Bees"

"Dear Van and 'Gang'—Am rushing you a report on 'Keeper of the Bees' as I am the first one in the State of Oklahoma to run this." So says Roy E. Cline, Osage Theatre, Osage, Oklahoma. And here's the hot tip:

KEEPER OF THE BEES. (F. B. O.) Star cast including Clara Bow. Here is a PICTURE that will yank folks into the old joint that have never been known to jar loose. Had a cold, blustery night to run this; but they came till we were unable even to furnish standing room. We also had a hunch and raised our admission price to 25-50, which, in a small town, will generally sink you: but they dug up their four bits and came anyway. Oh, Boy! but it is a "Grand and Glorious Feeling" to fill up the old joint to the brim at four bits a throw. While the picture may, for some towns, be a little weak, it will satisfy them and you have enough left to pay the rent.

WILD HORSE MESA. (7,164 feet). Star, Jack Holt. Good western. Pleased majority. Tone, good. Appeal, good. Sunday and special, no. Mixed class town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

Producers' Dist. Corp

RECKLESS ROMANCE. (5,530 feet). Star cast. A fair comedy but not a knockout. Some liked it fine, others didn't. Draw below average business for us. Tone, yes. Sunday, yes. Special, no. Appeal, fifty per cent. General class town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

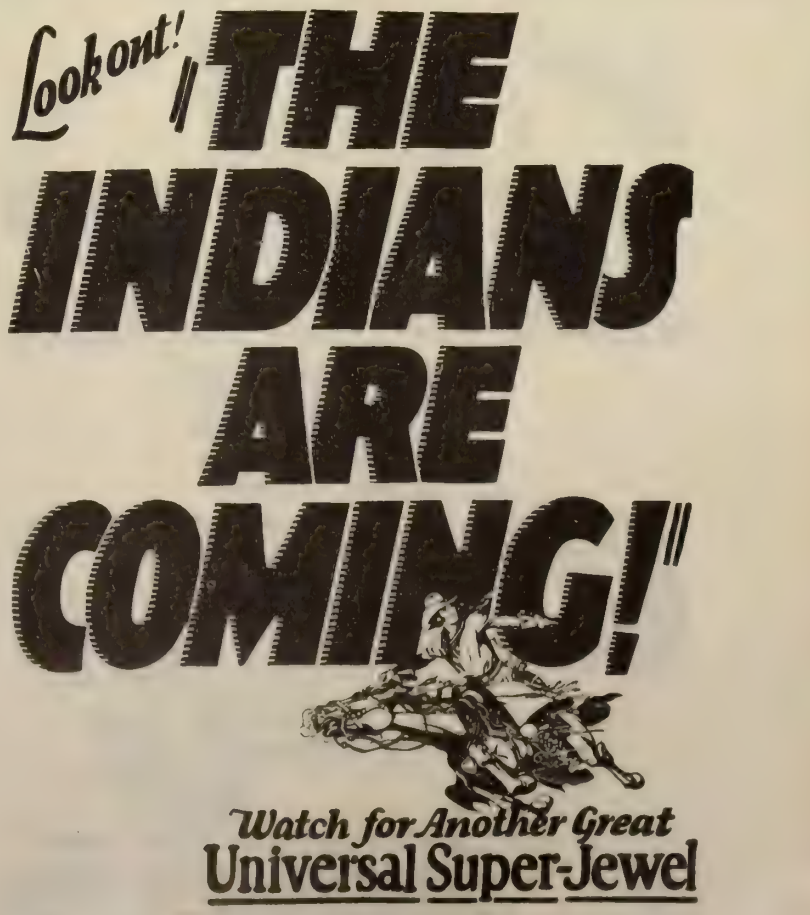
SOFT SHOES. Star, Harry Carey. Harry Carey didn't go over here. Good crook story. Print in fair condition. Sunday and special, no. Farming class town of 3,500. Admission 10-25. J. P. Martin, Majestic Theatre (325 seats), Liberal, Kansas.

ROARING RAILS. (5,753 feet). Star, Harry Carey. Good Saturday night program. The best of the series of Harry Carey's. The only one that has made any money for me. Tone, good. Sunday, yes. Special, no. Appeal, one hundred per cent. Farming class town of 3,500. Admission 10-25. J. P. Martin, Majestic Theatre (325 seats), Liberal, Kansas.

United Artists

AMERICA. (12 reels). D. W. Griffith prod. I have been wrong not to send reports, and I would be twice wrong if I didn't say this one, "America," must be the classic of the screen; it is the duty of every exhibitor to show it, not only for the box office, but for the prestige of his theatre and the humoring of his public. This is one of the best pages of American history. The picture should never die. If any picture can be called super-special, or any other superlative, this is one. Chas. Morel, Star Theatre, El Dorado, Arkansas.

DOROTHY VERNON OF HADDON HALL. Star, Mary Pickford. This is an ancient costume picture but well done and is suitable for the better patronage. Would class it a poor drawing card for farming communities and western fans. It is really an artistic picture and we played it on a night that it pleased. Tone, okay. Sunday, yes. Special, yes. Audience appeal, seventy-five per cent. General class town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.



EXTRA GIRL. Star, Mabel Normand. Wasn't a bad comedy drama, but I was late playing this one, but it had a lot of good comedy in it. Tone and appeal, good. Sunday, yes. Special, no. Working class city of 14,000. Admission 10-15. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

THIEF OF BAGDAD. (12 reels). Star, Douglas Fairbanks. A big fairy story worked out in a big way that involved great expense. Looking at the picture in the right light it is wonderful. This charatcer of picture is hard to put over in small towns, and fairy tales and costumes are almost worked out. This picture can be put over if worked right, but be careful that United Artist don't get all the receipts, and do not take too long a shot at this, for lots of show goers won't come to costume pictures and don't care for fairy tales. Tone, okay. Sunday aid special, yes. Appeal, eighty per cent. General class town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

Universal

BIG TIMBER. (4,650 feet). Star, William Desmond. Below average program picture. Tone, okay. Sunday and special, no. Appeal, fifty per cent. R. P. McFadden, Reel Theatre, Matoma, Kansas.

CALIFORNIA STRAIGHT AHEAD. Star, Reginald Denny. The best comedy drama I ever ran and will back any amount of publicity. Will please any audience. A few more such pictures would put us on easy street. Sunday and special, no. Appeal, one hundred per cent. L. J. Morse, Palace Theatre (400 seats), Winnsboro, South Carolina.

CIRCUS CYCLONE. (4,307 feet). Star, Art Acord. Give us some more features like this, Carl; this is a hummer. In fact all of the Second White List have been good ones so far. My folks are beginning to learn when they see Uncle Carl's name on a picture that it is a good one. Keep 'em a rollin'. Tone, good. Sunday, yes. Good appeal. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

Every time you send a tip you're telling the exhibitors, "I'm a real exhibitor. I am generous. I am the sort of chap who believes in spending a little time to help the other fellow."

I'll bet ninety-nine per cent. of you are that sort of folks.

Why not let the world know it?

You don't have to blow your own horn.

Just—

SEND TIPS.

DON DARE DEVIL. Star, Jack Hoxie. No use to comment on a sure fire box office puller. Hoxie sure brings 'em in. Print good. Sunday and special, no. Very good audience appeal. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

DON DARE DEVIL. Star, Jack Hoxie. When it comes to putting over the fast riding Jack Hoxie is sure there with it, and the Universal ranch riders are going over big. Sunday and special, yes. Good appeal. Farming class town of 3,500. Admission 10-25. J. P. Martin, Majestic Theatre (325 seats), Liberal, Kansas.

DON DARE DEVIL. Star, Jack Hoxie. Best Hoxie western in a long time. Lots of action to please Saturday crowd. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

FAST WORKER. (6,500 feet). Star Reginald Denny. A good comedy drama. Good story and good acting by two good stars. Can't go wrong on this one. Should please any place. Tone, fair. Sunday, no. Special, no. Appeal, ninety per cent. Town and country class town of 700. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

GAIETY GIRL. (7,417 feet). Star, Mary Philbin. No appeal at my house. Failed to get film rental by $2.50. Can't say it is a bad picture, but nobody cared to see it. Was to run it two nights but pulled it the first. Tone, okay. Sunday, yes. Special, no. Appeal, thirty per cent. General class town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

HIGH SPEED. Star, Herbert Rawlinson. Good entertainment. Plenty of comedy, which our patrons like. Tone, good. Sunday, yes. Special, no. All classes town of 1,000. Admission 10-30. G. H. Perry, People's Theatre (250 seats), Cloverdale, California.

LORRAINE OF THE LIONS. Star, Norman Kerry. Oh, boy, another Babe Ruth from Universal. One more home run by Uncle Carl. We cleaned our spark plugs, adjusted the carburetter and stepped on the gas on this one, and we crammed them in until their feet stuck out of the windows. Tone, good. Sunday, yes. Special, yes. Appeal, good. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

RIDING KID FROM POWDER RIVER. (5,727 feet). Star, Hoot Gibson. When it comes to putting out the western picture Universal has got them all beat. Follows book closely. Saturday night feature. Played to extra good Friday and Saturday crowd. Tone, good. Sunday, yes. Special, no. One hundred per cent audience appeal. Farming class town of 3,500. Admission 10-25. J. P. Martin, Majestic Theatre (325 seats), Liberal, Kansas.

ROSE OF PARIS. (6,362 feet). Star, Mary Philbin. Very good picture but not my town's kind for good results. Some said fine, but it did not draw the crowd. Tone, fair. Sunday, yes. Special, no. Fair appeal. Small town class and farmers' town of 600. Admission 10-20, 10-30. H. Batchelder, Galt Theatre (175 seats), Galt, California.

SIGNAL TOWER. (6,714 feet). Star, Virginia Valli. A good railroad drama that has a good story and good acting. There is a child's part all through the story which helps make it please. Tone, fair. Sunday and special, no. Appeal, ninety per cent. Town and country class town of 700. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

TAMING THE WEST. (5,304 feet). Star cast. This is a better than ordinary western. Pleased all who saw it and drew more than the average business. Tone and appeal, good. Sunday okay. Special, no. All classes town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

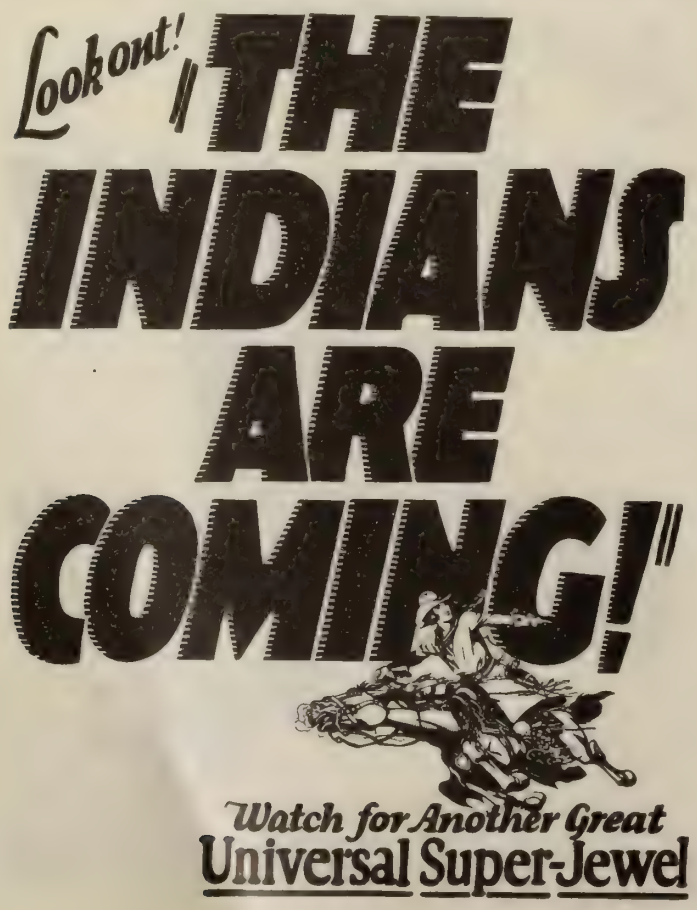
Vitagraph

ONE SHOT RANGER. Star, Pete Morrison. Have not had a bad one yet and always get the money and real good western acting Tone, good. Sunday, yes. Special, no. Good appeal. Working class city of 14,000. Admission 10-15. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

RANGE BUZZARDS. Star, Pete Morrison. Another good Morrison. All that I have got of him have been good. Lots of action and good riding. Tone and appeal, good. Sunday, yes. Special, no. Working class city of 14,000. Admission 10-15. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

RANGER OF THE BIG PINES. Star, Kenneth Harlan. Here is a real picture with a real cast and lots of good acting, and lots of action. Good enough for anybody. Tone, good. Sunday and special, yes. Good appeal. Working class city of 14,000. Admission 10-15. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

VIRTUOUS LIARS. Star cast. Just a fair program picture. Nothing to rave about.



Tone, fair. Sunday and special, no. Appeal, seventy per cent. Laborers' and farmers' town of 343. Admission 15-30. J. M. Patterson, Little Gem Theatre (250 seats), Hunter, Arkansas.

WEST OF ARIZONA. Star, Pete Morrison. These Morrison's are not much. Lightning, his horse, is advertised on the paper, but I can't see him doing anything. Sunday, no. Special, no. Fair appeal. Mixed class town of 3,000. Admission 10-25. D. C. Smith, Fordyce Theatre (300 seats), Fordyce, Arkansas.

Independents

AMERICAN PLUCK. (State Right). Star, George Walsh. A real picture, and this star was always good and is stil good. Buy it if you get it right. Tone and appeal, good. Sunday, yes. Special, no. Working class city of 14,000. Admission 10-15. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

BLACK LIGHTNING. (State Right). Star, Dog-Thunder. If you want another Rin-Tin-Tin buy this picture. Dog star very good, also supporting cast. As the public is wild after dog pictures grab this one. Tone and appeal, good. Sunday, yes. Special, no. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

BRINGING HOME THE BACON. (Artclass Pictures). Star, Buffalo Bill, Jr. A fairly good western program but needs splicing with shorts to make a show. The negro came in for his share. Tone, okay. Sunday, yes. Special, no. Appeal, sixty-five per cent. General class town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

COWBOY AND THE FLAPPER. (State Right). Star, William Fairbanks. A good western with lots of action and a good cast. If this can be bought right, why it will make some money. Tone, good. Sunday, yes. Special, no. Fair appeal. Working class city of 14,000. Admission 10-15. G. M. Bertling, Favorite Theatre, Piqua, Ohio.

DANGER SIGNAL. (Columbia). Star, Dorothy Revier. A good Friday and Saturday picture for the small towns. Story moves right along with considerable action that leads up to a capital climax that is thrilling. It has everything in five reels with a touch of pathos throughout the entire theme. Tone, okay. Sunday, and special, no. Appeal, ninety per cent. Mixed class town of 1,400. Admission 10-30. Pace & Bouma, Rialto Theatre (300 seats), Pocahontas, Iowa.

DIAMOND BANDIT. (Arrow). Star cast. A fair picture and will do for any house that likes his style of stuff. He is handy with the whip. Tone and appeal, good. Sunday, yes. Special, no. Working class city of 14,000. Admission 10-15. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

FOR ANOTHER WOMAN. (State Right). Star cast. The wise guys state that we only have a total eclipse every 78 years, as this print was so dark we were unable to tell what it was all about. Might be a good picture if one were able to see it. Doubtful appeal. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

HEART OF ALASKA. (Lee-Bradford). Star, Maurice Costello. This is a real good picture, but advise you to use it as a double bill picture, as there are some who will kick. Print new. Sunday and special, yes. Fair appeal. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

HUTCH OF THE U. S. A. (Steiner Productions). Star, Charles Hutchison. This fellow used to be a real actor, btu he is slowing down now. But this picture has a lot of action of a different type. Tone, good. Sunday, yes. Special, no. Good appeal. Working class city of 14,000. Admission 10-15. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

JUSTICE OF THE FAR NORTH. (C. B. C.) Star cast. This picture is better than ordinary. With the right handling it could have been a super-special. The title, advertising possibilities, and paper are exceptionally good. If you run it tell them about the National Geographical Society and the "Valley of Ten Thousand Smokes." These scenes are wonderful. The photography is bad. However, a subtitle explains why. The drama is ordinary and the acting amaturish. But it did better than usual business. Tone and appeal, good. Sunday and special, okay. All classes town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

You Know Now

Guess by this time you've all got the idea of turning to the "Little Picture With the Big Punch" department for the generously sent tips on short subjects.

So I won't keep on saying it. Our good friend H. H. Hedberg wrote that he liked the new placement. Hope all of you did. Shoot in shorts when your features are filled in on the tip blanks.

ONE GLORIOUS NIGHT. (State Right). Star, Elaine Hammerstein. Just another mush picture which will not do for me, as my house wants westerns. Tone, good. Sunday, yes. Special, no. Fair appeal. Working class city of 14,000. Admission 10-15. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

SPORTING CHANCE. (Tiffany). Star, Dorothy Phillips. Dorothy comes back to the silver sheet with a bang in a race horse story that knocked 'em over. Excellent cast, good acting, and a climax that will show at the box-office the next night. Boost it sky-high. Tone, okay. Sunday, yes. Special, no. Appeal, ninety-five per cent. Mixed class town of 1,400. Admission 10-30. Pace & Bouma, Rialto Theatre (300 seats), Pocahontas, Iowa.

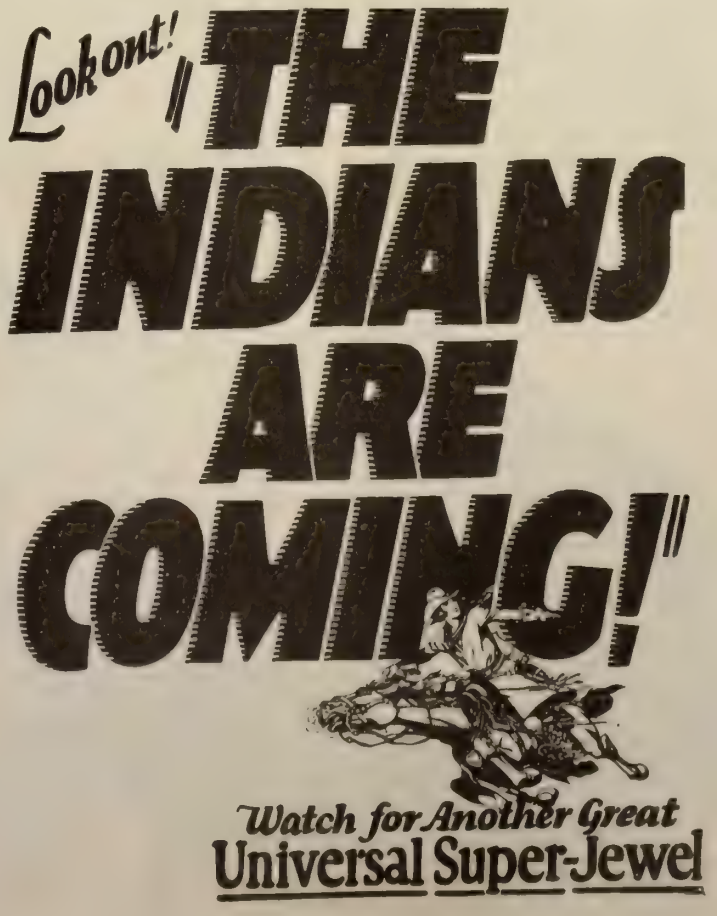
TRAIL DUST. (State Right). Played to two full shows first night, second full. Plenty of competition. Chautauqua show. Print good. Framing class town of 3,500. Admission 10-25. J. P. Martin, Majestic Theatre (325 seats), Liberal, Kansas.

TRAIN WRECKERS. (State Right). Star, Helen Holmes. One of her old time railroad stories and was good for that kind. Had lots of action in it and plenty of railroad trains. Tone and appeal, good. Sunday, yes. Special, no. Working class city of 14,000. Admission 10-15. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

UNCHASTENED WOMAN. (Chadwick). Star, Theda Bara. This will probably get over all right in the city, but out here in the sticks it flopped with a dull, sickening thud, as it sure left a bad taste in our mouth. One scene that the producers take advantage of and advertise on their three sheets is where one old boy grabs Theda and proceeds to bite a large chunk out of her neck. While Theda has a very nice looking neck, and probably there are a large number of patrons and exhibitors who could and would be glad to make a meal on said neck, I think someone showed mighty poor judgment in putting such a scene in the picture, to be shown to our young folks. Roy E. Cline, Osage Theatre, Osage, Oklahoma.

WHO CARES. (Columbia). Star cast. This picture registered the poorest business I have had in six months. I just cannot account for it, unless it was the weather being cold, dreary and damp. Also the first snow of the season. Sunday and special, no. Appeal, sixty per cent. All classes town of 2,000. Admission 10-25, specials, 15-30. A. E. Andrews, Opera House (500 seats), Emporium, Pennsylvania.

WIN, LOSE, OR DRAW. (Artclass). Star, Leo Maloney. A real good Maloney. One that will please every western fan that you can get in and will entertain those that are not western fans. Tone and appeal, good. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.



Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C. S. Sewell

"East Lynne"—William Fox

Fine Version of Play That Has Lasted For Fifty Years Should Please Picture Patrons

Reviewed by C. S. Sewell

For a full half century "East Lynne" as a play has proved a box office bulwark and financial haven for theatrical stock companies. There are probably few persons, especially among the grown-ups who have not seen it at least once or read the story as a novel. We doubt if any dramatic situation is better known than the touching climax in which the wayward mother returns in disguise to the bedside of her sick child.

The opportunity to cash-in on this tremendous popularity is now afforded the picture showman in the screen version offered by William Fox. There is a tremendous ready-made audience waiting to see their old favorite on the screen, and they won't be disappointed at the way Fox has handled it.

In case you are one of the few who do not know the story, we will sketch it briefly, Carlyle, a wealthy young Englishman buys a debt-ridden estate from Lord Mount-Severn and persuade his daughter, Lady Isabel to marry him though she loves the rascally Sir Francis. Years pass, and this pair are blessed with two little kiddies. A villager, the father of a wayward girl, is murdered and Richard the brother of Carlyle's former sweetheart, Barbara, is accused. Barbara makes an appointment with Carlyle to ask his help. Lady Isabel, misunderstanding, leaves her kiddies and goes with Sir Francis who ill-treats her and finally casts her off. Returning to England she gets in a wreck and is reported dead. Carlyle eventually marries Barbara. Lady Isabel learns that her oldest child is ill, and posing as a nurse goes to him and nurses him to health. Then she becomes ill and dies, happy in the thought she has saved her child's life and that Carlyle who has recognized her will keep her secret.

The story is laid in rural England of a generation or more ago and no attempt has been made to modernize it. In fact the quaint styles of the period add to the interest and fit in well with the type of story, which written before the vogue of ultra-realism belongs to the school of the stagy and theatric where the desired effect rather than hard and fact logic in building the situation is the goal. As an example of this type "East Lynne" is well up front and an excellent piece of stagecraft. It is essentially an emotional melodrama with a lot of sure-fire angles. There is an abundance of plot, excellent building up of characterizations, a murder, dramatic conflict, sympathy, at least three romances, including one which supplies comedy relief and which has been used to smooth down the sad ending of Lady Isabel, and exceptional pathos and mother-love in the big climax.

Under the direction of Emmett Flynn, this story has been given an elaborate production. The atmosphere of an English town of fifty years or more ago is interestingly reproduced, and aided by an excellent cast, the story has plenty of meat to hold the interest throughout its nine reels. Possibly some of the scenes can be shortened, but there are none that should really be left out.

With the exception of the absence of the spoken word, all the angles that made this story a favorite for years are present and it has been produced on a scale impossible on the stage. With all of these points in its favor, it looks like it should prove a favorite with the big majority of movie fans though it probably won't appeal to the sophisticated or the super-flapper.

Every role in the picture is finely handled and in keeping with the scale of the production. The burden of the story falls on Alma Rubens and she fully measures up to its possibilities. Edmund Lowe as the hero, Lou Tellegen as the gentleman scoundrel, Frank Keenan as the chief justice, Marjorie Daw as the ingenue, Belle Bennett as the wayward girl, Paul Panzer as her father, and in fact every one in the large cast scores individually and aids in making this a well-rounded performance.

Cast

Lady Isabel	Alma Rubens
Archibald Carlyle	Edmund Lowe
Sir Francis	Lou Tellegen
Justice Hare	Frank Keenan
Barbara Hare	Marjorie Daw
Richard Hare	Leslie Fenton
Afy Hallijohn	Belle Bennett
Hallijohn	Paul Panzer
Mrs. Hare	Lydia Knott
Mr. Dill	Harry Seymour
Miss Cornelia	Martha Mattox
Little Isabel	Virginia Marshall
Willie Carlyle	Richard Hendrick
Lord Mount Severn	Eric Mayne

Based on play by Henry Wood.
Scenario by Lenore J. Coffee.
Directed by Emmett Flynn.
Length, 8,975 feet.

"Triple Action"—Universal Pictures Corp.

Pete Morrison Returns to "Big U" in a Film With Exciting Story and Plenty of Action

Reviewed by Sumner Smith

There's plenty of action based on a fast, exciting plot in "Triple Action," a Blue Streak Western in which Pete Morrison returns to Universal. The story deals with cattle rustlers and rangers and at times taxes the imagination, but when this happens there is always something spectacular to divert the beholder, such as a rough-and-tumble fight, an aeroplane speeding through the sky or a parachute drop. The chief fault may be said to be a tendency toward the characters posing in deep thought or being occupied with desultory conversation when a call for help comes; in real life, in such an emergency, there would be a faster getaway.

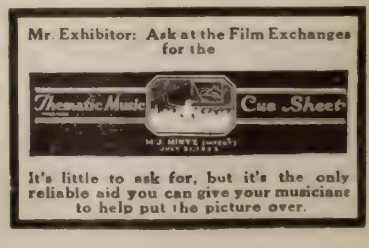
This picture is embellished with some of the finest shots of hills and prairies that we have seen in a long time. Director Tom Gibson also has showed skill in selecting his interiors and the result, with good acting on the part of almost all the artists, is a close approach to realism.

This is the story. Dave Mannion loses his sheriff's badge because the Braxton gang has driven diseased cattle past his patrol. He goes to work in earnest and finds that Eric Prang is the gang's spy. He locates a herd of cattle and is shot by the bandits. Donna Mendez, daughter of the head of a hacienda, rescues him. In the meantime, Doris Clayton, whom Dave loves, has been tricked by Prang into going to the hacienda and is locked in a room. Her brother, an aviator, goes to her rescue but is shot. Landing his 'plane in a field he meets Mannion, still weak from the bullet wound, who persuades him to return. Dave leaps from the plane in a parachute and the plane crashes to earth. Single-handed, Dave conquers the gang, gathered at the hacienda, and regains his badge.

Cast

Dave Mannion	Pete Morrison
Doris Clayton	Trilby Clark
Donna Mendez	Dolores Gardner
Don Pio Mendez	Lafayette McKee
Eric Prang	Harry Von Meter
Chief of Rangers	Fred Burns
Dick Clayton	Charles King

Story, continuity and direction by Tom Gibson.
Photographed by W. H. Thornley.
Length, 4,800 feet.


Mr. Exhibitor: Ask at the Film Exchanges for the
Thematic Music Cue Sheet
It's little to ask for, but it's the only reliable aid you can give your musicians to help put the picture over.

"The Best People"—Paramount

Hopwood's Stage Play Under Sidney Olcott's Direction Becomes an Amusing Farce Comedy

Reviewed by E. W. Sargent

In its early reels "The Best People" offers a satirical sketch of a collection of society snobs. It is rather unpromising material and the action develops slowly. Then suddenly it accelerates and shoots along to a climax that verges upon the farcical in the boisterousness of its action and winds up with a minimum of disentangling; in fact the disentangling is part of the farce and the final fade is one of the best laughs in the picture. More of this saving grace seems to come from Sidney Olcott's production than from the scenarist's development, but the chief point is that what promises to be a tiresome story whirls off to a brilliant close that more than redeems a prosy opening.

It is a simple enough story. Mrs. Lenox is marrying her daughter to the scion of another "best family," but the girl prefers their chauffeur, who has red blood instead of blue. Bertie Lenox has fallen in love with an impossible chorus girl who will not marry him until he gives up his money and goes to work. Rockmere, the fiance, has arranged a supper with Alice O'Neill, the chorus girl, and her chum, Millie Montgomery, also of the chorus, with the idea of buying Alice off.

Bertie resents this private-room affair. There is a sidewalk fight outside the supper club that lands most of them in the police station, where Millie bails them out with the money Bertie's father has given her to enlist her aid in breaking off the distasteful match, and they all roll home in a taxi the next morning. The children get their hearts' delights, and Millie lands Bertie's uncle, a self-constituted social arbiter, who richly deserves his fate—and seems to enjoy it. It can be seen that there is not much plot to the story, but that leaves all the more room for action.

It is one of those society plays that will hugely interest the small town fan, but there is sufficient sophistication to hold the attention of the big town patron, as well. Most people are going to enjoy it, from one angle or another.

Cast

Henry Morgan	**Warren Baxter**
Alice O'Neil	**Esther Ralston**
Mrs. Lenox	**Kathlyn Williams**
Bronson Lenox	**Edward Davis**
Arthur Rockmere	**William Austin**
George Grafton	**Larry Steers**
Millie Montgomery	**Margaret Livingston**
Bertie Lenox	**Joseph Striker**
Marian Lenox	**Margaret Morris**
Taxi Driver	**Ernie Adams**

From the play by David Grey and Avery Hopwood.
Scenario by Bernard McConville.
Directed by Sidney Olcott.

The outstanding figure is the chorus girl of Margaret Livingston. She overplays, almost too heavily at times, but she gets the role over, and takes the interest that properly belongs to Esther Ralston, who cannot get away from her role. William Austin, as the silly fiance is responsible for some good scenes while Larry Steers, as the Uncle, shares the male honors with him. With Ernie Adams as the taxi driver, who jacks up his car front and runs up a huge bill by turning the wheel while his fares peacefully sleep, they supply such comedy as Miss Livingston does not contribute. The minor roles are all satisfactorily handled and the production details are high-class.

Kathlyn Williams, as the mother, looks the role she plays, save that she does not give it the suggestion of caddishness the author has indicated. Edwards Davis, as the father, looks more like the "straight" man in an Irish sidewalk team than a prosperous lawyer, and Warner Baxter, as the chauffeur, shares Miss Ralston's fate. The priggish role cannot be made human.

Olcott has made a laughing success out of a most impossible collection of characters by making a farce of what was intended to be high comedy, but the end justifies the means. He gets the laugh and should win audience satisfaction.

"Go West"—Metro-Goldwyn-Mayer

Buster Keaton and a Cow Divide Honors in Slaprobatic Comedy Burlesquing a Western

Reviewed by C. S. Sewell

Our hat is off to Buster Keaton! In "Go West" for Metro-Goldwyn-Mayer in which he quadruples as author, director, scenarist and star, by using a quadruped, a modest mild-faced cow, as the centre of interest, he has injected an entirely new personality in screen comedy. Now who ever saw a cow in a leading role when not on the other end of a string?

Good, clean, wholesome fun with snappy gags and slaprobatic comedy makes "Go West" a humdinger. Buster is seen as a drifter. By amusing means he reaches New York which proves too much for him and by a simple comedy expedient lands on a ranch, friendless and alone. He strikes up a strong friendship for the cow and then the "human" or should we saw "cow-interest" begins. The owner finds it necessary to ship a thousand steers. A rival attacks the train and drives off the cowboys. Buster hidden in a car goes through, delivers the consignment at the stock yard and as his only reward chooses the cow and takes her away in style in a touring car.

This is all there is to the story, but in a comedy the story itself is of secondary importance. It is the gags that count and here they are plentiful, mostly new and all good. The cow, Brown Eyes, is listed in the cast as "A Bovine" and this film can with all propriety be called a bovine comedy, for in addition to this one cow that appears as the foil for Buster's comedy the target of the heart interest and even comes in for a romantic bit in the burlesque happy ending, Buster has used a whole flock of long horn cattle with telling comedy effect. Possibly you have become surfeited with vast herds used for thrill purposes, but did you ever see a big herd supply the comedy?

As you have probably already surmised, "Go West" is a burlesque on the slap-bang Westerns. It is really more than this for it is a snappy satire on this type of entertainment. There are few of the familiar sure-fire thrill-action situations that have not been brought in, twisted around and made to yield laughter.

Buster is his own inimitable unsmiling self

(Continued on page 61)

Cast

The Drifter	**Buster Keaton**
Ranch Owner	**Howard Truesdale**
His Daughter	**Kathleen Myers**
A Bovine	**Brown Eyes**

Story, scenario and direction by Buster Keaton.
Length, 6,256 feet.

Here is Buster Keaton and Brown Eyes, the cow that shares honors with him in "Go West" for Metro-Goldwyn-Mayer.

"The King on Main Street"—Paramount

Adolphe Menjou Reaches Stardom in a Fine Comedy Brilliantly Directed by Monta Bell

Reviewed by E. W. Sargent

Monta Bell has made something more than a "good audience picture out of the play, "The King." That isn't saying that it is not packed with audience appeal. It is. To the brim. But it carries something more. It has not only humor but intelligence and even a dash of heart interest. Up to the tag, evidently intended to satisfy the demand of the "they lived happily ever after" patron, it is a clean cut rapidly moving comedy with farcical touches that do not descend to buffonery. There is even a "custard pie" angle when a cream puff, lands squarely on the kingly eye, and there is every excuse for using this comedy standby. Bessie Love has a bouquet in one hand and the cream puff in the other. She means to toss the roses to the King, but in her excitement she uses the wrong hand.

The story is simple; the King who must be King in spite of the one honest love of his life. You even conjure up a little sympathy for him, though Menjou has shown that he is abundantly able to provide heart balm for himself. He comes to America to negotiate a loan. There he meets the one girl with whom he falls sincerely in love. Then he turns her over to her fiance again and goes back to marry a hard boiled princess. That's all there is to the story. You have heard it before. But it is told with a wealth of delightful incident that will appeal to everyone from the kiddies and the lowbrow to the intellectual who affects to despise comedy. You cannot despise this comedy because there is clean cut motivation of every incident. It is not a succession of loosely strung gags, but a steady and logical progression to the only logical end.

There are some delightfully planned sequences, notably the visit to the home of an astounded owner of a chain of gas stations and a trip to Coney Island, with a wealth of "human" stuff between the King and a typical American boy. There is a sprightly playtime in Paris and a delightful interlude with a Mrs. Nash, whose "line" is indifference, and who gets badly tangled in the line.

Menjou, as the King, has a congenial role. It does not give him the deep possibilities of Forbidden Paradise, but it does afford ample opportunity to put over his agreeable personality. Greta Nissen is lovely to look upon, and Bessie Love, as the contrasting type of wholesome American girl, is an excellent foil as the King's one real love. The others are all thoroughly competent, but subordinate to the main role.

Both the scenarist and the director should be given their full measure of praise, for each, particularly Monta Bell, has worked with sympathetic artistry, and turned out a corking good picture.

Cast

Serge IV	Adolphe Menjou
Gladys Humphreys	Bessie Love
Terese Manix	Greta Nissen
John Rockland	Oscar Shaw
Arthur Trent	Joseph Kilgour
Jensen	Edgar Norton
Count Krenko	Mario Majeroni
Aunt Tabitha	Marcia Harris
Bourdier	Edouard Durand

Based on play "The King" by G. A. de Caillavet, Robert de Flers and Samuel Arene.
Scenario by Douglas Doty.
Directed by Monta Bell.
Length, 6,224 feet.

"Compromise"—Warner Brothers

Cyclone Scene Furnishes Punch Climax for Film Featuring Irene Rich and Clive Brook

Reviewed by C. S. Sewell

That life itself is a compromise between opposing forces, the ideal and the practical, the good and the evil, is the idea behind "Compromise," a Warner Brothers production in which Irene Rich and Clive Brook are featured.

This is worked out in a story which has as its central character, Joan, a woman of high ideals who from childhood had had to play second fiddle to her selfish, pampered half-sister. Joan expects marriage to bring happiness and it does for a time, but Nathalie, the sister, true to form, schemes to win Joan's husband Alan, and succeeds, and not content with this, arranges a surprise meeting to gloat over her conquest. Symbolic of the conflict between husband, wife and sister, there is a terrific cyclone which brings to Joan a realization of the truth of the theme and she forgives Alan.

Under Alan Crosland's direction this story which was adapted from a novel by Jay Gelzer has been given a high class production. Miss Rich of course appears as Joan, a type of neglected wife role with emotional opportunities, and, as always, she is excellent. The plot is rather thin and while the story never becomes really gripping, sympathy for Joan, some rather peppy jazz sequences, and Pauline Garon's vivacious performance as Nathalie should prove entertaining. Added to this is punch of a cyclone scene in which buildings tumble down as the principals scurry for shelter. No miniature this, a big street scene in which houses and stores are wrecked and a church steeple twists and fall, narrowly missing the passers-by.

Clive Brook gives a finished, dignified performance as the husband and the minor roles are pleasingly handled by a well selected cast.

Cast

Joan Trevore	Irene Rich
Alan Thayer	Clive Brook
Hilda	Louise Fazenda
Nathalie	Pauline Garon
Cholly	Raymond McKee
Aunt Catherine	Helen Dunbar
Joan's Father	Winter Hall
James	Alan Cowan
Commodore	Edward Martindel
Ole	Frank Butler
Nathalie, Age 6	Muriel Frances Dana

Based on novel by Jay Gelzer.
Scenario by E. T. Lowe, Jr.
Directed by Alan Crosland.
Length, 6,789 feet.

"Red Hot Tires"—Warner Brothers

Farce Comedy Starring Monte Blue Works Up To A Climax That Both Thrills and Amuses

Reviewed by C. S. Sewell

For his newest staring vehicle for Warner Brothers, Monte Blue has been supplied with an automobile story that is out and out farce comedy, both of these angles being brought out in the appropriate title, "Red Hot Tires."

Monte sees a girl and becomes so infatuated with her that he runs his car into a steam roller and as he expresses it afterwards every time he sees her something happens. The girl's father is chief of police and to cure her of speeding, he puts her in jail. Monte demands the same treatment and is accommodated but gets out first and strives to get back in only to find the girl has been released and then has a time getting out. Crooks kidnap the girl and Monte overcoming his fear of autos since his first accident gives chase, fights all over the house in which they take refuge and finally licks the crooks and wins the girl.

The story starts out rather leisurely and while there are some amusing situations in the early accident and jail sequences it does not really get pepped up until the chase starts. Some of the gags are of a familiar sort but there are good gags with the girl's slipper and this angle has been played up to advantage, all through the picture and supplies some surprise laughs when she has to don heavy shoes which serve to keep the hero aware of just where she is when the gang is chasing her.

(Continued on page 61)

"The New Commandment"—First National

Blanche Sweet, Ben Lyon, Holbrook Blinn, Featured in Film That Should Please Fans

Reviewed by Sumner Smith

Robert T. Kane's first for First National, "The New Commandment," looks like a good box office picture. It has an exciting story with a dramatic romance, stylish backgrounds and a splendid cast including Blanche Sweet, Ben Lyon and Holbrook Blinn. As the characters are wealthy people and their surroundings typical of a sumptuous living, picture audiences ought to revel in the atmosphere. Furthermore, the introduction of much sentiment—perhaps sentimentality—into the love scenes will please those who like their romances sugary.

Col. Frederick Palmer's novel, "Invisible Wounds," supplied a wealth of action and detail for Sada Cowan and Howard Higgin, the adaptors. Director Higgin has handled this plenitude of riches well, maintaining the suspense at all times and permitting adequate characterization by the players without interfering with the plot action.

The colorful nature of the story is apparent from this synopsis: Mrs. Ormsby Parr, a scheming society woman, wishes her stepdaughter to marry Billy Morrow. A yacht takes the party to France and Billy runs away to Paris. There he meets Gaston Picard, a painter, and Rene Darcourt, an American girl turned model temporarily. Billy and Rene fall in love but Billy comes to doubt Rene because of her occupation and suspicion of Picard. War comes and Billy enlists. Wounded, he is taken to a chateau and meets Rene again. Doubts vanish and all ends happily.

Miss Sweet gives a fine interpretation of the misjudged girl and Ben Lyon is excellent as her lover, though direction at times seems to make him over-act. The other players do uniformly good work.

One of the best scenes has to do with a fight in a cabaret. Lyon and George Cooper, who plays a chauffeur, are great in this, lending it all the realism of a real, desperate scrap. The battle scenes also are picturesque, especially those of the chateau while being bombed by a German 'plane, though the escape of Ben Lyon from death taxes the imagination and it will occur to some people that the Germans have been already been blamed enough for the war.

Oh, by the way, the "new commandment" is: "Thou Shalt Not Doubt," in this case the girl you love. This picture is designed to be good entertainment, it seems, and the picture fills the bill in that respect.

Cast

Rene Darcourt	Blanche Sweet
Billy Morrow	Ben Lyon
William Morrow	Holbrook Blinn
Mrs. Parr	Clare Eames
Marquise de la Salle	Effie Shannon
Countess Stoll	Dorothy Cummings
Picard	Pedro De Cordoba
Red	George Cooper
Ethel	Diana Kane
Henri Darcourt	Lucius Henderson

From Col. Frederick Palmer's Novel, "Invisible Wounds."
Adapted by Sada Cowan and Howard Higgin.
Directed by Howard Higgin.

"The Wall Street Whiz"—Film Booking Offices

Typical Richard Talmadge Production Gives Star Many Chances for His Athletic Stunts

Reviewed by C. S. Sewell

A typical Richard Talmadge production. This statement pretty well covers the case in estimating the entertainment value of "The Wall Street Whiz" the newest of the series in which he is being starred by F. B. O.

Dick is cast as a snappy young society man who under cover operates in the stock market, being in reality the mysterious "Wall Street Whiz." In a cafe he has an encounter with crooks, the place is raided and he seeks refuge in an auto containing a new-rich woman and her daughter. When he introduces himself as a Butler, the job is offered him and he accepts. Eventually he saves the girl's father from being ruined by a financial shark and wins the girl, but not until after he has had a strenuous time to keep his identity and a few more encounters with crooks, yeggs, etc.

In carrying out this masquerade, eluding his friends and looking after his own affairs he has a strenuous time, including several opportunities for his familiar line of stunts like jumping on and off moving autos, vaulting over stairways and banisters, tumbling over tables, and fighting off a half dozen men at one time.

Talmadge is, of course, thoroughly at home in situations of this kind and although the story is weak and the situations implausible and theatric, the stunts and fast-moving action will probably satisfy his fans. It does not, however, rate quite up to several of his earlier vehicles.

The supporting cast is entirely satisfactory. Marceline Day is attractive in the opposite role and Dan Mason gets in a few laughs as her father.

Cast

Richard Butler	Dick Talmadge
Peggy McCooey	Marceline Day
Mrs. McCooey	Lillian Langdon
McCooey	Dan Mason
Clayton	Carl Miller
Auntie	Billie Bennett

Story and scenario by James Bell Smith.
Directed by Jack Nelson.
Length, 5,452 feet.

(Continued from page 59)

and in one scene he has even kidded his own inability to smile. While Brown Eyes does no stunts other than showing her friendship for Buster and following him around like a dog, she gets you just the same, in fact, the novelty of her role come near stealing the stellar honors from Buster. The others in the cast are O. K., but they don't amount to much; yes, there is a girl, and a pretty one, Kathleen Myers, but it is Buster and Brown Eyes and the long horns that hold the stage.

The gags in this comedy are too numerous to mention in detail. Naturally the use of the cows opens up an entirely new field of possibilities and Buster does not seemed to have missed any of them. There is a good laugh in the simple way that Buster gets where he wants to go by choosing the right freight car, in the manner of showing elapsed time and in a host of other gags. You will hold your sides when you see him leading the thousand head through the streets using Brown Eyes as the decoy and when the herd becomes separated and Buster dons a devil's costume and the cattle, seeing red, chase him to the stock yards, it is a roar.

The separation of Buster from the herd leaves them without a leader and they proceed to invade barber shops, beauty parlors, department stores and even the police station. The mad scramble for safety opens up a familiar filed of slaprobatics that is always good for laughs and the working out along the "bull in the china shop" angle is good for a lot of chuckles.

"Go West" is a laughter cocktail for any audience. The "wise'" ones who sniff at westerns will like the satire immensely and the average fan will enjoy the uproarious comedy. The ending is a gem, where Buster chooses the cow instead of the girl, and should make anybody smile. It is all excellent, clean, wholesome fun.

(Continued from page 60)

Once the chase begins, it proves to be a well balanced combination of thrill melodrama and farce comedy, the director playing up one angle against the other to good advantage, holding the interest and suspense and supplying excellent comedy relief. In fact this climax should be fast and funny enough to satisfy the most exacting fans.

Monte does good work but Patsy Ruth Miller runs him a close second for honors. The others in the cast have little to do but do it well.

"Red Hot Tires" should prove pleasing entertainment in the average theatre.

Cast

Al Jones	Monte Blue
Elizabeth Lowden	Patsy Ruth Miller
Her Father	Fred Esmelton
George Taylor	Lincoln Stedman
Coachman	Charles Conklin
Crook	Tom McGuire
Al Martin	Jimmie Quinn

Story by Gregory Rogers.
Scenario by E. T. Lowe, Jr.
Directed by Erle C. Kenton.
Length, 6,060 feet.

Little Pictures with the Big Punch

News, Reviews and Exploitation on Short Subjects and Serials

A Department Devoted Exclusively to the Pictures, Short in Footage But Long in Drawing Power

"Rustlers from Boulder Canyon"

(Universal-Western-Two Reels)

A young girl and her small brother occupy a tiny cabin and are driven out by the rascally ranch foreman when she resents his attentions. A two-fisted stranger comes to her rescue. The boy overhears a plot to rustle the cattle. The foreman is caught red-handed leading the gang and the stranger turns out to be the new owner of the ranch. He "orders" the girl out of the cabin to take a honeymoon trip with him. The action is punctuated with snappy fighting and good horsemanship, and despite the familiarity of the situations, there is a certain amount of punch and realism that makes the story more than usually convincing. This picture featuring Edmund Cobb, therefore proves to be an entertaining Western which rates a little higher than the average.—C. S. S.

"Let's Go Fishing"

(Cranfield & Clark—Scenic—One Reel)

Despite its title, this reel has nothing to do with fishing, it is a scenic of Holland or rather it deals more especially with the quaint customs and costumes of this country. There are shots of cities and country but most of the action concerns a native wedding before the magistrate and in the church and different kinds of folk dancing that is interesting and amusing. The title refers to a young husband's desire to go fishing, as explained in the subtitles, while his wife insists that they continue sightseeing.—C. S. S.

"Holland"

(Post-Scenic-One Reel)

One of the series of Post pictures "In Other Lands". Much of this reel is photographed from boat decks and we get interesting views of the canals, rivers and other water-ways of Holland. It is a comprehensive scene, with a lot of beautiful shots of this quaint country, including scenes in Amsterdam, Edam (where the cheese comes from) Zealand, the lovely island of Marken and what is described as Holland's picture book, the town of Volemdam where the old Dutch costumes including the baggy trousers, and wooden shoes are still worn by the natives. An interesting and instructive reel.—C. S. S.

"Sweet and Pretty"

(Educational-Comedy-One Reel)

An innocent young man, an attractive brunette who goes to the park with her dog in a baby carriage in the care of a blonde nursemaid, and a flirty foreigner are the ingredients of this Cameo comedy. The innocent chap, Cliff Bowes, is continually getting in wrong even to the extent of pushing the brunette into the lake after he has rescued her "darling dog" from a watery grave. It is slapstick of a familiar kind and is of average amusement value.—C. S. S.

Here They Are!

Felix the Cat in the Cold Rush—Educational
Fire Away—Educational
Holland—Post
Honor System, The—Pathe
Kick Me Again—Universal
Let's Go Fishing — Cranfield & Clark
Peacemakers, The—Fox
Rustlers from Boulder Canyon—Universal
Should Sailors Marry?—Pathe
Sweet and Pretty—Educational
Oh, Buster!—Universal

"The Peacemakers"

(Fox-Comedy-Two Reels)

Theatres that are using Fox's amusing series of two-reel comedies based on "The Married Life of Helen and Warren" by Mabel Herbert Urner, will find that this issue fits in nicely with the preceding number "All Abroad." While the story in each is complete, in the former comedy we left Helen and Warren on shipboard, and that is where the action in this issue begins. The "plot" is good farce and embodies a veritable comedy of errors. Helen and Warren try to patch up a quarrel between newlyweds. A masked ball complicates matters and to add to the dilemma a hen-pecked husband and his domineering wife figure in the mix-up. Before the happy ending, Warren has "kidnapped" Betty in place of Helen and Helen has been similarly treated by the young husband. Finally everything is O K and to prove it the newlyweds starts quarreling again. We almost overlook the fact that a divorce lawyer looking for business adds his mite to the affair and succeeds in stirring up trouble. The action is fast-moving and although the situations are all familiar comedy stand-bys, they are sure fire mirth-makers, making this offering bright and pleasing.—C. S. S.

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"Kick Me Again"

(Universal-Comedy-One Reel)

To the list of occupations that the rotund Charles Puffy has tried since he was starred in this series of Universal-one-reelers add that of assistant dancing teacher. The title is justified by the fact that Puffy's broad back offers an alluring target for the ballet girl's kicks. Puffy hides a plate at a strategic point to trap the next offender who proves to be the boss, played by Joe Engle. While this humor may not be very refined it is amusing for the slapstick fans. A jealous husband in search of his frivolous wife results in Puffy putting on a ballet costume and the laughs that this will get can easily be imagined. There is a chase in which Puffy hides in the girl's room where hubby finds him. One of the best laugh-getters in this series.—C. S. S.

"Fire Away"

(Educational-Comedy-Two Reels)

Jack White tries his hand at kidding the familiar type of Western features in this Mermaid comedy for Educational. St. John is starred in the role of the hero, a mining engineer who goes west, gets mixed up with a gang of bad-men, saves the mine and wins the girl. A number of the stock situations in western thrillers are burlesqued, and in the course of the action Al disguises as a scarecrow and later has an awful time trying to load a pack mule. White has introduced quite a few clever touches in the handling of these situations and altogether the picture should provide amusing entertainment for the majority of fans.—C. S. S.

"Felix the Cat in the Cold Rush"

(Educational-Cartoon-One Reel)

Pat Sullivan's famous cartoon cat, Felix, gets in bad again with his owner and seeks refuge in a refrigerator. He gets so cold that he has a wildly imaginative dream of being in Iceland, where all sorts of amusing and impossible things happen. For instance he extracts the aching tusks of a walrus and uses them for skiis. When the door of the ice box is opened Felix is frozen in a cake but quickly thaws out in front of a hot stove. Up to the standard of amusement value of this series.—C. S. S.

"The Honor System"

(Pathe—Cartoon—One Reel)

This Paul Terry-Aesop's Film Fable depicts and escape of animal convicts from a prison and their subsequent return when chased by thousands of guards. It starts off like a world-beater, then the interest slackens through a lack of good gags. Toward the end it gets going again.—S. S.

Producers and Distributors of Short Features Form New Trade Association

THE producers and distributors of short subjects have formed their own trade association.

This far-reaching decision was arrived at in a meeting of representatives of the short subject companies, held on Wednesday, October 28, at the Hofbrau Haus, Broadway and Fifty-third Street, New York City.

The official name of the short subjects organization will be decided at a later session.

A temporary board of officers was elected to serve until permanent officers have been elected. Wednesday's election resulted as follows:

P. A. Parsons (Pathe), Chairman.

Gordon White (Educational), Vice-Chairman.

Julian Solomon (Davis Distributing Corp.), Secretary.

A committee to draft a constitution and by-laws was designated as follows:

Julian Solomon (Davis), Chairman; Paul Gulick (Universal), and Nat G. Rothstein (F. B. O.).

The following were appointed members of the publicity committee:

Henry Clay Bate (Universal), and Edward F. Supple (Pathe).

The short subject association contemplates an organization that will bring the producers and distributors into closer relationship, and directly benefit the exhibitor. The members, through their respective advertising, publicity and exploitation departments, will formulate plans for the future handling of short features that will appeal to showmen more than ever before.

A meeting of this group will be held on Wednesday afternoon, November 4, when the constitutional committee will report. Thereafter the work of permanent organization will go forward rapidly, and an intensive campaign begun by this new association looking toward wider distribution of short features.

"Oh Buster!"

(Universal-Comedy-Two Reels)

Such a pippen of a comedy was the first of the series of Buster Brown two-reelers made by Century and released through Universal, that the producers had to go some to beat it, but in "Oh Buster" the third of this series they have succeeded. Frankly, it is one of the brightest and most entertaining comedies we have ever seen, regardless of length. It should prove a regular riot with the kiddies and amuse the grown-ups just as much. This time, Buster is continually having trouble with the butler and makes life miserable for him. Buster and his sweetheart Mary Jane are invited to spend a week-end with the lad's uncle who insists that Tige be left behind. Of course Tige has no such idea, he tags along anyway and when a book agent appears with a brief case Tige gets in solid with the old man by chasing him away. But, when the directors of the bank appear with brief cases, Tige repeats the performance with an entirely different result. A point in favor of this comedy is the fact that unlike a lot of kid comedies, there are no pranks that the mischievous kid can try to copy at home and get in trouble. But it is all good funny, fast-moving stuff just the same. Arthur Trimble as Buster is great, and Doreen Turner is fine, the sour-faced butler is amusing, but after all it is Pete the dog as Tige that is the hit of the picture. His stunts are wonderful and very amusing. Pete's expression when he drinks gasoline in place of water is a riot and, Oh Boy, what a laugh when he pulls a lot of his other tricks, especially when he jumps into an auto and lands on the other side.—C. S. S.

No Let Up on Fox Comedies As Halfway Mark Is Passed

AS the halfway mark in the production of comedies was passed at Fox Films West Coast Studios a few days ago, the hum of activity, so to speak, became a veritable roar.

George E. Marshall, general supervisor, and his directorial staff, including Robert Kerr, Daniel Keefe, Thomas Buckingham, Bryan Foy, Benjamin Stoloff, Lew Seiler, Al Ray and others, have never been quite so busy as since they swung into the second half of the production calendar.

Perhaps the most important tidings from the Fox fun factory is the announcement that Carroll Nye, who first attracted by his clever work with Corinne Griffith in "Classified," has been signed to play leads in the series of O. Henry comedies. Nye won recognition as a clever juvenile almost overnight and his first Fox picture will be "Cupid A La Carte." Production is already under way, under the direction of Kerr, Daniel Keefe who was originally assigned to pilot this O. Henry tale to the screen.

"Should Sailors Marry?"

(Pathe—Comedy—Two Reels)

This is Clyde Cook's second two-reel starring vehicle under Hal Roach. A sailor who joined the navy to see the world and who spent his four years in a submarine, Cook too indulgently reads a matrimonial advertisement, inserted by a divorcee who needs funds to pay alimony to her husband, a wrestler. Cook and the widow marry. The ex-husband is an occupant of the household and to him Cook's wife flies for sympathy when things go wrong. Husband and ex-husband sleep together and fight over the bed clothes. Finally Cook falls out of the window. Thrill stunts on the skeleton of a skyscraper follow. Noah Young plays the ex-husband and Fay Holderness the wife. James Parrott directed. The subject has much humor and should please all audiences, though it is not one of the best examples of Clyde Cook's work.—S. S.

EDDIE GORDON, THE CENTURY COMEDIAN, IN "CRYING FOR LOVE."—Director Noel Smith has whipped this two-reel comedy into splendid shape, with excellent work by a splendid cast in support of Eddie.

Pathe Comedies Continue to Get Large Amount of Newspaper Space

MORE and more space in the newspapers is being given screen comedies and Pathe subjects, in particular, are continuing to command a generous amount of attention in both editorial and advertising columns.

In an article in the Wilmington Morning Star, Wilmington, N. C., the publication comments on the contract of the Royal Theatre of that city for the series of Pathe comedies by stating that "it was one of the most important of the coming season's bookings made by the theatre management."

Continuing, the publication says: "The Royal management has been waiting for the past year for two-reel comedies to reach such a plane that they could be presented satisfactorily along with the great motion picture features and not until this year have comedies reached such a point. The Pathe Comedies are of the highest type made, playing the finest theatres everywhere. It is believed that they will be a welcome attraction at the Royal."

Another indication of the rise of the comedy as a factor in the exhibitors' advertising scheme is shown in a page advertisement appearing in the Muskogee, Okla., Daily News. In announcing its advanced selection of production, the Broadway Theatre, Muskogee, gives approximately one-fourth of the page to the Pathe Comedies. The featured player in each series of comedies is named as well as the producer. A streamer across the page reads:

"You See a Pathe Two-reel Comedy Every Time You Come to the Broadway."

Pathe All-Comedy "Circus" Idea Featured by Big House

THE idea of a Pathe All-Comedy Week or Circus, originated by the Egyptian and Aztec theatres in San Francisco, during which all their house records were broken, has been taken up by other theatres throughout the country.

The latest house to feature a comedy-bill exclusively is the Class "A" Theatre, another San Francisco theatre. This theatre held an all-comedy circus for one day, October 9. Thousands of circus heralds announcing the "big fun show" were distributed, and the event was a tremendous success.

The Circus program presented: "Cannon Ball Express," a Mack Sennett comedy; "Fast Company," an "Our Gang" subject from the Hal Roach studios; "Jeffries, Jr." a Charlie Chase two-reeler and "Hunters Bold," a Spat Family fun-film.

Roach Back from Trip; Six Units Working on New Product

HAL ROACH has returned to his California studios after several weeks' business trip in the East, during which he conferred with the executives of Pathe Exchange, Inc., the distributors of his product, and W. B. Frank, his Eastern representative.

Six production units are busy on new subjects for Pathe release. Production schedules are lined up for "Our Gang," Charley Chase, Glenn Tryon, Clyde Cook and the all-star unit making Hal Roach "Star Comedies," while the Rex Unit making "The Devil Horse," a feature, are in the final stages of production.

Eric Mayne and Lyle Tayo have been added to the cast of the current "Our Gang" comedy, directed by Robert McGowan, in which Mary Kornman, Jackie London, Farina, Joe Cobb, Johnny Downs, Mickey Daniels and Jay Smith appear. "The Gypsy," an elaborate yacht, is the location of the greater part of the story.

Glenn Tryon will switch directors on his next fun vehicle. While Fred Guiol is directing a new all-star comedy, Tryon will launch a fun-film under the direction of James W. Horne, who guided him in "Hold My Baby" and other pictures.

Will Lambert, who has been associated with a number of the film studios as a designer of screen actresses' gowns, has been engaged in that capacity at the Hal Roach studios by F. Richard Jones, director-general.

Lou Seiler Begins Another Fox Comedy

Lou Seiler has started production on his latest Fox Film Imperial Comedy, "The Flying Fool," with Marion Harlan and Sid Smith in the leading roles.

"The Flying Fool" is Director Seiler's eighteenth production for William Fox and from all indications it is going to be very funny.

Supporting Mr. Smith and Miss Harlan are Harry Woods, William Cartwright and Harry Tenbrook.

"The Flying Fool" is being screened under the personal supervision of comedy director in chief, George E. Marshall.

Change in Release Date

Pathe announces that "There Goes the Bride," a Hal Roach two-reel comedy, will replace "A Punch on the Nose" on the October 25 release schedule. The last-named subject will be released a little later on. James W. Horne directed "There Goes the Bride," under the supervision of F. Richard Jones.

Burns Starts New Comedy

Neal Burns has started on his new Christie Comedy, "The Man Pays," under direction of Robert Thornby. Very Steadman again appears opposite Neal in this production.

A Correction

H. M. Walker wrote the subtitles for "Coo Coo Love," a Hal Roach-Pathe comedy starring Glenn Tryon. Our reviewer credited another in praising them.

Yes sir—

THE FOX QUALITY SHORT PRODUCT will be shown in the following theatres of CRANDALL CIRCUIT:

WASHINGTON
- Metropolitan
- Central
- Tivoli
- Savoy
- Ambassador
- York
- Avenue Grand
- Apollo
- Home
- Lincoln

MARTINSBURG, W. VA.
- Apollo
- Strand

John Payette
Assistant General Manager,
CRANDALL CIRCUIT
Washington, D.C.

has bought
100% FOX
short subjects

he says—

"Without question Fox Comedies are the finest of their class. Never before has the public been offered such wonderful short subjects as those produced by Fox."

The man's right!

EARLE FOXE IN VAN BIBBER COMEDIES
BY RICHARD HARDING DAVIS

O. HENRY COMEDIES

FOX NEWS
MIGHTIEST OF ALL

THE MARRIED LIFE OF HELEN AND WARREN
WITH HALLAM COOLEY-KATHRYN PERRY

Imperial COMEDIES

FOX VARIETIES
THE WORLD WE LIVE IN

Are the best short subjects made

Fox Film Corporation

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President.

THREE NEW STARS IN EDUCATIONAL COMEDIES.—Left to right, they are: Lupino Lane, Bill Dooley and Johnny Arthur.

Prominent Comedians Support Roach Stars in New Comedies

SUCH well known screen comediennes as Cissy Fitzgerald and Gale Henry are new members of supporting casts in new comedies being produced by Hal Roach for Pathe release.

In the current Glenn Tryon comedy, directed by Fred L. Guiol, the cast includes Cissy Fitzgerald, Sue O'Neill, Vivian Oakland and Jack Clifford.

Gale Henry has completed a role with Charley Chase in his latest two-reeler directed by Leo McCarey. Also included in the cast are Katherine Grant and John Cossar.

Jimmy Finlayson, the wandering comedian of the Roach forces, who makes an annual pilgrimage in the summer to France and Scotland is again busy at work. Director-General F. Richard Jones has promised to give Finlayson atmospheric backgrounds in the way of sets representing European countries, so that the comedian will feel at home.

"The Wooden Wedding"—not "wooden anniversary"—is the title of Charley Chase's latest completed picture. This comedy is something of a blow to romance for it tells the sad story of a young man who receives a mysterious note as he goes to the altar

Robert McGowan has completed the latest "Our Gang" and is away from the studio preparing a new plot. McGowan gets away by himself for a few days until he gets an "angle" and works it up fairly well. He absolutely refuses to transfer it to paper. He says that no man can direct children and get scenes exactly as they are written on paper without destroying the naturalness of the youngsters.

Mary Kornman, leading lady of "Our Gang" is through with dolls now because a little sister has arrived at the Kornman home. Mildred Jean Nornman is the name of the new arrival and Mary has adopted her as her one and only doll.

New Ones Announced

Fox "O. Henry" and "Helen and Warren" Comedies

Fox Films announces the launching of two new comedies, one in the O. Henry series and one in the Helen and Warren married life series, with casts up to the high standard maintained in all the Fox short subjects this season.

"The Silent Witness" is the title of the Helen and Warren two reeler based on another of Mabel Herbert Urner's stories. It will be directed by Tom Buckingham, who has just returned to the Fox lot with an enhanced reputation for putting punches into comedies. Kathryn Perry and Hallam Cooley continue in the roles of Helen and Warren, the newlyweds, supported by a cast including David Butler, Grace Goodall, Grace Darmond and Mickey McBan.

"Cupid a la Carte" is the new O. Henry being produced under the direction of Daniel Keefe. Florence Gilbert, brilliant comedienne who has been carrying the leading feminine role in the Van Bibber comedies has been lent to the O. Henry production unit to play the role of Mame. Carroll Nye has been cast as the hero of the story. Maine Geary and Sidney de Grey have important roles.

Pathe Issues Exploitation Aids on Its News Weekly

THE exploitation aids which have been provided for exhibitors by Pathe on short product have now been extended to include the Pathe News and the result has been a noticeable increase in theatre advertising and publicity reading notices.

A special series of mat ads are issued for the more important news events covered and these have been featured by showmen in connection with the Scopes "Evolution" trial at Dayton, Tenn., the wreck of the Shenandoah, the rescue work of the navy after the disaster to the submarine S-51 off Block Island, the World's Series, the Franco-Riff War, and scenes of the wrecked Hawaiian flight plane.

Twenty Pathe News stills, with credit lines, of the Franco-Riff War and the S-51 disaster were carried in the New York press and many of the illustrations received front-page space in the daily publications. The lightning speed with which this news material was gathered brought it to the newspaper composing rooms ahead of the photos supplied by picture syndicates.

FRANK L. NEWMAN KEEPS OPEN HOUSE FOR "OUR GANG"
When Hal Roach's troupe of kiddies in Pathe Comedies made a personal appearance at the Metropolitan, Los Angeles' largest motion picture theatre, they visited the offices of the Managing Director of the Los Angeles Paramount Houses.

Short Subject of the Year

"The VOICE of the NIGHTINGALE"

Presented by

E. W. Hammons

The winner of this award for exceptional merit has been acclaimed by critics, exhibitors and the public wherever shown. It will now be in great demand for return engagements everywhere.

Better Book It Now.

Member,
Motion Picture Producers
and Distributors of America, Inc.,
Will H. Hays, President

EDUCATIONAL
FILM EXCHANGES, Inc.
E. W. Hammons
President

Novelties Vital, Says John Arthur

THE case of short film subjects in the Dominion of Canada is sharply delineated in a great many instances among aggressive exhibitors in both large and small cities who are anxious to get the utmost out of their selected programs. The matter is ably summed up by John Arthur, manager of the Hippodrome, Toronto, one of the most important of all moving picture halls in the Dominion.

"Novelties on the program are of inestimable value," says Mr. Arthur. "These may be achieved by clever selection of the films exhibited, by introducing an instrumental or vocal number or by employing a pretentious prologue, thus rounding out the evening's entertainment. The exhibitor who understands thoroughly the psychology of entertainment will never permit his patrons to become bored, restless or dissatisfied.

"Balancing an elaborate bill involves more psychology. In my own experience I have found that the ideal program for larger cities consists of an overture occupying ten minutes, a weekly review for ten minutes, a bright divertissement running five or six minutes, by a short reel topical or cartoon, then an organ solo, the comedy and the prologue or musical presentation leading into the feature picture. You will see by this arrangement that the first part of the program is very peppy and that the program gradually works around to a proper setting for the dramatic feature. If it happens that the feature is in comedy vein, the type of divertissement may be reversed, thereby preserving diversified entertainment.

Jack Arthur has a real way of advertising the numbers that are to be presented during the week. Invariably the newspaper displays contain the line, "Program and Presentation by John Arthur." This means that the short features, the music and the diverting extras have been planned by Mr. Arthur himself and the patrons look for his handiwork. The numbers on the program are listed as "Units of DeLuxe Entertainment" or under some other expressive title, and they are announced in some such way: Unit No. 1—Overture, "Festival," Famed Hippodrome Orchestra, John Arthur and Lloyd Collins conducting; Unit No. 2—Hippodrome News Review; Unit No. 3—Aesop's Fables; Unit No. 4—Ernest Hunt at the Wurlitzer; Unit No. 5—"The Talking Point;" Unit No. 6—Comedy Creation; Unit No. 7—Presentation to the Feature, with Arnold Becker, Leon Leonidoff and Florence Rogge. This is all introductory and then comes the main attraction, the feature film production.

Cook and Roach Comedies Head Pathe Program for Nov. 8 Week

CLYDE COOK in "Should Sailors Marry?" his second two-reel starring vehicle under the Hal Roach banner and "Are Parents Pickles?" a Hal Roach single-reeler with Jobyna Ralston and Jimmie Parrott, supply comedy on the Pathe short feature release schedule for the week of November 8th. Other releases of the week are the seventh chapter of the thrilling Patheserial "Wild West," "Aesop's Film Fables," Pathe Review, "Topics of the Day" and two issues of Pathe News.

"Should Sailors Marry?" gives Clyde Cook a wide range of scenes in which to display his versatility. Cook appears a jolly sailor who joined the navy to see the world and spent four years in a submarine. Cook is supported by Noah Young as the wrestler-husband, and Fay Holderness as the wife. James Parrott directed.

"Are Parents Pickles?" is a one-reel comedy with Jobyna Ralston and Jimmie Parrott. Jobyna is a girl who loves music. Gilbert Pratt directed.

"The Champion Cowboy" is the title of the seventh chapter of the spectacular Patheserial "Wild West" staged on the 101 Ranch, with the Miller Brothers' Wild West Show supporting the cast of screen players. One of the features of this chapter is a rodeo in which remarkable skill is shown in real contests to determine who is the champion cowboy of Oklahoma. Jack Mulhall is the "champion cowboy" and Helen Ferguson is the featured feminine lead. C. W. Patton is the producer.

Pathe Review No. 45 shows a distinctive Pathecolor series entitled "American Wild Flowers," featuring "The Thistle" in this issue. "Our Gang at Home" is the process-camera subject which shows the Hal Roach kiddies and their director Robert McGowan in strange stunts photographed by Alvin V. Knechtel. "Forest Food Supplies" completes the reel.

"The Honor System" is the release of "Aesop's Film Fables." "Topics of the Day" and two issues of Pathe News complete the schedule of Pathe for the week of Nov. 8.

Fox Comedy Players Signed to Portray Various Roles

Among the latest comedy players to be signed to play various roles by Fox Films are:

Florence Gilbert, the "Van Bibber Girl," Carroll Nye, William Colvin and Maine Geary will be seen in featured roles in Daniel Keefe's latest Fox-O. Henry comedy, "Cupid a la Carte." Production will start immediately.

Kathryn Perry and Hallan Cooley as "Helen and Warren" in the fifth of the new Married Life Series with Grace Goodall, Grace Darmond, Sidney Bracey and Micky McBan in support have been chosen by Director Tom Buckingham who will wield the megaphone over this production. Director Buckingham and Albert Ray will alternate in the direction of the "Helen and Warren" series, under the personal supervision of Comedy Director General George E. Marshall, at the William Fox West Coast Studios.

"Life's Greatest Thrills" Goes Over Big in Europe

"Life's Greatest Thrills," the amazing motion picture of International Newsreel that has created such a sensation throughout the United States, is duplicating its spectacular success in Europe.

Through arrangements made with the Paris office of International Newsreel, a gala presentation of "Life's Greatest Thrills" was given by the Societe de Fetes Versaillaises at Alhambra Hall, Versailles, on October 5 and 6, for the benefit of the French soldiers in Morocco. "Life's Greatest Thrills" was made the feature number on the program, which included selections by Mlle. Demougeot and Mons. Henri Peyre of the Paris Opera, Mons. De Buaz, famous violinist, and other soloists.

Albert Ray Completes Helen and Warren Film

"Hold Everybody" with Kathryn Perry and Hallam Cooley again as "Helen and Warren" has been completed at the Fox Film West Coast Studios.

"Hold Everybody" is the fourth of the comedy series taken from the famous Mabel Herbert Urner, "Married Life of Helen and Warren" stories to be directed by Albert Ray.

Supporting Miss Perry and Mr. Cooley in "Hold Everybody" were Grace Darmond, Sidney Bracy and Frank Rice. Marshall is supervising production.

Supports Johnny Arthur

Helen Foster, between Tuxedo Comedies in which she is supporting Johnny Arthur, is co-starring with Cliff Bowes in Cameo Comedies under the direction of Jess Robbins.

January, 1926

Is

SHORT FEATURE MONTH

Prepare for It

NOW

New Series by Urban

"Reelviews" and "Searchlights" to be Released Through Red Seal

Edwin Miles Fadman, president of Red Seal, signed a contract this week with I. M. Bortman, president of Urban-Kineto, whereby Red Seal will release two new series being prepared at the Urban-Kineto Studios under the supervision of Max Fleischer.

"Reelviews" will be a film magazine of current topics. Arrangements have been completed so that Fleischer will have a man in almost every part of the globe ready to go out and take needed scenes. In addition, Fleischer is kept informed by cable of just what important events are going on, so that he has his finger on every important event that has film interest.

"Searchlights" is the name given to a series of one-reelers on popular science, edited and titled by Fleischer in accordance with the standard he himself set with the "Einstein" and "Evolution" films.

All of the series will be made with the assistance of experts, and Fleischer's contract gives him scope to engage the best man in his line, regardless of where he may be.

Through Dr. S. E. Witt, the New York physician who introduced the "Animasa" treatment for high blood pressure and arteriosclerosis into this country, Fleischer has already concluded negotiations with Dr. H. H. Wirtz, the German scientist who discovered "Animasa," to come to this country and supervise a health film.

To Direct Standard Comedy

"Silm" Summerville, erstwhile star comedian and now one of the most popular comedy directors, has been signed by Joe Rock to film his next Standard production which will go into production this week. The elongated megaphone wielder has at various times during recent years been associated with the directorial staff of Fox, Universal, Keaton and other well known comedies.

Wins Riesenfeld Gold Medal Award

Two Red Seal Featurettes, the three-reel version of "Evolution" and "Thru Three Reigns" finished in second and third place in the Riesenfeld Gold Medal Award for the most novel short subject of the year ending Sept. 1. First place and the medal were won by "The Voice of the Nightingale," produced abroad by L. Starevitch and released by Educational Films.

Edwin Miles Fadman, president of Red Seal, while quick to announce his congratulations to the winner of the award, was highly gratified at the standing of his own films in the contest. The judges consisted of Harold B. Franklin of Famous Players and Joseph L. Plunkett of the Strand, New York; Jack Partington of the Rothschild houses, San Francisco; Frank L. Newman of the Famous Players houses in Los Angeles; Harry C. Arthur of the M. P. Capital Corporation, and Fred Meyer of the Palace, Hamilton, Ohio.

Straight from the Shoulder, Jr.

Edited by Van

Boys, the Comedy, the Serial, the Magazine or News, Cartoon, Scenic or special short subject might help some exhibitor to book in a life-saver—if you used it and found in it that kind of a little picture with the big punch—don't forget to mention it when you send in your dependable tip blank.

VAN.

ASSORTED NUTS. (State Right Comedy). Star, Billy Franey. Here is one that will make the hardboiled fan set up, get up on their hind legs and howl with glee. Two reels. Tone and appeal, good. Sunday, yes. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

BAD BOY. (Pathe—Comedy). Star, Charlie Chase. This is a real good comedy and star is bound to please. Print new. Good appeal. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

BOTTLE BABIES. (Pathe—Comedy). The best Spat Family comedy we have had to date. You would never die laughing at these, though. This one got a few laughs, however. Kenneth Thompson, M. W. A. Theatre, Hancock, Wisconsin.

DAY DREAMS. Star, Buster Keaton. Just a fair comedy. Has some humorous situations but dragged somewhat. Nelson & Ottem, Rex Theatre, Osnabrock, North Dakota.

GOAT GETTERS. (Educational Juvenile Comedy). If this one does not get the laughs have them examined for the incurable blues. This is a one hundred per cent laugh producer. Two reels. Tone and appeal, good. Sunday, yes. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

HELLO, HOLLYWOOD. (Educational-Comedy). Star, Lige Conley. The same old story—another Mermaid Comedy! Lloyd Hamilton did a bit in this in the studio stuff that helped bring the laughs. Tone O. K. Good appeal. Draw better class, town 4,500. C. A. Anglemore, "Y" Theatre (410 seats), Nazareth, Pennsylvania.

HIGH SOCIETY... (Pathe-Comedy). "Our Gang." Another Riot and uproar from the "Gang" which pleased. I run these after my opposition and hear no complaints. Print good. Sunday, yes. Special, yes. Great appeal. All classes, in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

HIT THE HIGH SPOTS. (Pathe-Spats Comedy). Another Spats Family comedy. There are pretty slow for anyone unless they appreciate the idea the director attempts to put over. Kenneth W. Thompson, M. W. A. Hall, Hancock, Wisconson.

HOLLYWOOD KID. (Pathe—Comedy). This is quite interesting in addition to being funny, as Mack Sennett himself appears in it. Kenneth Thompson, M. W. A. Theatre, Hancock, Wisconsin.

HUNTERS BOLD. (Pathe—Comedy). Our first Spat Family comedy, and we would say that they were made to appeal to a certain type of audience only. A few laughs in it. Kenneth Thompson, M. W. A. Theatre, Hancock, Wisconsin.

HOW THE ELEPHANT GOT HIS TRUNK (F. B. O.-Cartoon). A pleasing cartoon produced by Bray. You can buy these right and they are nice "fill-ins." Print new. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

LINE'S BUSY. (Arrow-Comedy). Star, Billy West. Another very silly comedy. Star seems to be camera shy, continually looking at the director or cameraman. Print new. Poor appeal. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

ONE SPOOKY NIGHT. (Pathe-Comedy). Another good laugh maker. These Sennetts are all good on the average. Kenneth W. Thompson, M. W. A. Hall, Hancock, Wisconsin.

ONE TERRIBLE DAY. (Pathe-Comedy). Our first "Our Gang" comedy. These are well produced and acted. Pretty clever stuff in them and yet they do not seem to get the laughs here. Kenneth W. Thompson, M. W. A. Hall, Hancock, Wisconsin.

POWDER AND SMOKE. (Pathe-Comedy). Star, Blanche Mehaffy. A one-reel comedy burlesque on westerns. Fairly good, with several laughs. Drawing farming class, town 110. Admission 10-25. M. B. Russell, Benton Community Theatre (120 seats), Benton City, Missouri.

PERILS OF THE WILD. (Universal—Serial). Star, Bonomo. Am now on episode eight. While this serial has broken no records it has been fairly popular. The story is nothing like the book I read. A large number of people have made this statement to me. But at that it has a nice following of grown folks as well as children. I would call it an average serial. I have shown lots that were better and lots that were worse. Tone, okay. Sunday, okay. Fair appeal. M. W. Larmour, National Theatre, Graham, Texas.

RAYMOND HOME TOWN MOVIES. (Raymond & Son). These two men are now operating in Western Pennsylvania and Eastern Ohio. They take local views (especially of the school children) on Eastman miniature film that is directly convertible to a positive. This is projected through a Kodascope. Here they took scenes that occupied about ten minutes in showing. Their proposition with me was that they get sixty-five per cent. of gross and reimburse me for half of my outlay for rental of my regular program. This seems like a wad to hand over to them, but doubt if they could do it much cheaper. This should be a pretty good proposition in almost any town that is too small to afford a regular local news reel, provided you give them your weak nights. The drawing attraction is strong, especially if they can "shoot" all the school pupils. The superintendent and faculty of the school here cooperated very willingly. Rural and village class town of 400. Admission 15-30. E. L. Partridge, Pyam Theatre (240 seats), Kinsman, Ohio.

SKY PLUMBER. (Pathe—Comedy). Star, Arthur Stone. Stone is a new one with us. He also has some new gags that brought laughter, and then some. Get this one and nail down your seats. Kenneth W. Thompson, M. W. A. Theatre, Hancock, Wisconsin.

UP ON THE FARM. (Fox—Comedy). Thrilling Fox comedy that made 'em gasp. Most of action took place on top (supposed to be) of skyscraper. You can guess the rest. It satisfied Town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Don't Forget That
January, 1926,
Is
Short Feature
Month
Prepare Now

Selling the Picture to the Public

This Department Was Established September 23, 1911

Edited by Epes Winthrop Sargent

Hammerslough Gets Two Big Weeks For Beauty Contest for Paramount Camera

ONE of the most profitable beauty contests ever worked by a single house recently was engineered by Charles Hammerslough, of the Broadway Theatre, Newburgh, N. Y. It gave him a week of big business, following a ten-day newspaper campaign, and then gave him a second good week when he displayed the results of the first week's work.

It was an inexpensive stunt, so far as money is concerned, but it gave him some of the best business the house ever enjoyed.

The Lobby Display

Moreover, it was framed so that there was no comeback. There was no promise of a studio engagement, and he had the stamp of Paramount back of his campaign, for the basic idea was that Paramount, following the Betty Bronson discovery, was looking for new faces. Because of his connection, he was able to get the services of a Paramount cameraman from the Long Island City studio.

Tied the Newspaper

The first move was to tie the Newburgh News to the announcement that in its search for new faces Paramount was sending a lighting outfit and a cameraman to Newburgh to make tests.

The first and second prizes were visits to the Paramount Studio, but with the newspaper back of the scheme, it was easy to get local merchants to contribute other prizes. The first prize winner was given a hat box, with toilet accessories, and there were shoes, hats, purses and other articles for the runners up. All of these were on display in the lobby of the Broadway for a week in advance of the tests.

A committee of solid citizens was appointed to eliminate from the contest the hopelessly unfit, but a sufficient number of local girls were selected to ensure two or three tests at each performance, and this, even without the contest feature, was found to interest the audiences.

A particularly good lobby appeal was a question mark formed of circular photographs of Paramount's women stars, with a blank for the period in which was a question mark with "What Newburgh girl's photo will fill this space?"

This was put into the lobby ten days in advance, when the newspaper publicity first broke.

A somewhat similar panel carried stills showing the making of pictures, mostly underlined pictures.

The tests brought out crowds that completely filled the house each evening, for the draw was not solely from the friends of the contestants. It was of general interest, and the same people came in several times through the week.

Girls Get the Tests

After the tests were made, a second week was devoted to the screening of these films, after which each girl received her test with the compliments of the theatre. It was the announcement of this fact which brought out so large a list of applicants. Even those who did not feel they could win at least felt certain that they would receive something worth while, and each time these tests are shown to admiring friends the Broadway gets good advertising.

A City Helps Sell Ten Commandments

City officials in London, Ont., materially aided the campaign on The Ten Commandments at the Capitol Theatre.

Tom Logan got permission to stencil the sidewalks and post the traffic tower while a large banner faced the entrance to the Fair Grounds, where most everyone in that section of the country saw it.

The Chief of Police sponsored the ten commandments for traffic regulation, making it the ten commandments of public safety for fair week, and these were widely thrown out. The copy was taken from the elaborate press book on this feature.

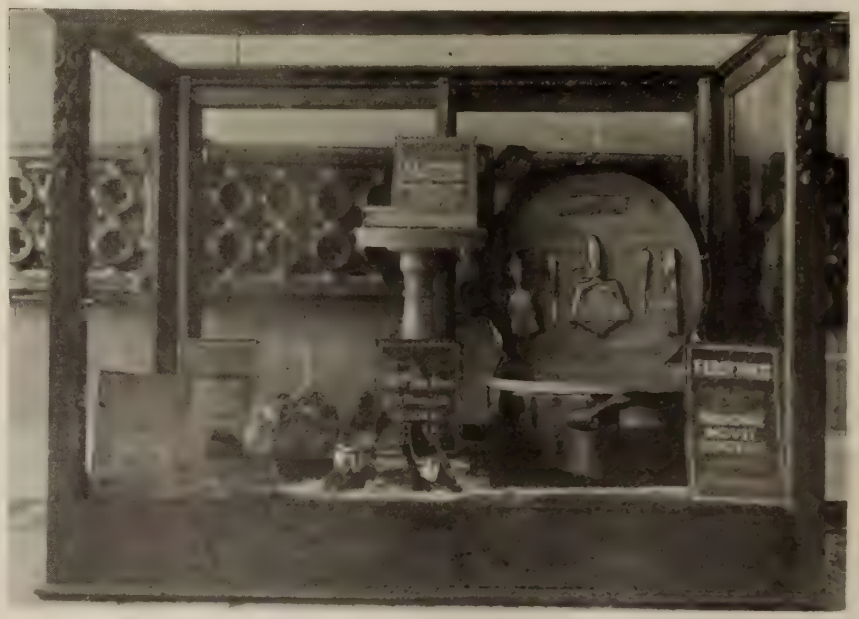
This was built up by a newspaper prize contest for the best ten commandments on any subject and the entrants covered a wide variety of subjects, all of which interested the newspaper reader.

With heavy lithographic billing and an enlarged newspaper campaign covering three weeks' advance, the picture was put over nicely against the opposition of the fair, or more correctly, the advertising got business from the attendants at the fair, which then helped rather than hurt.

More Bottles

Eddie Collins used the herald in a bottle idea for The Ten Commandments at the Queen theatre, Galveston, Texas.

One thousand vians were thrown from boats on the incoming tide to be captured by bathers at the local beach. It's a good stunt unless you get your feet cut on the broken bottles.



A LOBBY DISPLAY OF THE BEAUTY CONTEST PRIZES

Charles Hammerslough, of the Broadway Theatre, Newburgh, got a week of big business out of a beauty test and another big week when he ran the screen tests made the first week, working the stunt in conjunction with the Paramount Theatres Department.

Signal Flags, Plus Hustle, Win for Midshipman

Sells Midshipman With Signal Flags

About the meanest house to sell from is one in a town so close to a large city that the city paper comes to more homes than does the local issue. The management cannot afford the heavy cost of the city papers, and the local does them little good.

That was what H. W. Sherburne, of the U. C. Theatre, Berkeley, Calif., faced when he had to sell The Midshipman practically in competition with Loew's Warfield Theatre, San Francisco.

A Metro-Goldwyn Release

THE FRONT DISPLAY

He figured that outdoor work would be his best bet, and he arranged a display for the house front with a cutout, naval signal flags and a three-foot letter banner. It looked like a lot of money, but the cost was under $20.

Then he piled a better bet on top of that. He got a banner across Telegraph Avenue, just in front of the most-used entrance to the University of California, which is said to have the largest registration of any University in the country. About 10,000 students daily pass through this gate twice, and they faced this banner for a week.

Backed by newspaper and litho campaigns, the picture played to the best four-day business the house ever had.

A Metro-Goldwyn Release

A MIDSHIPMAN BANNER IN BERKELEY, CALIF., THAT COUNTS

About 10,000 students at the University of California daily pass through the gate shown in the background. Most of them saw The Midshipman at the U. C. Theatre, and helped to a new record.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

SEVEN musical incidents and two film subjects made up the program of which "The Dark Angel" was the feature photoplay. The running time of the complete show was 1 hour and 53 minutes, of which time "The Dark Angel took 1 hour and 10 minutes. The Mark Strand Topical Review ran its accustomed 8 minutes and the musical numbers, including "Richard Wagner" film in the Famous Music Masters series, required 35 minutes.

The Wagner was scored with the master's best known compositions, played by the orchestra of thirty-five pieces. The lights were as follows: steel blue Mestrum flood on the orchestra from the dome; blue foots and borders on large stage; lavender and amber spots crossing the ceiling, and magneta spots on the mirror mosaic vases in the windows at either side of the stage. This subject ran 11 minutes.

Jean Bennett, soprano, sang on the apron of the large stage "Pace Pace" from "La Forza del Destino," and Harry Breuer, xylophone virtuoso of the orchestra, played a medley of popular songs from his accustomed place in the orchestra. The selections were "I'm Tired of Everything But You," "Pal of My Cradle Days" and "I Miss My Swiss."

In a full stage setting representing a little darky cabin as the sun went down, Carlton Gerard, basso, sang "Goin' Home" from the Largo of the New World Symphony by Dvorak. Working up to this solo was a medley played by the orchestra and danced by four members of the ballet corps. These girls were dressed as piccaninnise. The selections were a medley with "Carry Me Back to Old Virginny," "Old Folks at Home" and "Swanee River." At the finish of the dance the basso, costumed as an old Negro, came on carrying a sack of cotton on his back. The set was lighted from the sides by open box lamps of steel blue. This brought out the characters in a semi-silhouette manner, giving the impression of dusk. Four minutes.

After the Topical Review came Lilly Kovacs, guest pianist of the orchestra, who played Gounod's "Faust Waltzes."

Redferne Hollinshead, lyric tenor, on the apron of the orchestra stage sang "That Wonderful Mother of Mine" (Ball) and "Macushla" (Rowe). There was an amber spot on the singer from the dome while other lighting remained as in the previous number.

The final presentation preceding the feature was a "Slavic Dance" by the Mark Strand augmented ballet corps. The music used was Brahms' "Hungarian Dance No. 5." The set represented a gypsy camp, with a landscape back-drop on which was painted a gypsy wagon and tents. Four minutes.

Makes Improvement on Post Card Idea

On several long runs in New York patrons have been given cards to be addressed and mailed to friends expressing approval of the picture. The idea, if we remember rightly, was first used for Over the Hill. The addressed cards were mailed by the management.

The same idea has been worked recently by the Franklin theatre, San Francisco. The card was straight black and white, along the general lines of a newspaper display ad, but the front bore the script message: "Be sure and see The Iron Horse at the Franklin theatre. I think it's great. Well worth your while." There was plenty of room for the signature. In the box for the stamp was the statement that the management would supply the postage on address cards.

This was the old style. The Franklin added a new touch in the shape of a detachable coupon on one end which read: "If you enjoy The Iron Horse, the Franklin management will appreciate your signing and addressing this card to a friend. Either hand to an attendant or deposit it in the box in the foyer. We will stamp and mail." It was signed by the manager, J. M. McClure.

Hook Your Betty Bronsons to Bluebird Aprons

A Pathe Release

PUTTING OVER THE FRESHMAN AT THREE PITTSBURGH HOUSES

Rowland and Clark played the Harold Lloyd picture at the Liberty, State and Blackstone, using a joint perambulator for the three and shilling in a lot of extra business. The dummy with a football for a head should prove useful to other exhibitors.

Shot Pretty Girls for Pretty Ladies

Raymond Jones, publicity man for the Melba Theatre, Dallas, Texas, adapted the street photograph stunt to advertise Pretty Ladies.

He put a cameraman on the street to shoot all the pretty girls he saw. The prettiest of each day's catch was printed in the Journal and the owner of the face received $5 and four tickets on calling at the newspaper office.

The stunt was worked for nine days, and had the entire town talking about the idea and the play. This was started here in New York some years ago and has been working nicely ever since.

Only the prettiest girls really are photographed, but the shrewd cameraman will take plenty of blank shots to interest as many as possible in the contest.

Paged the Stars

When the Temple theatre, Toledo, played Secrets of the Night, Andy Sharrick, Universalist, dropped in to see if he could help. He devised a float to trail the Eagles parade, held during a convention.

A pretty girl rode on a truck containing a black box. She threw out cards with the statement that the secrets of the night were contained in the box with "Ask the Eagles; they know."

Waiting for the train, the station was crowded with people waiting to see the delegations arrive. Chartering two red caps for half a dollar apiece, he had them page Virginia Valli, Laura La Plante and Reginald Denny. The crowd got the idea the film stars must be in the crowd and the Eagles were forgotten for the time being.

Shadow Panel Makes Nice Lobby Display

Several managers have worked shadow panels in their lobby displays to bring in some sinister figure, but here is a straight display which C. B. Stiff planned for the Imperial Theatre, Columbia, S. C., on Kiss Me Again.

Still Scores

The name-in-the-classified-ads stunt was worked by the Lyric Theatre, Lima, Ohio, to the same old results when it played East Lynne. The newspaper told all about the time-honored play, free for nothing, and it cost the theatre half a dozen passes a day—singles, at that.

A Warner Bros. Release

SHADOWY SHAPES

The lower picture is a straight photograph, but the heads of the man and woman in the upper section are cutouts mounted behind gauze, each with a flasher. These were so timed that first one and then the other head would flash, then both together, and repeat. It built a nice extra business for a very small investment.

A Paramount Release

TIEUP CARDS ON BETTY BRONSON APRONS ON TWO PLAYS

The Golden Princess and Not So Long Ago are advertised through a hook to the Betty Bronson aprons. It's the same apron, but presumably a new card will issue for each title as released. Just one of the many hook-ups Claud Saunders has planted.

Texas Trail Drivers Revive the Pony Express

Texas Pioneers to Aid Pony Express

The Old Trail Drivers' Association, of Texas, which nobly came to the aid of North of 36 last season, is arranging a reunion at which a drive will be started for funds with which to erect a monument to the old trail drivers.

One of the exploitation stunts will be a revival of the pony express, one rider going from Galveston to Houston and San Antonio while a second will make the run from Dallas, via Fort Worth, Waco and Austin to San Antonio.

Motion pictures will be made along the routes and shown at the convention, later being turned over to the Ladies' Auxiliary to be used in the drive.

Paramount's The Pony Express has been tied into the stunt, with Paramount doing the local filming, and the picture is riding publicity in the seven large newspapers of the state as well as in a string of nearly 5,000 smaller papers served by the Western Newspaper Union.

This stunt will help put the picture over all through the Southwest with a single intensive drive, for the interest in the Association is more than State-wide.

Curtis Dunham, Paramounteer, and John J. Friedl, of the Palace Theatre, Dallas, put the deal over; one of the biggest hooks Claude Saunders' hustlers have made.

For Classified Ads

Varying the telephone number or name in the classified ads stunt, John J. Friedl, of the Palace Theatre, Dallas, Texas, put over a new one with the help of Raymond B. Jones, his publicity accumulator.

The name of Sally was sunk in a large number of classified ads. You had to ring these and bring the sheet to the newspaper office. The contestants ringing the largest number of names received ticket prizes.

This sounds simple enough, but with a large number of advertisements it was not as easy as it looked and few caught them all.

A Paramount Release

AN EXCEPTIONALLY GOOD HANDLING OF THE MANICURE GIRL

It's the same old stunt of a lobby manicure girl on The Manicure Girl, but William S. Wilder, of the Nova Theatre, Norfolk, Va., made a real "production" in one corner of his lobby. The card and advertisement paid the cost of the girl.

Rode Rex

When he played Black Cyclone, Charles R. Hammerslough, of the Broadway Theatre, Newburgh, N. Y., put out a spirited black horse, ridden by a skilled horseman. The effect was so good that many believed the horse to be Rex himself.

He backed this with a distribution of 3,000 of the booklet heralds from the Pathe Exchange.

Taking advantage of the publicity the News-Scimetar was giving a local exponent of the Charleston, George E. Brown, of Loew's Palace Theatre, Memphis, put her in his bill with The Coast of Folly and got his September opening over to better receipts than the season warranted.

Ties Shoe Brands to Paramount Play

Leon J. Bamberger, of Claude Saunders' exploitation department of Paramount, has effected a tie-up with two shoe concerns on The Trouble With Wives.

You may recall that this very bright little comedy deals with a shoe manufacturer, his wife, his pretty designer and a blundering friend, hence the shoe hook-up.

The F. Mayer Boot and Shoe Company, of Milwaukee, is suggesting that "The Trouble With Wives is improper footwear," and is supplying its dealers with window cards in red and black, with the cut of a shoe and ankle. It is also supplying a two-column ad mat and will give one pair of Martha Washington shoes for a prize for any contest a theatre may originate.

The Thomas G. Plant Company, of Boston, making the Queen Quality and Dorothy Dodd shoes, is less liberal with prize shoes, but is sending out a pair of handsome cards, each with a scene from the play.

All you have to do is to ask your local dealer about the idea when you have the picture coming.

A Don Q Whip

For the New York run of Don Q, a mechanical sign with a whip lash was the marquise attractor. Charles H. Amos, of the Carolina Theatre, Greenville, S. C., got much the same effect with less cost.

He mounted a cutout from the 24-sheet on the top of the house, using the figure of Don Q and the whip. The lash of the latter was cut out and replaced with translucent material and backed by flashers, with the result that at night the lash seemed to be flickering through the air. A spot was used to illuminate the rest of the figure.

A Fox Release

HERE'S ANOTHER ORIGINAL IRON HORSE ON PARADE

The C. P. Huntington, the Southern Pacific's old timer, was mounted on a float and paraded as a feature of the Diamond Jubilee of San Francisco. It was drawn by a team of forty horses. Note the numeral under the headlight. The picture was at the St. Francis in its third week.

Dominating a Page With Very Little Cost

Dominates a Page With Small Space

It's not so much the space you take as the relation of this space to others and the use you make of it. A. S. Rittenberg, of the Fulton Theatre, Jersey City, sends in several clippings which show how he hogs the local theatrical pages with small space investments, though these are larger than

A Metro-Goldwyn Release

DOMINATES THE PAGE

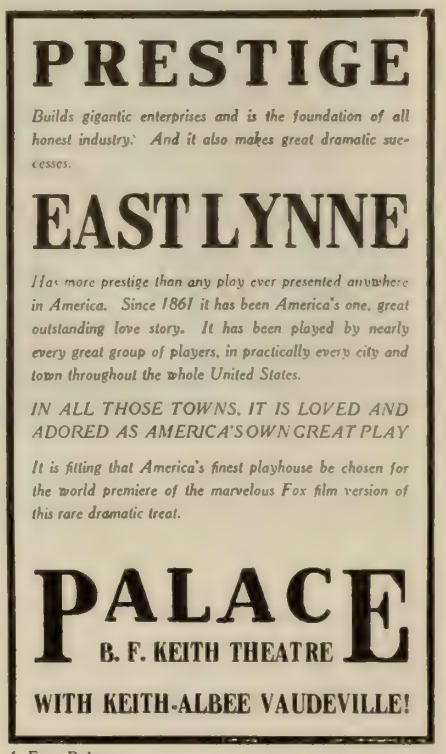
the others, though not much larger than for the State, just above, which looks smaller because it is so filled with type. This is a 90x2 or a drop of a little more than six inches, but by using ample margin on a one-column cut from the press book on this Cosmopolitan production, he makes Zander the Great stand out above everything else on the page. A two column cut would have spoiled this result, for the effect is gained almost wholly through the white space and an absence of the usual type filler. This is not an accident of chance, for the same effect is gained weekly. It's fatal to feel that you simply must use a two column cut in a two column space. Often the single column will do much better, just as a two or three may work better than a four in a four-column width. Don't feel you must use type to hold a cut in position. They have quoins and furniture to wedge in with.

A Chariot Chase

Most of the lobby work at the Modjeska Theatre, Augusta, Ga., is done in a banner-style shadow box above the entrance. For The Ten Commandments Frank J. Miller cut five chariots from the lithographs and placed them so they have the impression of a whole flock of Egyptian jitneys racing across the scene.

All Type Appeal For East Lynne

Because it had Fox's East Lynne for its world premiere, Keith's Palace Theatre, Cleveland, worked extra hard on the picture, employing among other ideas a number of reader ads to pave the way for the regular campaign. This is a two sevens, apparently one of a series of three. Twenty-five years ago hardly a town was too small


PRESTIGE
Builds gigantic enterprises and is the foundation of all honest industry. And it also makes great dramatic successes.
EAST LYNNE
Has more prestige than any play ever presented anywhere in America. Since 1861 it has been America's one, great outstanding love story. It has been played by nearly every great group of players, in practically every city and town throughout the whole United States.
IN ALL THOSE TOWNS, IT IS LOVED AND ADORED AS AMERICA'S OWN GREAT PLAY
It is fitting that America's finest playhouse be chosen for the world premiere of the marvelous Fox film version of this rare dramatic treat.
PALACE
B. F. KEITH THEATRE
WITH KEITH-ALBEE VAUDEVILLE!

A Fox Release

SELLING EAST LYNNE

to escape at least two Uncle Tom's Cabin shows and one East Lynne. It was in the repertoire of every "rep" show, was tented through the smaller towns and was a favorite even in the city theatres supporting stock companies. Generally you could count on at least one Ten Nights in a Barroom, too. Today the old favorite seems to need a little explanation to the rising generation, and this has been done very nicely by the Cleveland management. This is a good line for city and even town theatres to follow, though we believe that East Lynne is current still in the remoter sections.

Camera Contest

To put over California Straight Ahead, which naturally appeals particularly to Californians, the National Theatre, Stockton, sold the Evening Record on a contest for the best amateur photographs of the beauties of the city and state.

It gave an extra boost to the business, though this Denny picture is a self-seller in California.

Coast of Folly Has Good Cut Material

One of the most effective cuts offered on any Swanson picture in a long time is the cut of Gloria in a beach hat which the Columbia Theatre, Washington, D. C., used in abbreviated form in its two sixes on this production. This is the essential portion of the cut, and the oddity of its shape helps to get attention for it. A squared cut would take up much more room and not give as good an effect. The lower line cut seems to be a reduction of a larger four column cut, but it works as well in the narrower space. The selling talk in the upper part of the space is well done, but it offers the

NOW ON SALE
LOEWS COLUMBIA
WEEK STARTING TODAY—SUNDAY, AUGUST 30
The latest triumph for the famous star of "Mme. Sans Gene"—a spectacular modern love drama of fashion and folly on the sands at Palm Beach. With Miss Swanson in a remarkable dual role
GLORIA SWANSON
THE COAST OF FOLLY
WITH A SPLENDID SUPPORTING CAST
ADDED FEATURES
LATEST SENNETT COMEDY—INTERNATIONAL NEWSREEL
COLUMBIA SYMPHONY ORCHESTRA—OTHER HITS
NOW ON SALE

A Paramount Release

TWO GOOD CUTS

star "in a remarkable dual role," which is a hackneyed line. To tell what that dual role is and how well it is played would sell many more tickets than the reference to Sans Gene. It would mean more to the patron and create a greater desire to see the star.

Gave It the Air

One of the best sellers in the campaign of the Terminal Theatre, Newark, N. J., on the Fox release, As No Man Has Loved, was the broadcasting of excerpts from Edward Everett Hale's story on which the production is based, with a sketch of the intervening incidents. It coaxed them away from their loud speakers to see the rest of it.

Another valuable hook-up was a special showing to the Sons of the American Revolution as well as the officers of the American Legion. Officers of both bodies urged the full membership to attend.

Valuable use was made of an enthusiastic letter from a local minister, who also gave pulpit mention to the picture.

With several good book tie-ups, the picture was sent over to real business.

Adds a Signature For Complete Ad

Don Nichols, of Durham, N. C., sends along this three sevens on Are Parents People, in which the foundation is a plan

Combination Cut Illustrates a Double Feature

book cut. Mr. Nichols seems merely to have added the house signature, date and underling. Perhaps there may seem to be no merit in this, but we have as much re-

PARIS
MONDAY and TUESDAY
No question about this one it's the laughing hit of the year!
A delicious comedy of marriage and divorce, produced with a perfect cast.
"Are Parents People?"
ADDED FEATURES COMEDY REVIEW TOPICS
WITH
ADOLPHE MENJOU
BETTY BRONSON
FLORENCE VIDOR
Coming Wed-Thu—Nazimova in "MY SON" with Jack Pickford

A Paramount Release

FEW ADDITIONS

spect for a man who knows when to let well enough alone as for that other who makes a completely new layout by cutting and piecing. Each man has done what is necessary. To do more often is to defeat the desired end. This is an adequate advertisement. To have added more would have been foolish, so he let it stand and got a nice display for the Paris Theatre.

Gets One Cut to Serve Two Titles

Getting one cut to serve two titles is something new, but it was worked by Loew's Theatre, Newark, when they

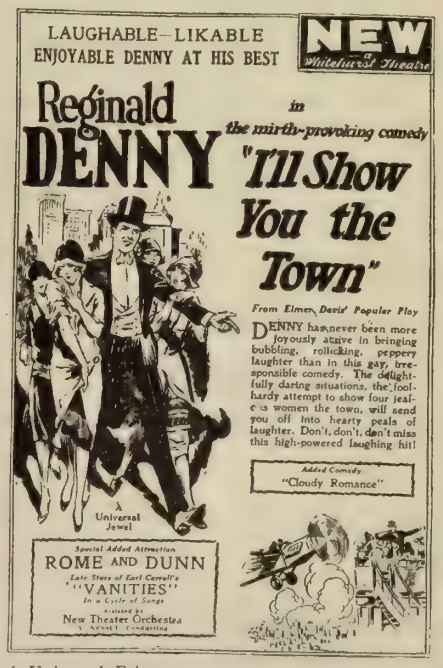
Pathe and Associated Exhibitors Releases

A DOUBLE DUTY CUT

played Black Cyclone with Now or Never for the double feature, without which it seems to be impossible to sell tickets to the frugal Newarkers. As the cut shows, the train on which much of the action of the Lloyd comedy happens is shown running into a tunnel in the mountain atop of which Rex makes his home. This makes a very effective display and gives an equal appeal for both pictures. Generally Newark theatres play up one feature and slide on the other, but it seems to have been felt that even in reissue Lloyd was worth strong mention.

A Breezy Cut is Excellent Seller

There are two good sales points in this display from the New Theatre, Baltimore. The better of the two is the smartly drawn cut, which pulls the eye over to the space and has the prospect half sold before he even


LAUGHABLE—LIKABLE
ENJOYABLE DENNY AT HIS BEST
NEW
Whitehurst Theatre
Reginald DENNY
in
the mirth-provoking comedy
"I'll Show You the Town"
From Elmer Davis' Popular Play
DENNY has never been more joyously active in bringing bubbling, rollicking, peppery laughter than in this gay, irresponsible comedy. The delightfully daring situations, the foolhardy attempt to show four jealous women the town, will send you off into hearty peals of laughter. Don't, don't, don't miss this high-powered laughing hit!
Added Comedy
"Cloudy Romance"
A Universal Jewel
Special Added Attraction
ROME AND DUNN
Late Stars of Earl Carroll's
"VANITIES"
In a Castle of Songs
Assisted by
New Theater Orchestra

A Universal Release

SELLS AT SIGHT

starts to read. The other is the talk over to the right. This matches the cut for liveliness and will make the average man feel that there will be a hole in his life if he does not see I'll Show You the Town. This is backed up with a smaller cut and the announcement of an added act, but the cut will do most of the selling and the chat will complete the few uncertain sales.

Vanishing American Charlotte Knockout

With a 2,000 standout on the closing night, the Imperial theatre, Charlotte, N. C., wound up the biggest week it ever had, and this in spite of the fact that there was a Made in Carolina exposition to supply a strong counter pull.

Perhaps it might better be written "because of," for the exposition officials got solidly back of the film in return for the work of Paramounteer W. J. Wall, who handled the exposition advertising on the argument that it would make a goodwill stunt.

The Committee appreciated Wall's intelligent aid, and the Secretary of the Chamber of Commerce, who toured that section of the state for the exposition, had a good word for the Vanishing American, and whooped up the fact that this was the world premier and that Charlotte would see the picture some weeks in advance of the official New York opening.

One of the cooperative stunts was a movie ball at which Lois Wilson and her sister acted as judges. Miss Wilson also made a personal appearance at the theatre the final night, which partly accounts for the excessive standout that evening, though the picture had been pulling big all through the week.

A bannered trolley was used for three days in advance and during the week, and the Saturday before the opening the High School Band gave a traveling concert on the trolley, the only cost being a pair of seats to each player.

The exposition shared the cost of 40,000 rotos used as an insert in a Sunday paper, and helped to a 40 foot banner across the Big Corner. The film was insured for $100,000 and much use was made of this policy.

A notable feature of the engagement was the number of patrons who came two or three times.

Full Publicity for Lost World

George J. Schade, of Sandusky, played The Lost World to capacity. He deserves to, for he started in to promote this title last winter, after he had seen the Rothacker film. He arranged to be interviewed by the papers, and gave a different story to each, but always working in the suggestion that The Lost World was the Barnum and Bailey of the pictures.

To keep things going he worked a stunt we do not recall having seen used before. He had noticed an occasional society item that someone had visited another town and had seen this or that picture, among other things.

When the picture came to Cleveland, he gave a friend a pair of tickets to the show, and ran an item in the society column. He did this again when the show came to Detroit and repeated on the Toledo engagement. Each time other social lights went to see the film, just to be in the swim.

As a result, interest was kept alive. People talked about the picture, and kept on talking. They knew it was coming to the Schade, and they were willing to wait, but they waited with some impatience.

Then just before the opening, one of the newspapers was tied in to an identification contest on the correct naming of the various prehistoric beasts. There were stills at the theatre correctly labeled, and so the stunt was not too difficult.

When the picture did come he played it at regular prices.

Quick Reference Picture Chart

To Help You With Your Bookings

Handy, Compact Information Showing Title, Star, Type of Story, Date of Moving Picture World Review and Footage on Current Films

ARROW

	Kind of Picture	Review	Feet
	1925		
Primrose Path (Clara Bow)	Melodrama	Oct. 3..	6.840
Tessie (May McAvoy)	Comedy	Oct. 10..	6,800
Wandering Fires (all-star)	Drama	Oct. 17..	6,300
Children of the Whirland (all-star)	Crook melodrama	Oct. 17..	6,500
Untamed Woman (Leah Baird)	Society drama	Oct. 24..	6,300
Substitute Wife (Novak)	Domestic drama	Oct. 31..	6,580

ASSOCIATED EXHIBITORS

		1924		
Never Say Die (MacLean)	Comedy of thrills	Sep.	13..	5,803
East of Broadway (O. Moore)	Police drama	Nov.	22..	5,785
Price of a Party (H. Ford)	Modern drama	Oct.	18..	5,315
Barriers Burned Away	Spectacle	Dec.	27..	6,236
Is Love Everything?	Sex melo.	Nov.	15..	6,000
Battling Bunyan (Barry)	Comedy-dr.	Dec.	27	4,718
		1925		
Greatest Love of All (Beban)	Drama	Jan.	17..	6,486
Bad Company (Tearle)	Society drama	Jan.	24..	5,551
Introduce Me (Douglas MacLean)	Comedy thrills	Mar.	21..	6,710
Sky Raider (Logan)	Drama			6,638
Back to Life (Patsy Ruth Miller)	Drama	Feb.	28..	5.628
Manhattan Madness (Dempsey-Taylor)	Action melodrama	Aug.	1..	5,580
Under the Rouge (Percy-T. Moore)	Crook drama	Aug.	1..	6,055
His Buddy's Wife (Glenn Hunter)	Sentiment drama	Aug.	1..	5,226
Headlines (Alice Joyce)	Sacrifice drama	Aug.	1..	5,600
Fifty-Fifty (Hampton-L. Barrymore)	Drama	Aug.	1..	5,531
Keep Smiling (Monty Banks)	Comedy	Aug.	1..	5,400
Camille of Barbary Coast (O. Moore-Busch)	Drama	Aug.	1..	5,308
Never Weaken (Harold Lloyd)	Reissued comedy	Aug.	1..	3,000

CHADWICK PICTURES CORP.

		1924		
I Am the Man (L. Barrymore)	Dom. melo.	Nov.	1..	7.600
Flattery (Bowers)	Political dr.	Nov.	8	6,000
		1925		
Tomboy (Devore-Rawlinson)	Melodramatic com.	Jan.	3..	6,000
Midnight Girl (Lila Lee)	Drama	Mar	28..	6,300
Wizard of Oz (Larry Semon)	Slapstick com.	Apr.	25	6,300
Man of Iron (L. Barrymore)	Drama	July	4..	6,300
American Pluck (G. Walsh)	Action melodrama	July	11..	5,900
Unchastened Woman (Theda Bara)	Domestic drama			
Some Pun'kins (Chas. Ray)	Rural com.-dr.			
Prince of Broadway (G. Walsh)	Action romance			
The Bells (L. Barrymore)	Drama			
Perfect Clown (Larry Semon)	Typical comedy			
Blue Blood (G. Walsh)	Action romance			
Paint and Powder (E. Hammerstein)	Stage life drama	Oct.	17..	7,000

EDUCATIONAL FILM CORP.

		1925		
Judge's Crossword Puzzles	Novelty	Mar.	21..	1,000
Merrymakers (Cliff Bowes)	Cameo comedy	Mar.	21	1,000
Rarin' Romeo (Walter Hiers)	Comedy	Mar.	28..	2,000
Red Pepper (St. John)	White-Mermaid	Apr	4..	2,000
Inside Out (Bowes)	Cameo comedy	Apr.	4..	1,000
Movie Morsels	Howe Magazine	Apr.	4..	1,000
Mellow Quartette	Hurd cartoon	Apr.	4..	1,000
Why Hesitate? (Burns)	Comedy	April	11..	2,000
Is the Spider's Grip	Novelty	April	11..	1,000
Ship Shape (Bowes)	Comedy	Apr.	18..	1,000
Iron Mule (St. John)	Tuxedo com.	Apr.	18..	2,000
Don't Pinch (Bobby Vernon)	Comedy	Apr.	25..	2,000
Dome Doctor (Larry Semon)	Comedy	Apr.	25..	2,000
Village School	Hodge-Podge	May	2..	1,000
Wide Awake (Lige Conley)	Mermaid comedy	May	2..	2,000
King Cotton	Hamilton comedy	May	9..	2,000
Dragon Alley	Juvenile comedy	May	9..	2,000
Rock Bottom (Bowes)	Cameo comedy	May	9..	1,000
Tender Feet (Hiers)	Hiers comedy	May	16..	2,000
Fares Please (St. John)	Mermaid com.	May	16..	2,000
Only a Country Lass	Novelty	May	16..	1,000
Wild Waves	Cameo comedy	May	23..	1,000
Balto's Race to Nome	Special	May	23..	2,000
Curses (St. John)	Comedy	May	30..	2,000
Hello Goodbye (Conley)	Mermaid comedy	May	30..	2,000
Two Poor Fish	Hurd cartoon	May	30..	1,000
Earth's Other Half	Hodge-Podge	June	6..	2,000
Fun's Fun (Bowes)	Cameo comedy	June	6..	1,000
Clodhopper (Larry Semon)	Comedy	June	6..	2,000
Air Tight (Vernon)	Christie comedy	June	13..	2,000
Going Great	Mermaid comedy	June	13..	2,000
Wake Up (Bowes)	Cameo comedy	June	13..	1,000
Baby Blues	Juvenile comedy	June	20..	2,000
Prop's Dash for Cash	Hurd cartoon	June	20..	1,000
Call a Cop	Christie comedy	June	20..	2,000
Oh, Bridget (Walter Hiers)	Hiers comedy	June	27..	2,000
Mexican Melody	Hodge-Podge	June	27..	1,000
Never Fear (Bowes-Vance)	Comedy	July	4..	1,000
Lewis-Mann Bout	Magazine	July	4..	2,000
Bobby Bumps & Co.	Hurd cartoon	July	4..	1,000
Below Zero (Lige Conley)	Mermand comedy	July	11..	2,000
Permit Me (Bowes)	Comedy	July	11..	1,000
Waiting (Hamilton)	Hamilton comedy	July	11..	2,000
Hot and Heavy (Eddie Nelson)	Mermaid comedy	July	18..	2,000
Travel Treasures	Hodge Podge	July	18..	1,000
Beware	Comedy	Aug.	1..	2,000
Look Out	Comedy	Aug.	1..	1,000
Tourist	Tuxedo comedy	Aug.	15..	2,000
Pictorial Proverbs	Hodge Podge	Aug.	15..	1,000
Be Careful (Adams)	Christie comedy	Aug.	22..	2,000
Pleasure Bound (Conley)	J. White prod.	Aug.	22..	2,000
Watch Out (Vernon)	Christie comedy	Aug.	29..	2,000
Felix the Cat Trifles With Time	Sullivan cartoon	Sep.	5..	1,000
Soup to Nuts (Neal Burns)	Comedy	Sep.	5..	2,000
Props and The Spirits	Pen and Ink Vaud.	Sep.	5..	1,000
Off His Beat (Hiers)	Comedy	Sep.	12..	2,000
Wild Beasts of Borneo	Animal special	Sep.	12..	2,000
Busts into Business	Sullivan cartoon	Sep	19..	1,000
Fair Warning (St. John)	Camedy	Sep	19..	2,000
The Movies (Lloyd Hamilton)	Comedy	Sep.	26..	2,000
Felix the Cat Trips Thru Toyland	Cartoon	Oct.	3..	1,000
In Deep (Bowes)	Comedy	Oct.	3..	1,000
A Misfit Sailor (Billy Dooley)	Comedy	Oct.	3..	2,000
Dog Daze (Cliff Bowes)	Cameo comedy	Oct.	10..	1,000
Felix Cat on the Farm	Sullivan cartoon	Oct.	10..	1,000
Who Which?	Cameo comedy	Oct.	10..	1,000
The Story Teller	Hodge-Podge	Oct.	10..	1,000
Maid in Morocco (Lupino Lane)	Comedy	Oct.	17..	2,000
Scrambled Eggs	Cameo comedy	Oct.	17..	1,000
Soot Light (Lige Conley)	J. White comedy	Oct.	17..	2,000
Baby Be Good	Juvenile comedy	Oct.	24..	2,000
A Goofy Gob (Dooley)	Comedy	Oct.	31..	2,000
Slippery Feet (Vernon)	Comedy	Oct.	31..	2,000
Felix the Cat on the Job	Sullivan cartoon	Oct.	31..	1,000
Knicknacks of Knowledge	Hodge-Podge	Oct.	31..	1,000

$1 for Your Time

Many exhibitors tell us that Moving Picture World Guide to Releases is the most accurate available to them. We know it is the most complete, in that it is the only chart containing names of stars, type of picture, and all necessary information to the exhibitor.

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Do this, won't you? It will help us help you help exhibitors.

FILM BOOKING OFFICES OF AMERICA

	Kind of Picture	Review.	Feet
1924			
Going of Cumming	Go-Getters	Dec. 13..	2,000
Laughing at Danger (R. Talmadge)	Thrill drama	Dec. 20..	5,442
Air Hawk (Al Wilson)	Airplane dr.	Dec. 20..	5,000
Who's Hooligan?	Go-getters	Dec. 20..	2,000
Heebie Jeebies (Aubrey)	Comedy	Dec. 27	2,000
1925			
Silk Stocking Sal (Brent)	Underworld dr.	Jan. 3..	5,367
West of Hot Dog (Stan Laurel)	Comedy	Jan. 3..	2,000
No-Gun Man (Lefty Flynn)	Outdoor melo.	Jan. 17..	4,522
Flashing Spurs (Bob Custer)	Outdoor melo.	Jan. 24..	5,068
Youth and Adventure (R. Talmadge)	Outdoor melo.	Jan. 24..	5,525
Sleeping Cutie	Go-Getters	Jan. 31..	2,000
Midnight Molly (Evelyn Brent)	Crook drama	Feb. 7..	6,000
Range Terror (Bob Custer)	Western	Feb. 14..	4,738
Cloud Rider (Al Wilson)	Airplane-thrill	Feb. 21..	5,070
Jimmie's Millions (R. Talmadge)	Athletic-stunts	Feb. 28..	5,167
Parisian Nights (Hammerstein-Tellegen)	Drama	Mar. 7..	6,278
Welcome Granger (Vaughn)	Pacemakers	Mar. 7..	2,000
Helping Hand (Aubrey)	Comedy	Mar. 7..	2,000
Breed of the Border (Lefty Flynn)	Western	Mar. 14..	4,930
Love's Bargain (Marjorie Daw)	Drama	Mar. 21..	6,000
Captain Kidd	Bray cartoon	Mar. 21..	1,000
Scar Hanan (Yakima Canutt)	Western	Mar. 28..	6,020
Galloping Vengeance (Bob Custer)	Texas Ranger dr.	Mar. 28..	5,005
He Who Gets Rapped (Vaughn)	Pacemakers	Mar. 28..	2,000
Forbidden Cargo (Evelyn Brent)	Melodrama	Apr. 4..	4,850
O. U. West (Lefty Flynn)	Western	April 11..	5,000
That Devil Quemado (Thomson)	Thrill western	Apr 18..	4,720
Merton of the Goofies	Pacemakers	Apr. 18..	2,000
Lilies of the Streets (V. L. Corbin)	Hum. Int. melo.	Apr. 25..	7,216
White Fang (Strongheart-dog)	Drama	May 2..	5,800
Tearing Through (R. Talmadge)	Stunt melodr.	May 9..	4,714
Great Decide	Pacemakers	May 9..	2,000
Fast Male	Pacemakers	May 9..	2,000
Texas Bearcat (Bob Custer)	Western drama	May 16..	4,770
Speed Wild (Flynn)	Melodrama	May 23..	4,700
Alias Mary Flynn (Brent)	Regeneration melo.	May 30..	5,500
Drusilla With a Million (Mary Carr)	Human Interest dr.	June 6..	7,391
Fighting Demon (R. Talmadge)	Thrill drama	June 6..	5,470
Three Bases East	Pacemakers	June 6..	2,000
White Thunder (Yakima Canutt)	Western	June 13..	4,550
If Marriage Fails—? (Logan-Brook)	Domestic drama	June 13..	6,000
Navy Blue Days (Stan Laurel)	Comedy	June 13..	2,000
Bandit's Baby (Fred Thomson)	Western comedy drama	June 20..	5,291
Smooth as Satin (Brent)	Crook drama	July 4.	6,043
Human Tornado (Canutt)	Action western	July 4..	4,472
The Bloodhound (Bob Custer)	Mounted police	July 11..	4,800
That Man Jack (Bob Custer)	Action western	July 25..	5,632
The Sleuth (Stan Laurel)	Comedy	July 25..	2,000
What Price Gloria?	Pacemakers	July 25..	2,000
Wild Bull's Lair (Fred Thomson)	Typical western	Aug. 8..	5,280
Don Coo Coo ((Vaughn-O'Hara)	Pacemakers	Aug. 8..	2,000
Dr. Pyckle and Mr. Pride (Laurel)	Comedy	Aug. 8..	2,000
Lady Robinhood (Evelyn Brent)	Bandit melodr.	Aug. 15..	5,500
Isle of Hope (R. Talmadge)	Sea-adventure-thrill	Sep. 5..	5,800
Let's Go, Gallagher (Tom Tyler)	Action western	Oct. 10..	5,182
Keeper of the Bees (all star)	Drama	Oct. 17..	6,712
Three Wise Crooks (E. Brent)	Crook drama	Oct. 17..	6,074
How the Elephant Got It's Trunk	Bray cartoon	Oct. 17..	1,000
Ridin' the Wind (Thomson)	Western action dr.	Oct. 24..	7,518
Adventures of Mazie (Vaughn)	Comedy series	Oct. 24..	2,000
Last Edition (Ralph Lewis)	Stromberg action	Oct. 31..	6,400

FIRST NATIONAL

1924				
Tarnish (all-star)	Comedy-drama			6,831
Her Night of Romance (C. Talmadge)	Comedy	Dec.	6	7,211
In Every Woman's Life (all-star)	Drama	Nov.	15..	6,325
Sandra (LaMarr)	Drama	Dec.	6..	7,794
Classmates (R. Barthelmess)	Drama	Nov.	29..	6,965
Christine of the Hungry Heart (Vidor)	Drama	Nov.	1..	7,500
Silent Watcher (Glenn Hunter)	Drama	Oct.	18	7,...
Love's Wilderness (Griffith)	Drama	Dec.	20..	6,900
Idle Tongues (Marmont)	Comedy-drama	Dec.	27..	5,300
Sundown (all-star)	Western epic	Oct.	25..	8,041
The Only Woman (N. Tadmadge)	Domestic dr.	Nov.	8..	6,770
Inez from Hollywood (Nilsson-Stone-Astor)	Heart interest	Dec.	13..	6,919
1925				
Frivolous Sal (O'Brien-Busch-Alexander)	Western melo.	Jan.	17..	7,307
So Big (C. Moore)	Drama	Jan.	17..	8,501
If I Marry Again (Doris Kenyon)	Drama	Jan.	24..	7,...
A Thief in Paradise (Doris Kenyon)	Melodrama	Jan.	24..	7,231
As Man Desires (Sills-Dana)	Melodrama	Jan.	31..	7,790
Enticement (Mary Astor)	Drama	Feb.	7..	6,...
The Lady (Norma Talmadge)	Emotional dr.	Feb.	14..	7,...
Her Husband's Secret (Moreno-Miller)	Sentiment-dr.	Feb.	21..	6,150
Quo Vadis (Emil Jennings)	Special	Feb.	28..	9,000
Lost World (Conan Doyle story)	Special	Feb.	28	9,700
New Toys (Barthelmess)	Comedy-drama	Feb.	28..	7,363
Playing With Souls (Jacqueline Logan)	Drama	Mar.	7..	5,851
One Year to Live (Pringle)	Drama	Mar.	7..	6,064
Learning to Love (C. Talmadge)	Comedy-dr.	Mar.	7..	6,000
Heart of a Siren (La Marr)	Drama	Mar.	21..	6,700
Sally (C. Moore-Leon Errol)	Stage success	Mar.	28..	8,636
Declasse (Corinne Griffith)	Society dr.	Apr.	4..	7,869
One Way Street (Lyon-Nilsson)	Society dr.	Apr.	4..	5,600
My Son (Nazimova)	Emotional dr.	Apr	18..	6,552
I Want My Man (Sills-Kenyon)	Drama	Apr	18..	6,174
His Supreme Moment (B. Sweet)	Romantic dr.	Apr.	25..	6,565
Chickie (Mackaill)	Drama	May	9..	7,767
Soul Fire (Barthelmess)	Emotional dr.	May	16..	8,262
The Talker (Nilsson-Stone)	Human Interest dr.	May	23	7,861
Necessary Evil (Lyon-Dana)	Drama	May	23..	6,307
Just a Woman (Windsor-Tearle)	Drama	June	6..	6,365
Desert Flower (C. Moore)	Comedy drama	June	13..	6,837
White Monkey (LaMarr)	Society drama	June	13..	6,127
Making of O'Malley (Sills)	Police romance	July	4..	7,571
Lady Who Lied (Stone-Valli-Naldi)	Algerian drama	July	18..	7,111
Marriage Whirl (Corinne Griffith)	Drama	July	25..	7,672
Half-Way Girl (Doris Kenyon)	Melodrama	Aug.	8..	7,570
Fine Clothes (Stone-Marmont-Griffith)	Comedy drama	Aug.	15..	6,971
Winds of Chance (A. Q. Nilsson)	Klondike drama	Aug.	29..	9,554
Her Sister From Paris (C. Talmadge)	Sprightly comedy	Sep.	5..	7,255
Live Wire (Johnny Hines)	Comedy feature	Sep.	12..	7,000
Dark Angel (Vilma Banky)	Drama	Sep.	19..	7,311
Graustark (Norma Talmadge)	Romance	Sep.	26..	5,900
Shore Leave (Barthelmess)	Sailor drama	Oct.	3..	6,856
What Fools Men (Lewis Stone)	Domestic drama	Oct.	10..	7,349
Knockout (Milton Sills)	Prizefight drama	Oct.	10..	7,450
Pace That Thrills (Lyon-Astor)	Drama	Oct.	24..	6,911
Why Women Love (Blanche Sweet)	Sea melodrama	Oct.	31..	6,570

FOX FILM CORP.

1924				
Unreal News 4	Novelty	Oct.	11..	2,000
Van Bibber Series	Polite com.	Oct.	25..	2,000
Age of Oil	Educational	Nov.	1..	750
Deep Sea Panic (Parrott)	Comedy	Nov.	1..	2,000
Nickle Plated West	Sunshine comedy	Nov.	15..	2,000
The Bull Fight	Educational	Nov.	15..	1,000
My Husband's Wives (Mason-Washburn)	Comedy-dr.	Nov.	22..	4,509
Paul Jones, Jr.	Van Bibber com.	Nov.	22..	2,000
Finger Lakes	Instructive	Nov.	22..	1,000
Brass Bowl (Edmund Lowe)	Adventure dr.	Nov.	29..	5,861
Stolen Sweeties (Monkeys)	Comedy	Nov.	29..	2,000
Salt of the Earth	Educational	Nov.	29..	1,000
Gerald Cranston's Lady (James Kirkwood)	Domestic dr.	Dec.	6..	6,074
Masked Marvel (Parrott)	Comedy	Dec.	6..	2,000
The Roughneck (George O'Brien)	Melodrama	Dec.	13..	7,619
The Burglar	Van Bibber	Dec.	13..	2,000
Man Who Played Square (Jones)	Western drama	Dec.	20..	6,700
1925				
Deadwood Coach (Mix)	Western drama	Jan.	10..	6,346
Dick Turpin (Mix)	English drama	Feb.	7..	6,716
Arizona Romeo (Jones)	Western drama	Jan.	31..	4,694
Curlytop (Mason)	Melodrama	Jan.	10..	5,828
Gold Heels	Race track dr.	Feb.	7..	6,...
The Dancers	Drama	Jan.	24..	6,656
The Folly of Vanity	Dramatic fantasy	Feb.	14..	5,250
In Love With Love	Comedy drama	Jan.	3..	5,677
Stardust Trail (Mason)	Melodrama	Mar.	7..	4,686
Scuttlers (W.Farnum)	Western drama			4,686
Roaring Lions at Home	Sunshine com.	Jan.	3..	2,000
Uncommon Clay	Educational	Jan.	3..	1,000
Up On the Farm (Lee Moran)	Comedy	Jan.	3..	2,000
The Violin Speaks	Educational	Jan.	10..	1,000
Dangerous Curves	Comedy	Jan.	10..	2,000
Milk Bottle Bandits	Comedy	Jan.	10..	2,000
Ports of Call (E. Lowe)	Regeneration dr.	Jan.	24..	5,500
Sleep Walker (Sid Smith)	Comedy	Jan.	24..	2,000
Hell-Roaring Range	Educational	Jan.	24..	1,000
Corsica the Beautiful	Educational	Jan.	31..	1,000
Nobody Works But Father	Slapstick	Feb.	7..	2,000
Trail Rider (Jones)	Western	Feb.	21..	4,752
Man Without a Country (all-star)	Special	Feb.	28..	10,000
Scarlet Honeymoon (Shirley Mason)	Romantic com.-dr.	Mar.	14..	5,080
Mysterious Stranger	Comedy	Mar.	14..	2,000
Riders of the Purple Sage (Mix)	Western	Mar.	21..	5,578
House of Flickers	Imperial com.	Mar.	21..	2,000
Gold and the Girl (Jones)	Western	Mar.	28..	4,512
Amateur Detective	Van Bibber	Mar.	28..	2,000
Hunted Woman (Seena Owen-Earl Schenck)	Curwood dr.	Apr.	4..	4,954
Butterfly Man (Sid Smith)	Comedy	Apr.	4..	2,000
From Mars to Munich	"arieties"	Apr.	4..	1,000
Marriage in Transit (E. Lowe)	Secret service dr.	April	11..	4,800
Where the Waters Divide	"Varieties"	Apr.	25..	1,000
Rainbow Trail (Mix)	Zane Gray westn.	May	2..	5,251
She Wolves (Rubens-Mulhall)	Drama	May	9..	5,783
Neptune's Stepdaughter	Comedy	May	9..	2,000
Wings of Youth (Bellamy-Clayton)	Modern life dr.	May	9..	5,340
Concerning Cheese	Varieties	May	9..	1,000
Kiss Barrier (Lowe)	Romantic drama	May	23..	5,000
White Paper	Varieties	May	23..	1,000
Papa's Darling	Sunshine comedy	May	23..	2,000
Scandal Proof (Shirley Mason)	Drama	June	6..	4,400
Scientific Husband	Sunshine comedy	June	6..	2,000
Everyman's Wife (Hammerstein-Rawlinson)	Domestic drama	June	13..	4,365
Honeymoon Limited (Lee Moran)	Comedy	June	13..	2,000
Lightnin' (all star)	Famous stage drama	Aug.	1..	8,050
Lucky Horseshoe (Tom Mix)	Romantic western	Aug.	29..	5,000
Kentucky Pride (star cast)	Race horse drama	Aug.	29..	6,597
A Business Engagement	Helen and Warren	Aug.	29..	2,000
Shoes	O. Henry series	Aug.	29..	2,000
Sweet Marie	Imperial comedy	Aug.	29..	2,000
The Wrestler	Van Bibber	Aug.	29..	2,000
Sky Jumper	Van Bibber	Aug.	29..	2,000
My Own Carolina	Varieties	Aug.	29..	1,000
The West Wind	Varieties	Aug.	29..	1,000
The Wheel (H. Ford-Claire Adams)	Human Int. melo.	Sep.	5..	7,264
Big Game Hunter	Van Bibber	Sep.	5..	2,000
Havoc (George O'Brien)	War drama	Sep.	12..	9,283
On the Go (Sid Smith)	Comedy	Sep.	12..	2,000
Timber Wolf (Buck Jones)	Western com.-dr.	Sep	19..	4,809
With Pencil, Brush and Chisel	Varieties	Sep	19..	1,000
Fighting Heart (George O'Brien)	Prizefight drama	Sep.	26..	6,978
Cuba Steps Out	Varieties	Sep.	26..	1,000
Love and Lions	Imperial comedy	Sep.	26..	2,000
Thank You (George O'Brien)	Comedy-drama	Oct.	3..	6,900
On the Go (Sid Smith)	Imperial comedy	Oct.	3..	2,000
Thunder Mountain (Bellamy)	Mountain drama	Oct.	10..	7,500
Cloudy Romance	Comedy	Oct.	10..	2,000
The Sky Tribe	Magazine	Oct.	10..	1,000
Toiling For Rest	Varieties	Oct.	10..	796
Winding Stair (Rubens-Lowe)	Romantic melo.	Oct.	17..	7,500
Heart Breaker (Sid Smith)	Imperial comedy	Oct.	17..	2,000
Durand of the Bad Lands (Jones)	Action western	Oct.	24..	5,844
Everlasting Whisper (Mix)	Action-outdoor	Oct.	31..	5,611
Lazybones (Buck Jones)	Human interest drama	Oct.	31..	7,234
Transients in Arcadia	O. Henry story	Oct.	31..	2,000
All Abroad	Helen & Warren	Oct.	31..	2,000

METRO-GOLDWYN-MAYER

1924				
Bread (all-star)	Drama	Aug.	2..	6,726
Tess of D'Urbervilles (Sweet)	Drama	Aug.	9..	7,936
Broken Barriers (all-star)	Drama	Aug.	16..	5,717
True As Steel (all-star)	Drama	Jun.	28..	6,454
Revelation (Dana)	Drama	July	5..	8,752
Recoil (Blythe-Hamilton)	Drama	July	12..	7,089
Wine of Youth (all star)	Drama	July	26..	6,505
Along Came Ruth (Dana)	Comedy-dr.	Aug.	2..	5,161

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Red Lily (Bennett-Novarro)	Drama	Aug. 16..	6,975
Sinners in Silk (Menjou-Boardman)	Drama	Aug. 30..	5,750
Circe, The Enchantress (Murray)	Drama	Sep. 13..	6,882
His Hour (Pringle)	Drama	Sep. 20..	6,300
One Night in Rome (L. Taylor)	Comedy-dr.	Sep. 27..	5,883
Navigator (Keaton)	Comedy	Sep. 13..	5,558
Bandolero (all star)	Drama	Oct. 11..	6,904
The Snob (all star)	Drama	Nov. 8..	6,513
He Who Gets Slapped (Chaney)	Drama	Nov. 15..	6,613
Silent Accuser (Peter, the Great)	Dog drama	Nov. 22..	5,883
Married Flirts (all-star)	Drama	Oct. 25..	6,765
Romola (Lillian Gish)	Famous novel	Dec. 13..	10,875
Greed (Von Stroheim prod.)	Special	Dec. 20..	10,067
		1925	
So This Is Marriage (all star)	Comedy-dr.	Jan. 3..	6.300
Chu-Chin-Chow (B. Blythe)	Spectacle	Feb. 21..	6,408
Wife of the Centaur	Drama	Jan. 17..	6,586
Dixie Handicap (Windsor-Keenan)	Drama	Jan. 10..	6,905
Cheaper to Marry (All Star)	Drama	Feb. 14..	5,921
Excuse Me (Shearer-Nagel)	Farce-comedy	Feb. 7..	5,084
Monster (Chaney-Olmsted)	Weird com.-dr.	Mar. 7..	6,435
Daddy's Gone a Hunting (Marmont)	Pathos drama	Mar. 7..	5,851
Lady of the Night (Norma Shearer)	Underworld dr.	Mar. 14..	5,441
Denial (Claire Windsor)	Drama	Mar. 21..	4,791
Seven Chances (Keaton)	Comedy	Mar. 28..	5,113
Confessions of a Queen (Terry-Stone)	Mythical romance	Apr. 4..	5,809
Way of a Girl (Boardman)	Thrill-comedy	April 11..	5,000
Man and Maid (Lew Cody)	Elinor Glyn prod.	Apr. 18..	5,307
Proud Flesh (Eleanor Boardman)	Romantic com.	Apr. 25..	5,776
Prairie Wife (Rawlinson-Devore)	Domestic dr.	May 16..	6,487
Zander the Great (Marion Davies)	Human Interest	May 16..	6,844
Sporting Venus (Sweet)	Romantic drama	May 23..	5,958
White Desert (Windsor-O'Malley)	Snow-R.R. drama	July 18..	6,464
Pretty Ladies (Pitts-Moore-Pennington)	Human int. dr.	July 25..	5,828
Slave of Fashion (Norma Shearer)	Drama	Aug. 1..	5,906
Never the Twain Shall Meet (Stewart)	South Sea com.	Aug. 8..	8,143
Unholy Three (Lon Chaney)	Drama	Aug. 15..	6,948
Sun-Up (Starke-Nagel)	Mountain tragedy	Aug. 29..	5,819
Merry Widow (Mae Murray)	Romantic drama	Sep. 12..	10,027
Mystic (Pringle-Tearle)	Fake spiritualism	Sep. 12..	5,147
The Circle (E. Boardman)	Drawing room comedy	Oct. 3..	5,511
Great Divide (all star)	Drama	Feb. 21..	7,811
Rag Man (Coogan)	Comedy-dr.	Mar. 14..	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10..	6,849
Exchange of Wives (Boardman	Married life com.	Oct. 17..	5,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31..	7,498

PARAMOUNT

			1924	
Garden of Weeds (Compson)	Drama	Nov.	15..	6,230
Wages of Virtue (Swanson)	Drama	Dec.	6..	7,093
Tongues of Flame (Meighan-Love)	Melodrama	Dec.	27..	6,763
North of 36 (Torrence-Holt-Wilson)	Historic romance	Dec.	13	7,908
			1925	
Argentine Love (Daniels-Cortez)	Spanish romance	Jan.	3..	5,970
Locked Doors (Compson)	Original story	Jan.	24..	6,221
Tomorrow's Love (Ayres)	Divorce com-dr.	Jan.	24..	5,903
East of Suez (Negri)	Drama	Jan.	17..	6,821
Miss Bluebeard (Daniels)	The stage success	Feb.	14..	6,453
Golden Bed (LaRocque)	Drama of classes	Jan.	31..	8,584
Man Must Live (Dix)	Newspaper romance	Feb.	7..	6.116
Coming Through (Meighan)	New type Meighan story	Feb.	21..	6,522
The Devil's Cargo (Starke)	Drama of Old California	Feb.	21..	7,980
Top of the World (Nilsson-Kirkwood)	Africa and England	Feb.	28..	7,167
The Swan (Menjou-Howard)	Stage success	Mar.	14..	5,889
Contraband (Wilson-Noah Beery)	Bootleg drama	Apr.	4..	6,773
Madame Sans Gene (Swanson)	World Famous drama	May	2..	9,994
Thundering Herd (Holt-Wilson)	Buffalo stampede	Mar.	7..	7,187
Forty Winks (Dana-Roberts-Griffith)	Comedy	Feb.	14..	6,293
Goose Hangs High (Cruze production)	Typical	Mar.	21..	6,186
New Lives for Old (Compson)	Drama	Mar.	7..	6,796
Salome of the Tenements (Jetta Goudal)	Drama	Mar.	7..	7,017
Too Many Kisses (Richard Dix)	Comedy	Mar.	14..	5,750
Dressmaker From Paris (Leatrice Joy)	Drama	Mar.	28..	7,090
Air Mail (feature cast)	Melodrama	Mar.	28..	6,587
Grass	Drama	April	11..	6,000
Sackcloth and Scarlet (Alice Terry)	Drama	April	11..	6,732
Men and Women (Dix)	Feature	April	11..	6,223
Kiss in the Dark (Menjou)	Romantic com.	Apr	18..	5,767
Charmer (Pola Negri)	Romantic dr.	Apr.	18..	6,076
Code of the West (Moore-Bennett)	Westn Rom. com.	Apr.	25..	6,777
Adventure (Moore-Starke-Beery)	Jack London dr.	May	2..	6,602
Crowded Hour (Bebe Daniels)	Drama	May	9..	6,558
Night Club (Raymond Griffith)	Farce-comedy	May	16..	5,721
Shock Punch (Richard Dix)	Comedy-drama	May	23..	6,151
Welcome Home (Cruze Prod.)	Domestic com-dr.	May	30..	5,909
Old Home Week (Meighan)	Comedy	June	6..	6,780
Any Woman (Star cast)	Comedy drama	June	13..	5,963
Little French Girl (Mary Brian)	Drama	June	13..	5,628
Are Parents People? (Betty Bronson)	Domestic problems	June	20..	6,586
Eve's Secret (Betty Compson)	Romantic drama	June	20..	6,205
Beggar on Horseback (all star)	Imaginative	June	20..	6,874
Manicure Girl (Daniels)	Drama	June	27..	5,959
Lost—A Wife (Menjou)	Sophisticated com.	July	4..	6,420
Light of Western Stars (Holt)	Vivid west dr.	July	4..	6,850
Paths to Paradise (R. Griffith)	Whirlwind comedy	July	11..	6,741
Grounds for Divorce (Vidor)	Drama	July	11..	5,692
Lucky Devil (Richard Dix)	Auto race comedy	July	18..	5,935
Night Life of New York (All-star)	Comedy-drama	July	25..	6,908
Marry Me (Vidor)	Small town idyl	July	25..	5,526
Street of Forgotten Men (all star)	Bowery drama	Aug.	1..	6,366
Not So Long Ago (Betty Bronson)	Drama	Aug.	8..	6,943
Rugged Water (Lois Wilson)	Drama	Aug.	8..	6,015
Trouble With Wives (Vidor)	Farce comedy	Aug.	15..	6,489
Wild, Wild Susan (Bebe Daniels)	Farce comedy	Aug.	22..	5,774
Wild Horse Mesa (Jack Holt)	Zane Grey dr.	Aug.	22..	7,164
The Wanderer (all star)	Prodigal son epic	Sep.	5..	8,173
Man Who Found Himself (Meighan)	Crook drama	Sep.	5..	7,298
Coast of Folly (Swanson)	Society drama	Sep.	12..	7,001
In the Name of Love (Cortez-Nissen)	Comedy drama	Sep.	12..	5,904
Golden Princess (Betty Bronson)	Bret Harte western	Sep	19..	8,584
Pony Express (Cruze production)	Epic of west	Sep.	26..	9,929
A Son of His Father (Bessie Love)	Western drama	Oct.	10..	6,925
A Regular Fellow (R. Griffith)	Typical comedy	Oct.	17..	5,027
Vanishing American (Dix-Wilson)	Indian spectacular	Oct.	24..	10,063
Flower of the Night (Negri)	Drama	Oct.	31..	6,374
Lovers in Quarantine (Daniels)	Farce-comedy	Oct.	31..	6,570

PATHE

			1925	
Wild Goose Chaser (Turpin)	Sennett Com.	Jan	17..	2,000
Hello Baby (Chase)	Comedy	Jan.	17..	1,000
Laugh That Off	Spat Family	Jan.	24..	2,000
Honeymoon Hardships	Sennett comedy	Jan.	24..	2,000
Brain and Brawn	Sportlight	Jan.	24..	1,000
Boobs in the Woods (Langdon)	Sennett comedy	Jan.	31..	2,000
Hold That Thought	Terry cartoon	Jan.	31..	1,000
Fighting Fluid (Chas. Chase)	Comedy	Jan.	31..	1,000
Beloved Bozo (R. Graves)	Sennett comedy	Feb.	7..	2,000
Circus Fever	Our Gang	Feb.	7..	2,000
Biting the Dust	Terry cartoon	Feb.	7..	1,000
Transatlantic Flight	Terry cartoon			1,000
Change the Needle (Arthur Stone)	Comedy	Feb.	14..	2,000
Family Entrance (Chas. Chase)	Comedy	Feb.	14..	1,000
Bigger and Better Jails	Terry cartoon	Feb.	14..	1,000
Fisherman's Luck	Terry cartoon	Feb.	21..	1,000
A Fox Hunt	Spat Family	Feb.	21..	2,000
Sporting Armor	Sportlight	Feb.	21..	1,000
Idaho (Vivian Rich)	Serial	Feb.	21	10 ep.
Water Wagons	Sennett com.	Feb.	21..	2,000
His Marriage Wow (Langdon)	Comedy	Feb.	28..	2,000
Plain and Fancy Girls (Chas. Chase)	Comedy	Feb.	28..	1,000
Clean-Up Week	Terry cartoon	Feb.	28..	1,000
Haunted Honeymoon (Glenn Tryon)	Comedy	Feb.	28..	2,000
Raspberry Romance (Ben Turpin)	Comedy	Feb.	28..	2,000
Neptune's Nieces	Sportlight	Mar.	7..	1,000
Bashful Jim (Graves)	Mack Sennett com.	Mar.	7..	2,000
In Dutch	Terry cartoon	Mar.	7..	1,000
Dog Days	Our Gang	Mar.	7..	2,000
Percy (Charles Ray)	Typical dr.	Mar.	14..	5,000
Should Husbands Be Watched	Comedy	Mar.	14..	1,000
Hard Boiled (Chase)	Comedy	Mar.	14..	2,000
Jungle Bike Riders	Terry cartoon	Mar.	14..	1,000
Excuse My Glove	Spat Family	Mar.	21..	2,000
Giddap (Billy Bevan)	Comedy	Mar.	21..	2,000
Traps and Troubles	Sportlight	Mar.	21..	1,000
Pie Man	Terry cartoon	Mar.	21..	1,000
Zowie!	Stereoskopik	Mar.	21..	1,000
At the Zoo	Terry cartoon	Mar.	28..	1,000
Is Marriage the Bunk? (Chase)	Comedy	Mar.	28..	1,000
Plain Clothes (Langdon)	Comedy	Mar.	28..	2,000
Sailor Papa (Tryon)	Comedy	Mar.	28..	2,000
Breaking the Ice (Graves)	Comedy	Apr.	4..	2,000
Love Bug	Our Gang	Apr.	4..	2,000
Housing Shortage	Terry cartoon	Apr.	4..	1,000
Marriage Circus (Turpin)	Sennett com.	April	11..	2,000
Bad Boy (Chase)	Comedy	April	11..	2,000
Are Husbands Human? (Findlayson)	Comedy	April	11..	1,000
Sunken Silver (Ray-Miller)	Serial	Apr.	18..	10ep
Lion's Whiskers	Sennett com.	Apr.	18..	2,000
Hold My Baby (Glenn Tryon)	Comedy	Apr.	25..	2,000
S-O-S	Terry cartoon	Apr.	25..	1,000
Adventures of Adenoid	Terry cartoon	Apr.	25..	1,000
Deep Stuff	Terry cartoon	Apr.	25..	1,000
Beauty Spots	Sportlight	Apr.	25..	1,000
Remember When (Langdon)	Comedy	Apr.	25..	2,000
Shootin' Injuns	Our Gang com.	May	2..	2,000
Big Red Riding Hood (Chase)	Comedy	May	2..	1,000
Sporting Judgment	Sportlight	May	2..	1,000
He Who Gets Smacked	Sennett comedy	May	2..	2,000
Permanent Waves	Terry cartoon	May	2..	1,000
Looking For Sally (Chase)	Comedy	May	9..	2,000
Grief in Bagdad	Comedy	May	9..	1,000
Darkest Africa	Terry cartoon	May	9..	1,000
Wild Papa	Spat Family	May	16..	2,000
Skinners in Silk	Sennett com.	May	16..	2,000
Fast Worker	Terry cartoon	May	16..	1,000
Luna-cy	Stereoskopik	May	16..	1,000
Tell it to a Policeman (Tryon)	Comedy	May	23..	2,000
Sure Mike (Martha Sleeper)	Comedy	May	23..	1,000
Echoes From the Alps	Terry cartoon	May	23..	1,000
Good Morning Nurse	Sennett comedy	May	30..	2,000
"Dude Ranch" Days	Sportlight	May	30..	1,000
Ask Grandma	Our Gang comedy	May	30..	2,000
What Price Goofy? (Chas. Chase)	Comedy	June	6..	2,000
Horace Greeley, Jr. (Langdon)	Burlesque	June	6..	2,000
The Runt	Terry cartoon	June	6..	1,000
Royal Four-flush	Spat Family	June	13..	2,000
Super-Hooper-Dyne Lizzies	Sennett comedy	June	13..	2,000
Riders of the Kitchen Range	Comedy	June	13..	1,000
End of the World	Terry cartoon	June	13..	1,000
Thundering Landlords (Tryon)	Comedy	June	20..	2,000
Twinkle-Twinkle	Sportlight	June	20..	1,000
Runaway Balloon	Terry cartoon	June	20..	1,000
Play Ball (Allene Ray-Miller)	Serial	June	27..	10 ep.
Official Officers	Our Gang com.	June	27..	2,000
In the Grease (Jim Findlayson)	Comedy	June	27..	1,000
Animal Celebrities	Sportlight	June	27..	1,000
Isn't Life Terrible? (Chase)	Comedy	July	4..	2,000
Wine, Women and Song	Terry cartoon	July	4..	1,000
Chasing the Chaser (Findlayson)	Comedy	July	4..	1,000
Sherlock Sleuth (Stone)	Star comedy	July	11..	2,000
The White Wing's Bride (Langdon)	Comedy	July	11..	2,000
Ough!	Stereoskopik	July	11..	1,000
Learning How	Sportlight	July	11..	1,000
Daddy Goes a-Grunting (Tryon)	Comedy	July	18..	2,000
Sneezing Beezers	Sennett comedy	July	18..	2,000
For Love of a Gal	Terry cartoon	July	18..	1,000
When Men Were Men	Terry cartoon	July	18..	1,000
The Freshman (Harold Lloyd)	College comedy	July	25..	6,883
Boys Will be Boys	Our Gang comedy	July	25..	2,000
Cupid's Boots (Graves)	Comedy	July	25..	2,000
Why Kids Leave Home	Sportlight	July	25..	1,000
Bugville Field Day	Terry cartoon	July	25..	1,000
A Yarn About Yarn	Terry cartoon	Aug.	1..	1,000
Tee for Two (Alice Day)	Sennett comedy	Aug.	1..	2,000
Innocent Husbands (Chase)	Comedy	Aug.	1..	2,000
Kivalina of the Ice Lands	Eskimo life	July	11..	5,000
Bubbles	Terry cartoon	Aug.	8..	1,000
Iron Nag	Sennett comedy	Aug.	8..	2,000
Sons of Swat	Sportlight	Aug.	8..	1,000
Tame Men and Wild Women (A. Stone)	Comedy	Aug.	15..	2,000
Lucky Stars (H. Langdon)	Comedy	Aug.	22..	2,000
Mary, Queen of Tots	Our Gang	Aug.	22..	1,000
Seven Ages of Sport	Sportlight	Aug.	15..	2,000

	Kind of Picture	Review	Feet
Butter Fingers (Bevan)	Comedy	Aug. 29..	2,000
Cold Turkey (Alice Day)	Comedy	Aug. 29..	2,000
The Window Washers	Terry cartoon	Aug. 29..	1,000
Over the Plate	Terry cartoon	Aug. 29..	1,000
A Runaway Taxi	Stereoskopiks	Sep. 5..	1,000
Barrier Busters	Sportlight	Sep. 5..	1,000
Barnyard Follies	Terry cartoon	Sep. 5..	1,000
Wild West (J. Mulhall-H. Ferguson)	Circus serial	Sep. 12..	10 ep.
No Father to Guide Him (Chase)	Comedy	Sep. 12..	2,000
Madame Sans Jane (Findlayson)	Comedy	Sep. 12..	2,000
Ugly Duckling	Terry cartoon	Sep 19..	1,000
Somewhere in Somewhere	Comedy of war zone	Sep 19..	2,000
Big Kick (Engle-Mohan)	Fight comedy	Sep. 26..	1,000
Your Own Back Yard	Our Gang	Sep. 26..	2,000
Hungry Hounds	Terry cartoon	Sep. 26..	1,000
Nuts and Squirrels	Terry cartoon	Sep. 26..	1,000
Moonlight and Noses (Clyde Cook)	Comedy	Oct. 3..	2,000
Outings for All	Sportlight	Oct. 3..	1,000
Lion and the Monkey	Terry cartoon	Oct. 3..	1,000
Caretaker's Daughter (Chase)	Comedy	Oct. 10..	2,000
Hero Wins	Terry cartoon	Oct. 10..	1,000
Love and Kisses (Alice Day)	Sennett comedy	Oct. 10..	2,000
Solid Ivory (Mohan-Engle)	Comedy	Oct. 10..	1,000
Clever Feet	Sportlight	Oct. 17..	1,000
Cuckoo Love (Tryon)	Comedy	Oct. 17..	2,000
Good Morning, Madam (Graves)	Comedy	Oct. 17..	2,000
Air Cooled	Terry cartoon	Oct. 17..	1,000
All Wool (Earl Mohan)	Roach comedy	Oct. 24..	1,000
Closer than a Brother	Terry cartoon	Oct. 24..	1,000
A Punch in the Nose	Roach comedy	Oct. 24..	2,000
A Sweet Pickle	Sennett comedy	Oct. 24..	2,000
Dangerous Curves Behind	Sennett comedy	Oct. 31..	2,000
Better Movies	Our Gang	Oct. 31..	2,000
Wild Cats of Paris	Terry cartoon	Oct. 31..	1,000

PRINCIPAL PICTURES

			1924	
Listen Lester (all-star)	Comedy-drama	May	10.	6,242
Daring Youth (Daniels)	Comedy-drama	May	17	5,975
Daughters of Pleasure (Prevost)	Drama	May	24	6,000
Masked Dancer (H. Chadwick)	Mystery drama	May	31	4,987
Good Bad Boy (Joe Butterworth)	Comedy-drama	June	7..	5,198
Captain January (Baby Peggy)	Sea story	July	12..	6,194
Helen's Babies (Baby Peggy)	Comedy-drama			
Mine With Iron Door (all-star)	Adventure drama	Dec.	27	7,800
			1925	
Re-Creation of Brian Kent	Drama	Mar.	14..	6,878

PRODUCERS DISTRIBUTING CORP.

			1924	
Night Hawk (Carey)	Western	Jun.	14..	5,115
Lightning Rider (Carey)	Western	Jun.	21..	6,000
What Shall I Do? (Mackaill)	Drama	Jun.	28..	6,000
Legend of Hollywood (Marmont)	Drama	Jan.	10	5,414
Welcome Stranger (Vidor)	Comedy-dr.	Oct.	25..	6,618
Barbara Frietchie (Vidor)	Civ. War dr.	Oct.	11	7,179
Roaring Rails (Carey)	Railway dr.	Oct.	25..	5,753
Another Scandal (Lois Wilson)	Sex theme	Nov.	1..	7,000
Another Man's Wife (Lee-Kirkwood)	Drama			5,015
Trouping With Ellen (H. Chadwick)	Comedy-dr.			6,452
Reckless Romance (Star cast)	Comedy feature	Nov.	22..	5,530
Siren of Seville (Dean)	Drama	Nov.	29	6,724
			1925	
Chorus Lady (Livingston)	Comedy-dr.	Feb.	21	6,020
Cafe in Cairo (Dean)	Drama	Mar.	28..	5,656
Flaming Forties (Carey)	Western			5,770
The Mirage (Vidor)	Drama			5,770
Let Women Alone (O'Malley-Hawley)	Drama			5,620
Soft Shoes (Carey)	Western			
Charley's Aunt (Syd Chaplin)	Farce-comedy	Feb.	21..	7,214
Her Market Value (Ayres)	Drama			5,931
Girl of Gold (Vidor)	Drama			4,969
On the Threshold (all-star)	Drama			
Beyond the Border (Carey)	Western			4,469
Beauty and the Bad Man (Star)	Western			
Friendly Enemies (Weber & Fields)	Comedy dr.	May	16..	6,288
Crimson Runner (Priscilla Dean)	Stromberg melo.	June	13..	4,775
Silent Sanderson (Carey)	Cattle—gold fields	June	20..	4,841
Stop Flirting (all star)	Light comedy	June	27..	5,161
Beauty and the Bad Man (Mabel Ballin)	Drama	July	4..	5,794
Awful Truth (Agnes Ayres)	Light comedy	July	11..	5,917
Texas Trail (Carey)	Typical western	July	18..	4,720
Private Affairs (Hulette)	Character drama	Aug.	1..	6,132
Hell's Highroad (Leatrice Joy)	Love drama	Sep.	12..	6,084
Seven Days (Lillian Rich)	Comedy feature	Sep.	12..	6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sep	19..	5,077
Without Mercy (Vera Reynolds)	Drama			
Prairie Pirate (Harry Carey)	Western			
People vs. Nancy Preston	Underworld drama			
Simon, the Jester (O'Brien-Rich)	Comedy-drama			
Road to Yesterday (Schildkraut)	Spectacular drama			
Man from Red Gulch (Carey)	Western			
Wedding Song (Leatrice Joy)	South sea drama			
Madame Lucy (Julian Eltinge)	Farce-comedy			
Off the Highway (W.V. Mong)	Drama	Oct.	3..	7,641

B. P. SCHULBERG PROD.

			1924	
Triflers (Busch-Mayo)	Paris soc. dr.	Dec.	27	6,626
			1925	
Capital Punishment (Clara Bow)	Prison dr.	Jan.	24	5,950
Boomerang (Clara Bow)	Comedy-dr.	Mar.	21..	6,714
Parasite (Bellamy-Moore-Washburn)	Drama	Jan	31	5,110
Mansion of Aching Hearts (all-star)	Melodrama	Mar.	14..	6,147
Go Straight (Star cast)	Drama	May	9..	6,107
Faint Perfume (Seena Owen)	Romantic drama	June	27..	6,228
My Lady's Lips (Clara Bow)	Crook drama	July	25	6,000
Parisian Love (Clara Bow)	Apache drama	Aug.	15..	6,324
Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug.	22..	5,979
Plastic Age (Bow-Kieth)	College story	Oct.	10..	6,488
The Other Woman's Story (Calhoun)	Mystery drama	Oct.	31..	6,080

TIFFANY PRODUCTIONS, INC.

			1925	
Souls for Sables	Society drama	Sep	5..	6,500
The Sporting Chance	Racing drama			6,500
Lightning	Drama			6,500
Morals for Men	Society drama			6,500
The Lodge in the Wilderness	Drama			6,500
Morganson's Finish	Drama			6,500
Tale of a Vanishing People	Drama			6,500
The Travis Cup	Drama			6,500
The Wrong Coat	Drama			6,500
The Dumb Head	Drama			6,500
The Life of a Woman	Drama			6,500

TRUART FILM CORPORATION

Passionate Youth	Society drama	5,800
Marrying Money	Society drama	5,800
Dollar Down	Society drama	5,800
Age of Indiscretion	Drama	5,800
"Where the Worst Begins"	Comedy drama	5,800
The Hurricane	Drama	5,800
Salvage	Drama	5,800
Romance Road	Drama	5,800
The Fighting Cub	Newspaper drama	5,800

NOVELTY SERIES

Three in Exile		5,800
The Wild Girl		5,800
Pals		5,800
The Silent Witness		5,800

UNITED ARTISTS

			1924	
Isn't Life Wonderful? (Dempster)	Realism	Dec.	13..	8,250
			1925	
Salvation Hunters (Von Sternberg prod.)	Symbolical dr.	Feb.	14..	5,900
Thief of Bagdad (D. Fairbanks)	Fantasy	Mar.	29..	12,000
America (Griffith prod.)	Historical drama	Mar.	8..	11,442
Waking Up the Town (J. Pickford-Shearer)	Comedy-dr.	April	11..	4,892
Don Q, Son of Zorro (D. Fairbanks)	Typical Fairbanks	June	27..	11,000
Sally of the Sawdust (Dempster)	D. W. Griffith prod.	Aug.	15..	9,500
Gold Rush (Chaplin)	A Dramatic comedy	Aug.	29..	8,535
Wild Justice (Peter the Great)	Dog melodrama	Aug.	29..	5,886
Little Annie Rooney (Pickford)	Typical "Mary"	Oct.	31..	8,500

UNIVERSAL

			1925	
Black Gold Bricks	Bullseye com.	Apr.	25..	1,000
Spook Ranch (Gibson)	Western	May	2..	5,147
Open Trail (Hoxie)	Blue Streak westn.	May	9..	4,800
Tourists De Luxe	Century comedy	May	9..	2,000
Here's Your Hat	Comedy	May	9..	1,000
Line Runners	Western reissue	May	9..	2,000
Ridin' Thunder (Hoxie)	Western	May	16..	4,354
Raffles (House Peters)	Drama	May	16..	5,537
Queen of Aces (Wiley)	Century comedy	May	16..	2,000
Roaring Waters	Mustang western	May	16..	2,000
Wild West Wallop	Mustang western	May	16..	2,000
The Meddler (Desmond)	Western melo.	May	23..	4,890
Sleeping Sickness (Edwards)	Bulls-eye comedy	May	23..	1,000
Rolling Stones (Chas. Puffy)	"Fat man" com.	May	23..	1,000
Love Sick (Lake)	Sweet 16 comedy	May	23..	2,000
The Teaser (LaPlante-O'Malley)	Comedy-drama	May	30..	6,800
Slick Articles (Karr-Engle)	Century comedy	May	30..	2,000
Locked Out	Sweet 16 comedy	May	30..	1,000
I'll Show You the Town (Denny)	Comedy	June	6..	7,400
Nobody Wins	Sweet 16 Comedy	June	6..	1,000
Showdown (Art Acord)	Mustang western	June	6..	2,000
Price of Pleasure (Valli-Kerry)	Romantic drama	June	13..	6,618
Speak Freely (Edna Marian)	Century comedy	June	13..	2,000
Nearly Rich (Chas. Puffy)	Fat man comedy	June	13..	1,000
Kicked About (Eddie Gordon)	Century comedy	June	13..	2,000
Siege (Valli-O'Brien)	Drama	June	20..	6,426
Gridiron Gertie (Wiley)	Century comedy	June	20..	2,000
Queen of the Roundup (Ed Cobb)	Mustang western	June	20..	2,000
Outlaw (Perrin-Lorraine)	Mustang western	June	20..	2,000
Dog Biscuits	Sweet 16 comedy	June	20..	1,000
Ice Cold	Sweet 16 comedy	June	20..	1,000
Heart Trouble	Sweet 16 com.	July	25..	1,000
Dry Up (Jack Singleton)	Century com.	July	25..	2,000
White Outlaw (Hoxie)	Western	June	27..	4,850
Nicely Rewarded (Chas. Puffy)	Comedy	June	27..	1,000
Rough Party (Alt-Karr)	Century comedy	June	27..	2,000
Pronto Kid (Ed Cobb)	Mustang western	June	27..	2,000
Unwelcome (Chas. Puffy)	Comedy	June	27..	1,000
Plenty of Nerve (Edna Marian)	Century comedy	July	4..	2,000
Beauty and the Bandit (Larkin)	Mustang western	July	4..	2,000
Married Neighbors (Engle-Darlington)	Century comedy	July	4..	2,000
A Lucky Accident (Puffy)	Fat man comedy	July	11..	1,000
Just in Time (Wanda Wiley)	Century comedy	July	11..	2,000
Ropin' Venus (Josie Sedgwick)	Mustang western	July	11..	2,000
Knockout Man (Perrin-Lorraine)	Reissue western	July	11..	2,000
Little Giant (Hunter-Murphy	Comedy	July	18..	6,850
Discord in "A" Flat	Sweet 16 comedy	July	18..	1,000
Polo Kid (Eddie Gordon)	Comedy	July	18..	2,000
Battle of Wits (Josie Sedgwick)	Western	July	18..	2,000
Goose Woman (Louise Dresser)	Drama	Aug.	1..	7,500
Milky Way (Puffy)	Comedy	Aug.	1..	1,000
Short Pants	Sweet 16 comedy	Aug.	1..	1,000
Paging A Wife (Al Alt)	Century comedy	Aug.	1..	2,000
Fighting Schoolmarm (Sedgwick)	Short western	Aug.	1..	2,000
Home Maker (Alice Joyce-Clove Brook)	Domestic drama	Aug.	8..	7,735
Lorraine of the Lions (Miller-Kerry)	Jungle melodr.	Aug.	8..	6,700
Raiders of the North (Larkin)	Northwest dr.	Aug.	8..	2,000
After a Reputation (Edna Marian	Century comedy	Aug.	8..	2,000
Greenhorn (Chas. Puffy)	Comedy	Aug.	8..	1,000
A Woman's Faith (Rubens-Marmont)	Drama	Aug.	15..	6,023
Crying For Love (Gordon)	Century comedy	Aug.	15..	2,000
His New Suit (Arthur Lake)	Comedy	Aug.	15..	1,000
Best Man (Josie Sedgwick)	Western	Aug.	15..	2,000
Circus Cyclone (Art Acord)	Western	Aug.	22..	4,397
Won By Law (Wanda Wiley)	Century comedy	Aug	22..	2,000
Speak Easy (Chas. Puffy)	Comedy	Aug.	22..	1,000
Stand Up and Fight (Jack Perrin)	Western	Aug.	22..	2,000
Where Was I? (Reginald Denny)	Farce-com-romance	Aug.	29..	6,630
Buster Brown Series	Outcault's "kid" ser.	Aug.	29..	2,000
Educating Buster Brown	Buster Brown	Aug	29..	2,000
Buster, Be Good	Buster Brown	Aug.	29..	2,000
Perils of the Wilds (Bonomo)	Serial	Sep.	5..	10 ep.
California Straight Ahead (Denny)	Thrill comedy	Sep.	5..	7,238
Peacock Feathers (J. Logan)	Domestic drama	Sep.	5..	6,747
Stranded (Edna Marian)	Century comedy	Sep.	5..	2,000
The Party	Sweet 16 comedy	Sep.	5..	1,000

	Kind of Picture	Review.	Feet
Dynamite's Daughter (Sedgwick)	Mustang western	Sep. 5..	2,000
Pleasure Bent (Puffy)	Fat man comedy	Sep. 5..	1,000
Call of Courage (Art Acord)	Blue Streak western	Sep. 12..	4,061
Tricked (Cobb)	Mustang western	Sep. 12..	2,000
Fight Within (Larkin)	Mustang western	Sep. 12..	2,000
Phantom of the Opera (Chaney)	Suspense-mystery	Sep 19..	8,404
Storm Breaker (House Peters)	Sea town melo	Sep 19..	6,064
Westward Ho (Puffy)	BlueBird comedy	Sep 19..	1,000
Too Much Mother-in-Law	Century comedy	Sep 19..	2,000
Uncle Tom's Gal	Century comedy	Sep 19..	2,000
Life's Greatest Thrills	Special	Sep 19..	2,000
Sporting Life (Bert Lytell)	Melodrama	Sep. 26..	6,709
One Wild Night (Edwards)	Comedy	Sep. 26..	1,000
Officer No. 13 (Eddie Gordon)	Comedy	Sep. 26..	2,000
Bustin' Through (Hoxie)	Blue streak western	Oct. 3..	4,500
Cupid's Victory (Wanda Wiley)	Comedy	Oct. 3..	2,000
By the Sea (Puffy)	Comedy	Oct. 3..	1,000
Calgary Stampede (Hoot Gibson)	Thrill western	Oct. 10..	5,924
Just Cowboys	Short western	Oct. 10..	2,000
Taking Chances	Short western	Oct. 10..	2,000
The Raid	Short western	Oct. 10..	2,000
Green Eyed Monster (Arthur Lake)	Comedy	Oct. 10..	1,000
Absent Minded (Neely Edwards)	Bulls-eye com.	Oct. 17..	1,000
Road from Latigo (E. Cobb)	Short western	Oct. 17..	2,000
Ace of Spades (Desmond)	Western chapterplay	Oct. 24	
Nursery Troubles (Edna Marian)	Century comedy	Oct. 24..	2,000
Shootin' Wild	Mustang western	Oct. 24..	2,000
Hidden Loot (Hoxie)	Action western	Oct. 31..	4,738
Boundary Line (Fred Humes)	Short western	Oct. 31..	2,000
A Taxi War (Eddie Gordon)	Comedy	Oct. 31..	2,000

VITAGRAPH

		1925		
Two Shall Be Born (Novak-Harlan)	Drama			
Pampered Youth (Landis-Calhoun)	Drama	Feb.	21..	6,640
Redeeming Sin (Nazimova-Tellegen)	Apache dr.	Jan.	31..	6,227
Fearbound (Daw-Welch)	Melodrama	Feb.	14..	5,700
Tides of Passion	Drama	May	2..	6,279
School for Wives (Tearle-Holmquist)	Drama	April	11..	6,182
Baree, Son of Kazan (Stewart)	Northern drama	May	30..	6,893
Wildfire (Aileen Pringle)	Racing melo.	June	20..	6,550
Steele of the Royal Mounted	N. W. Drama	June	27..	5,700
Happy Warrior	Drama	July	18..	7,865
Ranger of the Big Pines (K. Harlan)	Forest Ranger dr.	Aug.	8..	7,032
Love Hour (H. Gordon-Fazenda)	Melodrama	Sep.	12..	7,036

WARNER BROS.

		1924		
This Woman (Rich)	Society drama	Nov.	1..	7,100
Lover of Camille (all-star)	Romantic drama	Nov.	29..	7,180
Dark Swan (Prevost-Blue-Chadwick)	Drama	Dec.	6	6,800
		1925		
Narrow Street (D. Devore-Matt Moore)	Light comedy	Jan.	17..	6,700
Lighthouse by the Sea (Rin-Tin-Tin)	Melodrama	Jan	10..	6,700
Lost Lady (Irene Rich)	Social drama	Feb.	7..	6,700
Accompanist (Prevost Blue)	Society drama	May	2..	7,480
On Thin Ice (T. Moore-Edith Roberts)	Drama	Mar.	21..	7,046
Bridge of Sighs (Dorothy MacKaill)	Pathos dr.	Apr.	4..	6,694
My Wife and I (Rich)	Emotional drama	May	30..	
Man Without A Conscience (Louis-Rich)	Drama	June	27..	7,182
How Baxter Butted In (M. Moore-Devore)	Comedy	July	4..	6,592
Woman Hater (Chadwick-Brook)	Love drama	July	25..	6,591
Tracked in Snow Country (Rin-Tin-Tin)	North drama	Aug.	1..	7,139
Eve's lover (Rich-Lytell-Louis-Bow)	Drama	Aug.	8..	7,237
Kiss Me Again (Lubitsch prod.)	Light comedy	Aug.	15..	6,722
Limited Mail (Monte Blue)	Railroad melo	Sep.	12..	7,144
Wife Who Wasn't Wanted (Rich)	Romantic drama	Sep	19..	6,858
His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sep.	26..	7,291
Below the Line (Rin-Tin-Tin)	Dog melodrama	Oct.	3..	6,953
Man on the Box (Syd Chaplin)	Farce-comedy	Oct.	10..	7,481

MISCELLANEOUS

ARTCLASS PICTURES CORP.

		1924		
Biff Bang Buddy (B. Roosevelt)	Thrill dr	Sep.	20..	4,500
Fast and Fearless (Buffalo Bill, Jr.)	Thrill dr	Sep.	27..	4,500
Walloping Wallace (B. Roosevelt)	Thrill western	Oct.	11..	4,700
Hard Hittin' Hamilton (Buf. Bill, Jr.)	Thrill western	Oct.	18..	5,000
		1925		
Gold and Grit (B. Roosevelt)	Thrill dr.	April	11..	4,650
Bringing Home the Bacon (Buffalo Bill)	Thrill dr.			4,650
After Six Days	Biblical spec.			10,000
Deerslayer (J. W. Kerrigan)				5,000
On the Go (Buffalo Bill, Jr.)	Western	Apr.	4..	4,825
Reckless Courage (Buddy Roosevelt)	Thrill western	May	2..	4,851
Quicker 'N Lightning (Buffalo Bill, Jr.)	Thrill drama	June	6..	5,000
Fearin' Loose (Wally Wales)	Stunt western	June	13..	5,000

ASTOR DISTRIBUTING CORPORATION

A Lover's Oath (Novarro)	Melodrama	5,845
Business of Love (Horton)	Comedy-drama	6,038
The Shining Adventure (Marmont)	Drama	5,126
The Wrongdoers (Barrymore)	Melodrama	6,424

BANNER PRODUCTIONS

		1924		
The Truth About Wives	Sherman-Hampton	Aug.	2..	5,600
The Man Without a Heart	Novak-Harlan	Aug.	2..	6,000
Those Who Judge	All star	Aug.	2..	5,700
		1925		
Daughters Who Pay	All star cast	May	30..	5,800
Wreckage (May Alison)	Drama	Sep.	5..	5,992

COLUMBIA

Battling Fool (R. Fairbanks)	Prize fight			4,975
Foolish Virgin (E. Hammerstein)	Social drama			5,900
Price She Paid (A. Rubens)	Marriage dr.			5,957
		1924		
Midnight Express (Hammerstein)	Railroad melo.	Dec		5,967
		1925		
After Business Hours (Hammerstein)	Domestic melo	July	4..	5,600
Danger Signal	R.R. melodrama			5,584
Unwritten Law	Drama			5,535
Waldorf				
Steppin' Out	Comedy			
Ladies of Leisure	Drama			

	Kind of Picture	Review	Feet
S. O. S. (Perils of the Sea)			
Lure of the North			
Enemy of Men	Drama		5,508
Price of Success	Society drama		5,500
Sealed Lips			
Fate of a Flirt			
Thrill Hunter			
Penalty of Jazz			
Perfection			
Speed Mad			4,442
New Champion			4,470
Great Sensation			
Fight to the Finish			
Handsome Brute			

C. C. BURR

		1924		
Average Woman (Pauline Garon)	Drama	Feb.	9..	6,400
Lend Me Your Husband (Kenyon)	Drama			6,700
Youth for Sale (S. Holmquist)	Drama	Oct.	18..	6,500
The Early Bird (Hines)	Comedy	Dec.	27..	7,000
		1925		
Crackerjack (Hines)	Typical comedy	May	23..	6,700

GINSBERG DISTRIBUTING CORP.

		1925		
Love Gamble (Lillian Rich)	Melodrama	July	11..	5,767
Before Midnight (Wm. Russell)	Crook melodrama	July	11..	4,89
Big Pal (Wm. Russell)	Prize fight dr.	Oct.	24..	5,800

INDEPENDENT PICTURES CORP.

		1925		
Drug-Store Cowboy (F. Farnum)	Western com.-dr.	Feb.	7..	4,356
Riders of Mystery (Bill Cody)	Western	May	2..	5,000
Gambling Fool (F. Farnum)	Western	May	9..	5,000
Fighting Sheriff (Bill Cody)	Western	May	23..	5,000
Border Intrigue (F. Farnum)	Western	May	30..	5,000

LEE-BRADFORD CORP.

Pearl of Love (Leslie)	6,000
Lights of London (Wanda Hawley)	6,000
Passion's Pathway (Estelle Taylor)	6,000
Unrestrained Youth (Brandon Tynan)	6,000
Passionate Adventure (Joyce-Brook)	8,000
Way Down Upon the Swanee River	6,000
Wolfblood (M. Clayton)	6,000

LUMAS FILM CORP.

Overland Limited	R. R. melodrama	6,000
A Little Girl in a Big City	Heart int. se	6,890
His Masetr's Voice (Thunder, dog)	Animal dr.	5,750
Shadow on the Wall	Crook drama	6,050
Police Patrol	Melodrama	5,689
Part-Time Wife	Drama	6,075

RAYART

Butterfly Comedies (Gloria Joy)				
		1925		
Super Speed (Reed Howes)	Automobile com.-dr.	Feb.	7..	5,227
Geared to Go (Howes)	Drama			5,117
Right Man (Larkin)	Drama			4,571
Winning a Woman (Perrin-Hill)	Drama			4,863
Getting 'Em Right (Larkin)	Drama			4,669
Quick Change (Larkin)	Drama			
Youths Gamble (Howes)	Drama			
Double Fister (Perrin)	Drama			
Fear Fighter				
Crack O' Dawn				
Goat Getter				
Snob Buster (Reed Howes)	Action melodr.	Aug.	23..	4,970
Cyclone Cavalier (Reed Howes)	Action-romance	Sep.	26..	4,928

RED SEAL

		1925		
Daisy Bell	Song Cartoon	May	30..	1,000
Ko-Ko Sees Spooks	Fleischer cartoon	June	13..	1,000
Hair cartoons	Marcus cartoon	June	20..	300
Ko-Ko Celebrates the Fourth	Fleischer cartoon	July	4..	1,000
Hair Cartoon	Marcus cartoon	July	4..	300
Evolution	Timely novelty (feature)	July	25..	4,200
Ko-Ko Nuts (Out-of-Inkwell)	Fleischer cartoon	Sep.	5..	1,000
Marvels of Motion (Issue D)	Fleischer-Novograph	Sep.	12..	1,000
My Bonnie	Ko-Ko Song Cartune	Sep.	12..	1,000
Silvery Art (special)	Skiing in Alps	Sep	19..	2,000
Lands End	Gem of the Green	Sep.	26..	1,000
Through Three Reigns	Historical	Sep.	26..	2,000
Ko-Ko on the Run	Out of Inkwell	Sep.	26..	1,000
Flirting With Death	Alps skiing	Sep.	26..	2,000
Ko-Ko Packs 'Em	Fleischer cartoon	Oct.	17..	1,000
Film Facts (Issue H)	Magazine	Oct.	17..	1,000

WM. STEINER PROD.

		1924		
On Probation (Edith Thornton)	Drama	Dec.	13..	5,000
Hidden Menace	Stunt dr.			5,000
Branded a Thief	Western			5,060
Verdict of the Desert	Western			4,745
Valley of Vanishing Men	Western			4,652
		1925		
Trouble Buster (Leo Maloney)	Western	Feb.	21..	5,000

SHORT FILMS SYNDICATE

		1925		
Thirty Years Ago	Novelty	Aug.	15..	1,000
I Remember	Pastoral	Aug.	15..	1,000
Mixing in Mexico	Bud Fisher cartoon	Oct.	17..	1,000
Invisible Revenge	Mutt & Jeff	Oct.	31..	1,000

UFA FILMS, INC.

		1925		
Siegfried (star cast)	Romantic drama	Sep.	12	9,000

WINKLER

Jail Bird	Alice cartoon	Oct.	31..	1,000

The Theatre of To-Day

Equipment—Presentations—Prologues—Music

Edited by Colby Harriman

Is a Presentation Panic Approaching?

PERHAPS we may be criticized for asking such a question. Maybe the fluttering of the production pulse which we have noticed is due to a temporary condition born of excitement rather than to some organic trouble, but recently we have received letters from producers and managers throughout the country in which were expressed all manner of opinion, offering innumerable prophecies as to what the jazz movement will do to the standard presentation program. To us it seems to be much ado about nothing. After analyzing the situation in various key centers, we find that jazz programs are provincially popular rather than universally. In Chicago, naturally, with a man of Paul Ash's personality and ability, the idea is great and succeeds in the theatre where Paul Ash happens to be. But other theatres that have tried to copy the idea have met with only a mediocre degree of success. With all due respect to Ben Bernie it has been found through our own personal observation, and the study of various audiences' reactions, in New York City, that the interest has not been retained in proportion to that of Ash. This is not a criticism nor a comparison of either man, as both are capable. It merely proves our point of location, and audience demand and reaction. It must be remembered that Bernie is confronted with the problem of transient audiences, while Ash may classify his as average. Following the methods as outlined by Ash and Bernie, producers in smaller districts have attempted to carry out the excellent program suggestions, but it has been found that for a steady diet the jazz program does not get over as well as the diversified one, which is now in force. It does not seem to us that it is a battle between the standard form and the new jazz policy; it is not a question of the survival of the fittest as it is of the adjustment of this production complex. We find producers and managers following one particular theme. Too often they have not the confidence to produce the extremes in a single bill, that is where the greatest fault lies. Too much of a thing is bound to pall. This needs no argument. The consistent program of extreme diversity, brimful of novelty will get the results. Why worry about your inability to secure a second Paul Ash or Ben Bernie when you have it within your own power to draw the crowds with diversified programs. People today demand novelty. Sometimes it behooves us to study ourselves, the fault may be with us rather than with the public. The individual producer holds the key.

Riesenfeld Resigns Rivoli Rialto

DR. HUGO RIESENFELD, Managing Director of the Rivoli, Rialto and Criterion Theatres, New York City, has tendered his resignation, to take effect in the near future. It is with regret and a degree of surprise that the production fraternity receives this announcement. Dr. Riesenfeld is regarded as one of the outstanding figures in the development of First Run programs. He is an unusual combination of artist and business man, and during his regime at these theatres he not only made them national institutions, but has offered a variety of programs which were punctuated with unique ideas and stage novelties. He may be called a "short subject specialist," and his success in presenting the subjects of all types and forms has aroused comment throughout the industry. It has not been announced as to the future plans of the Doctor, but we are taking this opportunity of expressing to him in behalf of all producers our sincerest wishes that the days ahead may be his best ones, and that he will continue in the capacity for which he is so ably fitted.

Irvin Talbot At Mosque

Irvin Talbot, who has been first conductor at the Rivoli Theatre, New York, is riding on a crest of popularity as the musical director of Fabian's new Mosque Theatre, Newark, N. J. Mr. Talbot's career has been of unusual interest, his work as a conductor beginning at the age of 13. For a number of years he was first violinist with the St. Louis Symphony Orchestra under Dach. During the World War he was band leader of the 69th Infantry receiving a commission of Lieutenant, and then followed an engagement as musical director of the Missouri Theatre, St. Louis. For the three years he was associated with the Rivoli Theatre orchestra he evidenced such ability as to mark him one of the leading musical directors on Broadway. Mr. Talbot has been in demand as a guest conductor. During the past Summer he conducted the orchestra of Grauman's Metropolitan at Los Angeles. He has a penchant for hard work. Every film subject, whether a one-reeler, cartoon or a super feature, receives the same high degree of care and accuracy in the compilation of its score. His understanding of the various moods, and in the selection of a musical theme to interpret them, is at times startling. Mr. Talbot is an extremely young man, and in view of his numerous accomplishments, is certainly deserving of much praise.

Short Subject Novelties

EVERYBODY is sitting up and taking notice of the movement inaugurated by the Moving Picture World to emphasize the value of the short feature in the general program make-up. We are interested in this from an added angle as the short feature is ideal in forming a basis for novel presentations. What the other producer will do with the short subjects is of general interest to the producers generale. The response to the call for short subject prologues and presentations is greater than we expected, and from leading producers some excellent treatments are reported. We may term the short subject a "producers paradise," and within it he will find the variety, the novelty, the meat of diversity, for which he is striving. There are music subjects, scenics of all types, trick subjects lending themselves to mechanical features, comedy and dramatic subjects that can be given an added pantomime or revue, and other opportunities in these single reel gold mines.

We want to hear from all producers. Producers in the large and small theatres. We want to know what you are going to do or have done with short subjects in presentation, prologue or epilogue treatment. This is not a case of pioneer work, but one of being suddenly awakened to the effect that you are a millionaire in ideas. We will be glad to publish your ideas in this department.

Rothafel's New Gang

S. L. ROTHAFEL has opened his offices in Steinway Hall and is scheduled to introduce his new "gang" over the radio within a few days. The personnel of his new organization exceeds in quality the original company of artists. The MANAGEMENT of the Milwaukee Theatre are introducing some orchestral novelties in a series of a musical travelogue. Each week the orchestra is to present a number indicative of a foreign country as "they tour the world." It is an inexpensive proposition and one which is bound to be popular.

"Romance and the Ages"

A Four-Part Offering, Which Should Appeal Because of Its Novelty—Blending of Music, Colors and Lighting Will Aid in Presenting a Popular Prologue

Moving Picture World Present ations—Devised By Colby Harriman

WE ARE offering a production novelty which may be termed a presentation serial inasmuch as the story, told in four individual episodes, forms a completed narrative. The idea prompting the creation of such a novelty has been partly technical and partly due to the volume of subject matter which presented itself in the selection of this particular theme. Romance in the various Ages as reflected in the dance and love songs includes compositions from practically the entire category of song and dance. The technical basis is a composite set, by which is meant a setting that "grows," that various units are added each week to the setting of the previous week, not only changing its appearance but resulting in a set of unusual proportions for the final feature. The theme embraces so many periods that to properly tell the story, it is necessary to divide it into four groups, and in dividing the theme it has been found that a story or subject can be completely told in one presentation, and at the same time form a link in the chain.

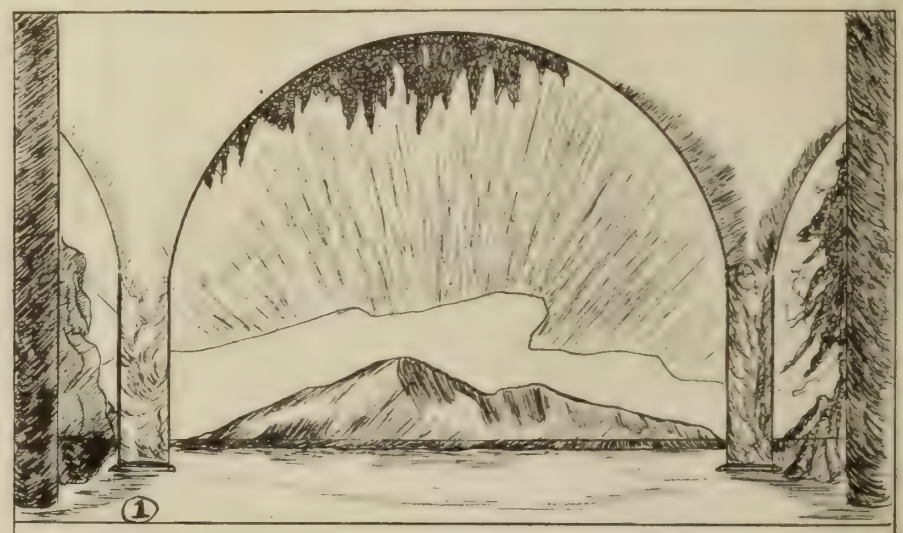
The first number represents the primitive period, and this Episode is entitled "DAWN." The general routine should include a brief cycle of aboriginal dances such as the tribal dances of Love and Triumph. The dancing should be primitive in its formations set to a definite rhythm, the sounds being produced either by striking with the cupped hand the bare thighs of the accompanist, or by pounding a hollow log with a club. Add to this some of the tribal chants which can be found in musical selections which were used in connection with the dance ceremonials and especially at the primitive betrothals. A man and a woman, the man a singer and the woman a dancer, should be featured in this number, as the two characters will be used throughout the serial. The balance of the routine is detailed in the specifications following:

PLATE 1. A sketch of the setting for the First Episode. The archway in the foreground which is painted in a neutral is highlighted to give the effect of rocks. A ground row with rock top is placed up center and back of the silhouette drop, a distant rock piece is silhouetted. A set rock at extrme right in the foreground and a set tree opposite at left with a foliage border noticeable at the top of the arch complete the setting.

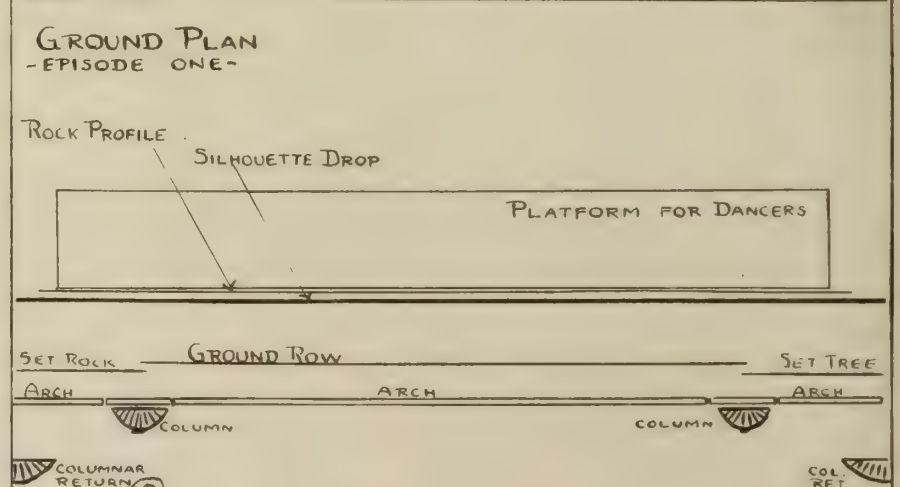
PLATE 2. Ground plan for Episode 1 shows the position of the various units of the set and indicates a platform back of the rock profile which is silhouetted on the drop hung in two. The dancers clad in primitive costumes dance in silhouette on the platform. The effect is better as it does not give the character a definite outline. The singers work in front of the silhouette drop.

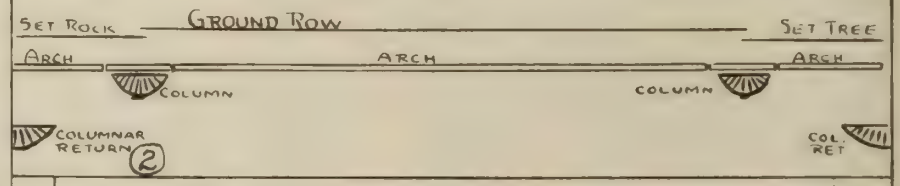
PLATE 3. The basic set which is used for the foreground in all four numbers consists of a cut drop or constructed arch on a frame which is hung in one. Two columnar shells (2) are placed right and left as indi-

(Continued on next page)



(1)





(2)

(3) BASIC SET.

MARK STRAND THEATRE
New York City

(Week Oct. 25th)
Featured Picture: "Little Annie Roonie"
(United Artists)

PROLOGUE

Joseph Plunkett has produced an excellent prologue for the featured picture. The scene suggests a downtown section of New York, in the neighborhood of an "L" station. The super-structure, an elevated railway with attendant surroundings is visible in the foreground, and a typical building background. The elevated structure effect is achieved with two units painted to represent the girders and supports placed in one and up in three. A stairway which leads from center off left extends to the border. A newspaper stand is built in underneath the stairway. Flats painted to represent houses with accompanying fire-escapes, store fronts, etc., are placed in alignment as the background. The whole atmosphere is one of activity. A hurdy-gurdy is heard grinding out a popular air as the curtain opens revealing the Ensemble dressed in "Bowery togs" doing a dance number entitled, "Downtown." There is a push-cart peddler up right center, a policeman talking to a group around a lamp-post up extreme right. Various characters passing to and fro all dressed to carry out the effect of lower New York on a "home day." Ed and Marion Rutt do a novelty Bowery dance. Tevis Huhn, banjoist, renders several numbers, Ethel Bryant is introduced as a Charleston specialty. The various characters stroll off stage as Everett Clark comes from the newsstand and sings "Little Annie Rooney" the theme song of the picture. The lighting treatment which is dominated with canary and amber gradually dims and at the end of the picture fades out as the main titles of the picture are flashed on the scrim.

The musical part of the Strand program consists of the overture, "Buffalmacco" (Gasco) with Carl Edouarde conducting. The organ solo is "Sometime," Fiorita.

CAPITOL THEATRE
New York City

(Week Oct. 18th)
Featured Picture: "Fine Clothes"
(First National)

The surrounding program includes a group of four divertissements.

1. Gladys Rice, Marjorie Harcum and Sigurd Nilssen render "Goin' Home" from the Largo of the New World Symphony (Dvorak). The setting consists of a cut arch drop in one, three fabric tree trunks hung in the opening, two at right and one at left, the tip of a foliage border seen at center, and the end of a rail fence at extreme left. Three characters are silhouetted against an amber background.

2. Mme. Gambarelli, prima ballerina, dances to the "Red Rose" from "Ballet of the Flowers," by Henry Hadley. She appears crouched in a large basket of flowers which is placed center. Gold toned drapes highlighted green are hung as a backing. The curtains are drawn in a sweeping fold at center, and a black plush used as a backing which emphasizes the light tones of the basket covered with red roses. The dancer is clad in a pink dancing costume.

3. Caroline Andrews renders "Una Voce Poco Fa" from "Barber of Seville" (Rossini) in an exquisite setting which consists of a flat at center with an arched opening painted to resemble stonework. Dark tapestry drapes are hung right and left in heavy folds. A curtain is hung in the center of the opening cut in a heavy fold and draped to the left of the arch. A clavichord is placed at right and a tapestried chair at left. Fabric backing is used outside of the archway. The whole set is in subdued tones, deep blues, purples, the singer working in canary spot dressed in light colored gown.

4. Doris Niles and Ballet Corps present "Pierrot's Serenade" with music by Drigo, in a setting which is fantastic. A set house of toylike proportions is painted on a flat and cut out, placed at center. Red roof and buff walls carry out the scenic treatment. Blue fabrics are used to mask the ends of the set piece and carry off. A foliage border hung in folds is placed in one. Red patent leather drop is hung as a backing, this being highlighted in blue from the sides. The girls dressed in "Pierrot" costumes of white, and Miss Niles appearing in a ballet costume of yellow.

MOSQUE THEATRE
Newark, N. J.

(Week Oct. 27th)
Featured Picture: "The King on Main Street"
(Paramount)

An elaborate surrounding program has been arranged for this picture. Irvin Talbot and the Mosque Grand Orchestra present as an overture "Second Hungarian Rhapsody," Liszt. This is followed by a number entitled "Autumn Days," a seasonal tone poem featuring Beatrice Hall, soprano; Hilda Barr, contralto, and Victor Henry, baritone.

Mme. Ella Daganova, prima ballerina, presents a dance specialty entitled "The Genii and the Vase," a Myth Dance of Old Araby. The setting consists of a large constructed vase of Arabic design placed on a draped pedestal at center against a black background which is highlighted scarlet from the sides. The dancer is clad in colorful Arabian costume of an early period. The vase is highlighted green and amber from the side, the dancer working in a split canary and amber spot. Balance of the foreground is subdued with purple. This is followed by a film novelty entitled "A Nocturne in Color." Two scenic films, resplendent with water falls minus the titles are projected simultaneously on a scrim, the two pictures are upside down, resulting in unusual fantastic formations. Two singers dressed in Indian costumes are placed in back of the scrim and highlighted with a spot from the side, render "Waters of Minnetonka."

The presentation feature is a Hallowe'en novelty entitled "Jack O'Lantern." The scene represents a corner of a harvest field with a massive pumpkin at center with a face cutout. The small pumpkins with similar treatment are grouped at the left. Corn shocks and attendant props are used to dress the set. A witch appears at the opening weaving a spell over the scene and exits as the pumpkins in the foreground become animated, and members of the ballet corps dressed in black with white stockings and long white gloves treated with radia-active paint, wearing pumpkins on their heads, do a weird dance. The lights in the set slowly change from the subdued tones to warmer colors as the Hicks Brothers, banjoists, dressed as scare-crows appear in the eyes of the large pumpkin and a pianist in similar costume is seen in the mouth opening below them. They render one number which is followed with the introduction of Mary Howard, dressed in a Hallowe'en masquerade costume rendering a seasonal dance specialty. The Hicks Brothers follow this with an unusual banjo novelty. The ballet enters dressed as farmerettes and do a spirited number with the entire company.

CAPITOL THEATRE
Chicago

Featured Picture: "The Pony Express"
(Paramount)

A diversified program has been arranged and staged under the supervision of Francis A. Mangan.

Overture, "American Fantasy," Victor Herbert.

Albert E. Short presents a very well arranged overture in which are interpreted several American patriotic airs as Victor Herbert historically composed them.

A picturesque tableau portraying the landing of Christopher Columbus follows the overture. The stern of the Santa Maria appears floating at anchor, while upon the shore Columbus and three Indians stand together.

The presentation includes:

1. "Kings of Syncopation."

This presentation has as a background a black drop, upon which seven clown costumes of various, bright colored stripes and squares are stitched, leaving openings for the heads of seven musicians, who render two syncopated numbers. Roy Dieterich, tenor, sings "I'm the King of Jazz."

2. "The Magazine Girl."

Organ solo, "Il Guarany."

Leo Terry renders this delightful organ number in an enhancing manner, which is one of the reasons for his well-earned success.

Prologue to "Pony Express."

The curtain is opened revealing a rolling prairie, shrouded in the blue haze of approaching evening. A canvas-covered wagon, in the back of which two buckskin-clad pioneers are seated is halted on the prairie.

"Romance and the Ages"

(Continued from page 86)

cated, and the leg of the arch joins the column at (a) and (b). Two columnar shells may be used as returns. The set should be painted a dull gray and if given a stucco effect the base for lighting will become more effective.

The lighting in Episode 1 should consist of a dull green and blue foreground; the rocks and trees in the foreground highlighted on the edges with amber, the two characters working in canary shaft spots placed on the sides, and an orange and rose medium on the lamp placed back of the silhouette curtain to highlight the dancers.

STAGE SETTINGS

Built, painted and installed. Drapery settings and drapery curtains. Special sets and drops for feature pictures.

SCHELL SCENIC STUDIO
COLUMBUS OHIO

Better Projection

This Department was Founded in 1910 by its Present Editor,

F. H. Richardson

Better Projection Pays

How It Is Done Counts

W. C. Budge, Springfield Gardens, Long Island, says: With relation to the report made by Arthur Gray, Boston, Mass., September fifth issue, concerning sprocket hole shapes, would say that in the issue of July 4 was an article with a piece of film containing the same sprocket holes, sent you by myself. At that time I reported that the film ran quietly.

Out of the entire stock of positive prints used by the New York City Pathe exchange, the stock which is marked, on its border, "Pathe Cinema France" is the only film which runs quietly, but it runs very quiet indeed.

All the rest of the stock (much of which is unmarked) runs, by comparison, very noisily. Some of the stock is marked "Du Pont." All the pathe stock other than that marked "Pathe Cinema France" has sprocket holes with sharp corners. I also note that all Pathe stock is apparently a bit thicker than the stock used by others.

Many brands of film having the sharp cornered sprocket holes runs quietly when new, which fact has puzzled me and delayed any attempt to make report on the matter.

I note that the Eastman folk have changed their type of perforation, and now use a round cornered hole, which thus far has seemed to me to be a big improvement.

I would like to measure the holes in noisy film, but inasmuch as I do not own a micrometer caliper I guess I will have to pass that up. With so many fly-by-night exchanges busting into the business there are bound to be cheap prints, and I am forced to the belief that these cheap prints are not carefully made. Take two foot lengths of some of them, lay them over two foot lengths of the same stock and see how the holes match up. Try it!

Of course where I am I get mostly old prints, but once in a coon's age they seem to make a mistake and send me a new print.

Brother Budge is a musician who, for some reason which he explained long ago, but which I do not now remember, gave up projecting musical sounds and, instead, took up the projection of motion pictures. When he made the change, he was not satisfied to merely learn enough to "get by," which I am sorry to say is the case with all too many men. When he began to project motion pictures he also began to study. He was not satisfied to watch the wheels go round, and the light leave the condenser and reach the screen. He demanded information as to exactly WHY those wheels performed, and in precisely what manner those lenses operated and did certain things

Budge is a comparatively new man in projection, but even so, I venture the assertion that he is a more progressive, better informed motion picture projectionist today that many, many men who have been "getting by" in projection for ten years past. He is in some ways a better man right now than they will ever be. Budge represents the type of man who is the coming man in projection affairs. The other type of man represents the element which will, sooner or later, be eliminated, and without having the least idea in the wide world why they lost out.

Request Unheeded

Brother Budge noticed the request of this department, which works constantly for YOU, that projectionists take note of the difference in performance, if any, of different shapes and types of sprocket holes. The matter was of GREAT IMPORTANCE, as you certainly all understood, from the standpoint of the projectionist, as well as of great importance to the Committee of Standards and Nomenclature of the Society of Motion Picture Engineers, of which the editor is a member. It also is of great importance to the industry in many ways.

You were all asked to take note of any difference there might be in steadiness of the picture and noisy running there might be in different types of sprocket holes.

OUT OF ALL THE MANY THOUSANDS OF READERS THIS DEPARTMENT HAS, ONLY TWO MEN, BROTHERS W. C. BUDGE, SPRINGFIELD GARDENS, LONG ISLAND, AND ARTHUR GRAY, BOSTON, MASS., HAD SUFFICIENT RESPECT FOR THEIR PROFESSION AND ENOUGH ENERGY TO ACCEDE TO THE REQUEST, AND MAKE A REPORT.

If that hurts your feelings I have absolutely NO excuse to offer. This department is read by many thousands. That is NOT a blind guess. I have ample evidence of it. It benefits them. Few have the nerve to deny that fact, but when those thousands are asked to do a small, but very important thing to HELP THE WORK OF THIS DEPARTMENT, TO HELP THE MOTION PICTURE INDUSTRY AND TO HELP PROJECTION, ONLY TWO OF THEM ALL GET BUSY AND DO IT.

Yes, Brother Budge, it is true that you made a report ahead of that made by Brother Gray. However, you merely reported that the holes in question ran without noise, while Gray made a COMPARISON. It is not always the fact that a report is made which is of large importance. It is how that report is made. A single report that those holes ran quietly had little value, though had a large number made even that simple report it would have had large value.

Gray, as you may remember, found that two adjoining sections of film ran very differently. On examination he discovered that one had the type of sprocket holes under discussion (round corner), which ran quietly, hence, at least by inference, with slight strain on the film and the sprocket teeth, whereas the other had square holes, which ran noisily, hence, by inference, with greater strain both on teeth and holes.

Important

Now, men, I will ask you once more to take careful note of how the various types of sprocket holes perform. If you find that one film runs noisily, and another quietly, try to find out what difference or differences there may be, and send in a report, accompanied by samples of both films, if practicable. The samples are not really necessary, however, if you will carefully describe any difference you may find and describe the exact difference in performance. Men, I am NOT asking these things because they help either myself or this department. I ASK THEM FOR THE BENEFIT OF YOU, OF MOTION PICTURE PROJECTION, AND OF THE INDUSTRY. Get that simple FACT fixed in your heads and HELP THE PROFESSION OF PROJECTION BY DOING AS I ASK.

REMEMBER THIS: A beginner (by comparison) like brother Budge, who does his best to help both himself and the profession, may be a beginner, BUT he nevertheless is of far more real value to the industry, and to his chosen calling in life, than is Mr. Wise Guy, who has had years of experience, but who sits in solemn silence, like a crab in its shell, hugging his often very scant knowledge to his bosom, making not even the most slight attempt to do one solitary thing except "get by" as long as he can in the best job the union will supply him.

Union Saddled

That type, of which there unfortunately are many, just plain ride in a more or less comfortable saddle, and their saddle is strapped tight to the back of the union. They are a pestilence and a nuisance, both to the profession of projection and to any union, though as a general proposition unions have not yet awakened to that FACT. It is such men that hold back the profession from really being one. One "beginner" like Budge is worth a dozen of them, or will be in the days to come.

Straight talk? Yep, that's true, but DENY OR DISPUTE IT IF YOU CAN! I defy you to do it. If you can prove my statement to be wrong, I will apologize like a man. BUT first you have to show wherein and in what way I am wrong, and remember this: The 'Yes man' is NOT always your real friend. Very often it is the man who makes you mad enough to want to pull his block off by telling you the BALD HEADED, UNPALATABLE TRUTH, who is really one of the best friends you've got. Think it over.

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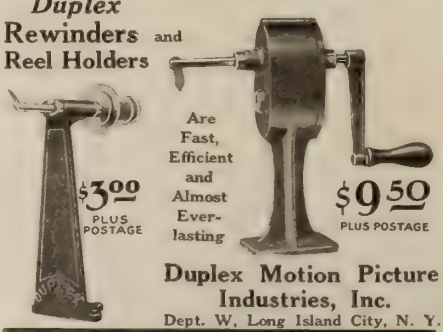

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Bluebook School Answers 373 to 377

Question No. 373—Roy Saxon, Lufkin, Texas, submits this as a practical question: Is it or is it not advantageous to keep the framing lever in as nearly as possible one fixed position at all times?

I am sorry to say that no reply appears from Brother Saxon, so we do not know just what particular idea he had in mind when he asked this question. I am going to take up considerable space just showing you the diversity of opinion held by men on a thing of this sort. It is surprising.

Messrs. Thoreau, Clark and Richards, Vancouver, British Columbia, hold this view:

On the Power projector the distance between intermittent sprocket and aperture is altered when the position of the framing carriage is changed. It is increased when the lever is down, hence the framing carriage up, and vice versa. Theoretically increase of distance between intermittent sprocket and aperture has a tendency to make for unsteadiness of the picture when the perforations of the film are not perfect. In practice, however, we have never found this so-called defect to be apparent on the screen, if it really exists. However, due to the fact that it is not always possible to frame exactly when threading, we believe it to be the best practice to have the framing lever of the Power almost all the way down, but due to tendency to leak oil when in full down position, the Simplex almost all the way up.

On the Power projector the toggle gear arrangement which permits framing, causes a slight disarrangement of the shutter timing, which must be compensated for by a slightly wider master blade in the rotating shutter. However, due to the speed of the intermittent movement the thing as a whole balances up very well with other makes of projector.

Alex Wineki, Saginaw, Michigan (always write your name very plainly), says:

Yes, it is advantageous to keep the framing lever in fixed position, because with the Power when the framing carriage is all the way down it is a bit hard to get at the lower loop, and in case the film broke you would have to re-thread, which would take too much time (I don't quite get that, but I'm just showing you the diversity of ideas. There is a lot of that on many of the questions.—Ed.) With the Simplex this would not bother, but you have a better oil circulation by having the framing lever dead center.

So far as has to do with the projector running better with the framing lever in one fixed position, there is nothing to that. Any projector will run just as well and smoothly with lever in one position as in another.

C. O. Henning, Pastime Theatre, Iowa City, Iowa, views the matter as follows:

"I have always found it to be an advantage to keep the framing lever on a Simplex in a central position. Then when it becomes necessary to use it, it may be moved in either direction to eliminate the misframe with the shortest possible movement, which makes it the least noticeable to the audience. When it is in any other position, a quarter frame off may require the framer to be moved three-quarters of a frame, this is a nice sight to view when you are watching a picture. A misframe is uncalled for, except on the first showing of the picture when it has not been screened for the orchestra.

Ray Gnaegy, Paducah, Kentucky, has this to say:

It seems to me it is of advantage when using a Power to set the framing lever so as to keep the intermittent sprocket as near to the tension shoes as possible. However, I don't believe it really makes as much difference as one would at first glance suppose.

W. C. Budge, Springfield Gardens, Long Island, says:

It is always advantageous to keep the framing lever in the center of its travel, because should a misframe occur (of course such things should not occur. That is all very well for the big theatres where the films are carefully examined and screened before projection, but not all projectionists are so fortunately situated, and until they are, or exchanges become very much more perfect, misframes WILL occur) you can frame the picture without nearly so much movement on the screen to disturb the audience. Nothing I know of looks quite so bad as moving almost a whole picture up or down to frame it. It surely does jar an audience.

F. H. Moore, Taunton, Massachusetts, takes this view:

No matter what the make of projector, I have found it best to keep the framing lever about midway of its travel, then when the time comes, as come it will in most theatres, when you have to frame, the movement on the screen is not so much as it might be, and probably would be were the framing lever near the end of its travel either way. By this I mean, thread in frame with the framing lever set midway of its travel.

Glenn Wallace, Muskegon, Michigan, lugs in still another idea and dumps it down with a thud. He says:

I agree with the editor that Brother Saxon probably had reference to one particular projector, and that was the old Power Six, and Six A, with the steel toggle gear, which when you had to frame your picture set up a howl of protest, which meant that the strain on them was greater than when in another position. That has all long since been eliminated, but there is another advantage in keeping the framing lever in one position as much as is practicable, and that is the relation of the intermittent sprocket to the aperture. I have the idea that when the distance between the two is increased, an added strain will be placed on the film sprocket holes, particularly if projection at high speed, with heavy tension. My idea is that because there will be more film because of the greater distance, there will be added strain on the sprocket holes.

Of course there is a slight additional weight of film, the inertia of which must be overcome when it starts. That is true, and to that extent you are right, but after all the additional weight is so very slight that I think it may be said to amount to nothing at all in practical effect—Editor.

H. E. Hurlbutt, Star Theatre, Oshkosh, Wisconsin, takes this view:

This question may be answered with a "yes" on two conditions, viz: The position in which it is proposed to keep the framing lever, and the type of framing device on the projector used.

In the case of the Power projector, where moving the frame lever alters the distance between intermittent sprocket and aperture, it is good practice to maintain the framing lever as nearly as possible in one position, but first the position of the framing carriage in which the projector operates best should be ascertained by experiment.

All projectors do not operate alike. Some run most smoothly with the intermittent close to the aperture, and some with it farther away. On the type of projector where framing is accomplished by merely revolving the intermittent sprocket circumferentially—around its own axis—the only advantage would be in ease of framing, in case such a misfortune befell one in the middle of a reel, if the framing lever be set central with respect to its travel.

G. L. Doe, Chicago, Illinois, says:

Yes, there is an advantage in setting the framer midway of its travel, or action, except in theatres in which the films are all always gone carefully over and put into such condition that framing is never necessary—the film being threaded in frame, of course. With the framer central the picture may be framed with the minimum of movement upon the screen.

As to friend Saxon having a particular make of projector in mind, I don't think so, though due to added tendency to oil seepage it is not advisable to run with the Simplex framer in its lowest position more than is necessary; also in my opinion the toggle gear of the Power runs a bit better when the carriage is in central position, though I admit this may be largely imagination on my part.

And there you are. I have, as I said, printed all these answers just to show you what an astonishing number of ideas there

Bluebook School

Question No. 402—Can you connect a projector arc lamp to a 2-wire or to a 3-wire system at any point, and under all conditions of commercial voltage?

Question No. 403—Practical question submitted by Chas. C. Colby, Santa Fe, New Mexico. Suppose you test across the two outside wires of an Edison 3-wire system, using two 110 volt incandescent lamps in series, and get full light. You then, using only one 110 volt lamp, test from one outside wire to neutral and get only a faint glow. You test from the other outside wire to neutral and get nothing at all, what would this indicate? Or suppose you test from outside wire to outside wire, using two 110 volt lamps in series, and get only a red filament, but from one outside wire to neutral you get full light and from the other outside wire to neutral you get only a red filament. What is wrong?

Question No. 404—Suppose your theatre main switchboard to be supplied with 3-wire feeders. The manager comes rushing up, all out of breath, and asks why a part of the auditorium lights have suddenly gone dim and others very bright. What are you going to tell him, without the slightest hesitation, is wrong?

Question No. 405—How many wires are usually found in 2-phase and in 3-phase circuits?

Question No. 406—Why did many of those who started out answering these questions in the beginning acquire such a bad case of cold feet, pop back into their hole and pull the hole in after them? I am reminded of the number who have dropped out by the fact that I today received answers to the set beginning with 378 from our old friend Harry Dobson, Toronto.

New men come in occasionally, and we welcome them cordially to the family, or as Roxie puts it, "The Gang," hoping they will stick, but darn it we do hate to lose the Old Timers. Fell, of Collingswood, New Jersey, has also fell by the wayside—temporarily only I hope.

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may be concerning things which seem quite simple. The editor would set the framing lever central, for the reasons set forth by various ones, and if the projector did not operate well with the lever there he would most emphatically want to know WHY.

Question No. 374—Another practical question, this time by T. R. Guimond, Mobile, Alabama. Using carbons well within their rated capacity, either positive or negative pencil—burn to a long, slim point. What is the probable cause, or what various things might be the cause?

I forgot to say that in addition to those named, W. C. Budge, Springfield Gardens, Long Island; T. R. Guimond, Mobile, Alabama; C. H. Hanover, Burlington, Iowa, and Chas. C. Colby, Santa Fe, New Mexico, also answered question No. 373 more or less acceptably. And now to proceed.

All those before named, except Wineki, who only answered two of the set, made good answers to 374; also William L. Barton, Houston, Texas.

Hanover replies thus:

Penciling in carbons may be due to any one of the several causes, or to a combination of one or more of them.

Usually it is due to current overload—current in excess of the capacity of the carbon, but by the terms of the question this is "out," so we must look elsewhere.

A carbon which is considerably too soft in its shell composition, or which offers abnormal resistance to the current, will have a tendency to pencil below its capacity as judged by its diameter. Why the soft carbon pencils I am not sure, but believe it to be because of fault in its binding material—the material which is used as a binder for the carbon itself, and which is presumed to be transformed into carbon of a sort in the baking process, is of very poor quality, and disintegrates in the heat of the arc, thus permitting the carbon particles to fall away before they are volatilized. This, mind you, is only a sort of guess, so if I am in error don't laugh. (Don't think your "guess" is such a bad one, though the further fact that a very soft carbon naturally has not the adhesion of particles a hard one has, due, in part at least, I think, to less applied pressure in the process of manufacture, may have something to do with it. Also I am not sure, but soft carbon has a higher resistance. Don't laugh if I'm wrong, for I, too, am making a more or less intelligent guess. It is impossible to know, or at least to remember, all of such details as this, and there is not time to ask a manufacturer for the absolute low down on it.—Editor).

Abnormal resistance will cause a carbon to pencil, because it sets up abnormal heat, and abnormal heat in a carbon always has tendency to cause penciling.

Anything which sets up abnormal (unnecessary) heat in the carbon will tend to cause it to pencil, therefore if my carbons, or either of them penciled under the conditions named I would first examine the contacts, to see if they were of ample area and in good condition, because poor contact sets up heat; also I would be very sure the lamphouse ventilation was free and open, for the same reason, and I would test to find out if the amperage was not really higher than I thought it was, because if the carbons were only working a little below rated capacity—as carbons are supposed to do in projection work—a comparatively small boost in amperage, which if it came gradually might not be noticed, would do the trick.

This set of answers is getting lengthy, due to my action with regard to the first one, and Hanover's reply is, I think, so excellent that we need not publish any more, except to just list the causes set forth by Messrs. Thoreau, Clark and Richards. They are: "Dirty contact jaws. Badly pitted jaws. Jaws made of metal having a too-high resistance. Faulty carbon, or badly mixed composition in manufacture. Faulty line-up (don't get you there.—Ed.) Soft carbons. Poor lamphouse ventilation, caused most likely by lack of attention on part of man or men in charge. Ammeter out of order, showing less amperage than is really being used. Damp carbons."

Question No. 375—Describe a cartridge fuse, in detail.

Brother Gnaegy replies thus:

A cartridge fuse consists of two metallic terminals joined by a "barrel" of insulating material, which also is fireproof. Inside the barrel is an electrical conductor made of fuse metal which connects the metallic terminals; also the terminals are connected by a "pilot wire," which is a small wire of fuse material passing to the side of the barrel and just under a small hole in the same, over which is placed a paper label. This pilot wire is presumed to fuse when the main wire does, and in so doing discolor the paper label so one may tell by glancing at it whether or not the fuse is "dead." The pilot is not present in refillable fuses.

In non-refillable fuses the barrel is filled with a powdered, non-conducting material which serves the purpose of instantly breaking the arc when the fuse blows.

In some fuses there is an air chamber, its purpose being that, the heat conduction through insulating material being slow, the temperature of the fuse wire will rise rapidly, and always in the same proportion, regardless of what the temperature of the outside air may be, which is presumed to establish a practically constant point of fuse capacity at point of blowing.

'Ll right, brother Gnaegy, go up to the head of the class, though several of the gang gave you a narrow squeak for that distinguish tonnor.

Question No. 376—Name and describe two types of cartridge fuses.

Everybody made good on this, of course. Hurlbutt says:

There are two types of cartridge fuse, the difference being in the kind of terminal used. One of what is called a "ferrule" contact, which consists of a metallic "ferrule" placed around and engaging the barrel at either end. This ferrule is slipped into what amounts to a spring contact, the same being two metallic clips engaging with the fuse block terminals at their lower end, and terminating in up-standing prongs, shaped to fit the contour of the fuse ferrule, which spring apart to receive the ferrule when it is shoved between the clips under pressure.

The other type is the same, except that in either end of the fuse is a short bar of copper, to which the fuse wire is attached at its inner end. This bar is of width and thickness varying with the amperage capacity of the fuse. These copper contact bars are designed to slip between two copper contacts on the fuse block. The contacts are made precisely the same as are the contacts of an ordinary knife switch.

All right, all right! Shut up! You've told the story, and told it well, so let's hie us a step forward and tackle

Question No. 377—Suppose you took charge of a new installation and found there would be a maximum current consumption, at times, of 150 amperes of current in the projection room.. The projection room supply circuit you found to be fused with 200 ampere cartridge type fuses, with ferrule contact in good condition and tight.. Would you accept the layout?

Brothers Budge, Thoreau, Clark and Richards, Wallace, Hanover and Doe saw the fly in this one and—swatted it. Gnaegy did it neatly and expeditiously, as follows:

I would NOT! The layout is neither safe nor correct. Cartridge fuses with ferrule contacts are used only on circuits carrying sixty amperes or less. Moreover I believe that fusing at 200 amperes for a 150 ampere consumption is allowing a too-wide margin of safety.

Gnaegy is the only one who, in my judgment, made an absolutely 100 per cent correct reply, though Wallace came pretty close to it. You will note that the question distinctly states that the MAXIMUM current consumption would be 150 amperes. True the wires would carry 200 amperes, but it does not follow that the motors or lamps would stand such an inrush of current as a rise in voltage which would run the amperage up to about 220 amperes, which would be required to blow these fuses, and though the separate circuits are all fused, I hold it is good practice to fuse quite a bit more closely than that, remembering that fuses are designed to carry ten per cent. over and above their rated capacity. As to the ferrule contact, I refer you to pages 112-113 of the Bluebook. Examine wording on diagrams at top of pages.

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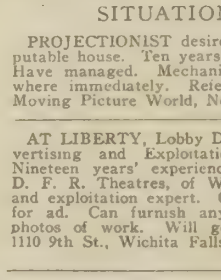

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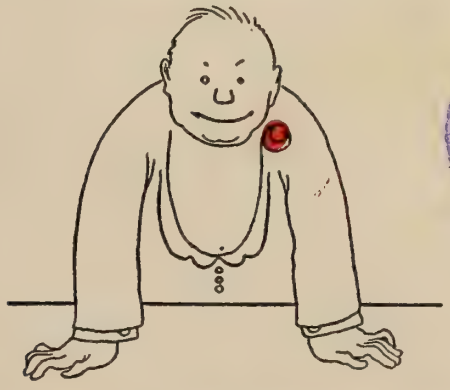

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I'm no speaker.

I let my house front do the talking. (Applause.)

While I was in Hollywood one studio impressed itself upon me.

That's the Metro-Goldwyn-Mayer outfit.

And I'll tell you why.

(continued inside this cover)

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

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(*continued*)

What's the use of kidding ourselves about pictures.

We know what fills the seats. *(Cheers)*

And Metro-Goldwyn-Mayer knows how to cater to our public.

I saw some of the things that they've got coming.

And I realized that the best business move I ever made was when I signed for The Quality Fifty-Two.

I overlooked no bets while in Hollywood. *(Laughter)*

Seriously, pictures like "Sally, Irene and Mary," and Norma Shearer with Lew Cody in "Free Lips," are pictures that I as an exhibitor would produce.

They've got one called "Bright Lights" with Charlie Ray and Pauline Starke.

The story of a small-town boy who falls for a Broadway beauty.

That picture is a winner.

Every Metro-Goldwyn-Mayer picture I saw I felt this way about.

They've got my slant on pictures and I believe in my slant because it's been making money for me. *(Applause)*

I saw Mickey Neilan making a comedy called "The Great Love."

Watch for that one, gentlemen.

I saw Mae Murray doing an Apache scene in "The Masked Bride."

Coming after "The Merry Widow" that beautiful girl's going to bring in a lot of cash customers.

I guess I sound like a Metro-Goldwyn-Mayer salesman. *(Laughter)*

Well, I am, practically, because every Metro-Goldwyn-Mayer exhibitor gets to be a salesman for the product sooner or later.

I had a great season so far with The Quality Fifty-Two.

But I've seen a lot more of it.

And if you ask me what I liked best in Hollywood I'll answer frankly.

I liked best looking over those Metro-Goldwyn-Mayer winners that are still coming to me on my Quality Fifty-Two contract.

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"MADAM BEHAVE" comes from a money family—the Al Christie Comedy Specials—whose reputation for luring the dollar from the pocket of the patron to the cash register of the exhibitor is established by the marvelous records of **"Charley's Aunt"** and **"Seven Days."**

Made for Entertainment Purposes Only—that's **"Madam Behave."** Built around a sensationally successful French farce, and with two of the greatest stars of the day in the leading roles—Julian Eltinge and Ann Pennington—directed by Scott Sidney, who was responsible for **"Charley's Aunt,"** and carrying all the Christie sure-fire comedy gags, **"Madam Behave"** has all the elements of a **Riot.**

Julian Eltinge and Ann Pennington are two of the greatest box office assets on screen or stage today.

Miss Pennington is an outstanding star of Ziegfeld's Follies—and she's just as magnetic on the screen.

Julian Eltinge is the Greatest Woman Impersonator Ever Known to the Stage or Screen. Last year he toured the country from coast to coast, making personal appearances in first run houses.

In Twenty-five Out of Thirty-two Theatres, Eltinge Broke The House Record For Business With His Engagement!

Here is *proved* box-office drawing power.

Cash in on this Special!

JULIAN ELTINGE *as* *"Madam Behave"*

The Greatest Comedy Knock

She's a cousin to "Charley's Aunt"

Adapted by F. McGrew Willis from the French farce by Jean Arlette

am Behave"

ANN PENNINGTON

RELEASED BY

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Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President.

out Since "Charley's Aunt"!

Shades of Barnum! What a Clean-up!

Walk right in, you showmen, to every showman's Garden of Eden. Walk in to real money, to sweet profits! For here's a picture that will smear your records for a row of withered buttercups. It's a clean-up picture from a clean-up play. And it makes that exquisite old phrase "box office riot" seem a masterpiece of under-statement. P. T. would have hocked the circus for this one!

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Owen Davis' New York Stage Success of a Lovable Idler's Triumph

with

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ZASU PITTS~LESLIE FENTON~JANE NOVAK

Scenario by FRANCES MARION
FRANK BORZAGE *production*

Fox Film Corporation

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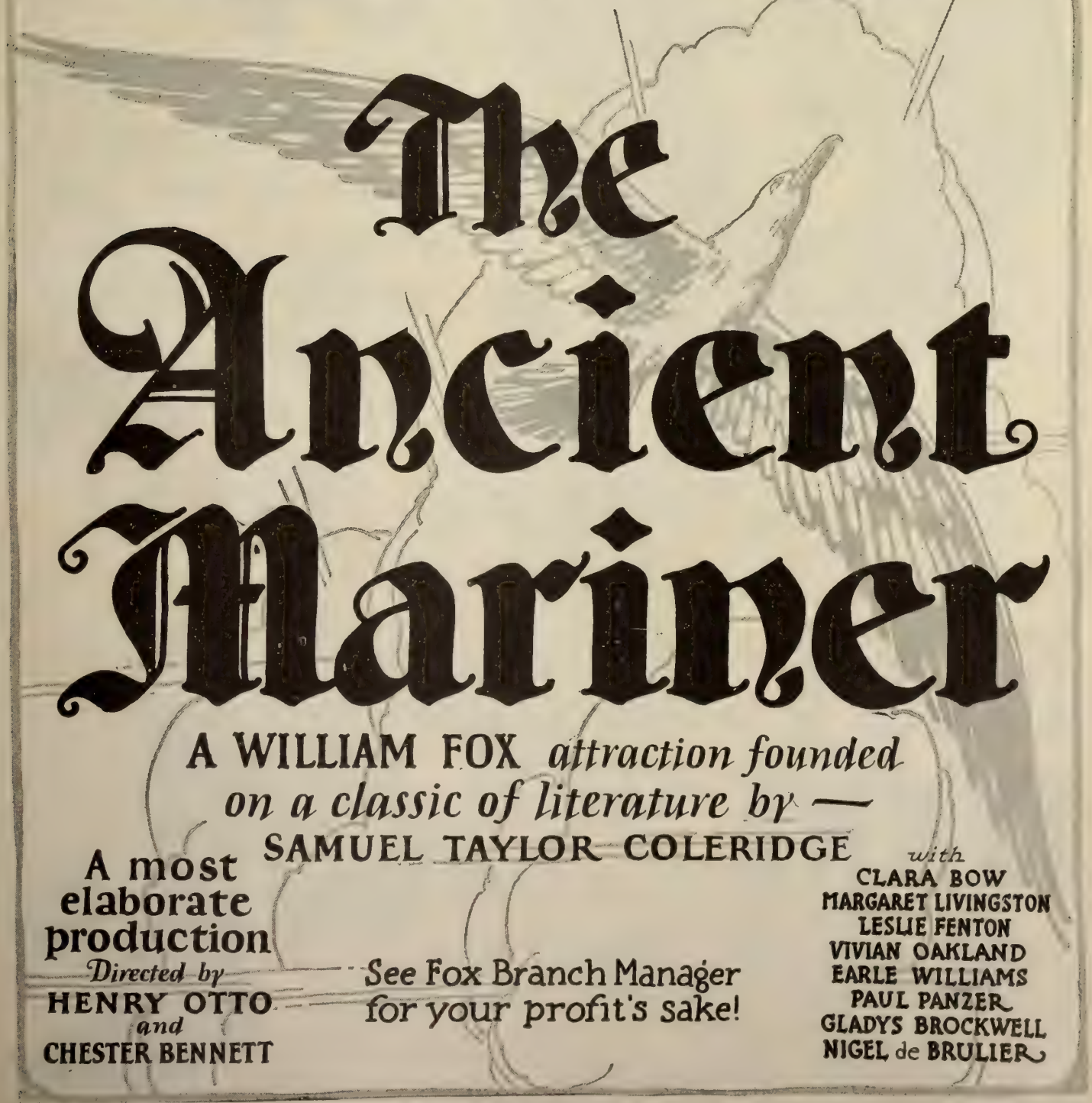

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A WILLIAM FOX *attraction founded on a classic of literature by —*

SAMUEL TAYLOR COLERIDGE

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MARGARET LIVINGSTON
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VIVIAN OAKLAND
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GLADYS BROCKWELL
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A most elaborate production

Directed by
HENRY OTTO
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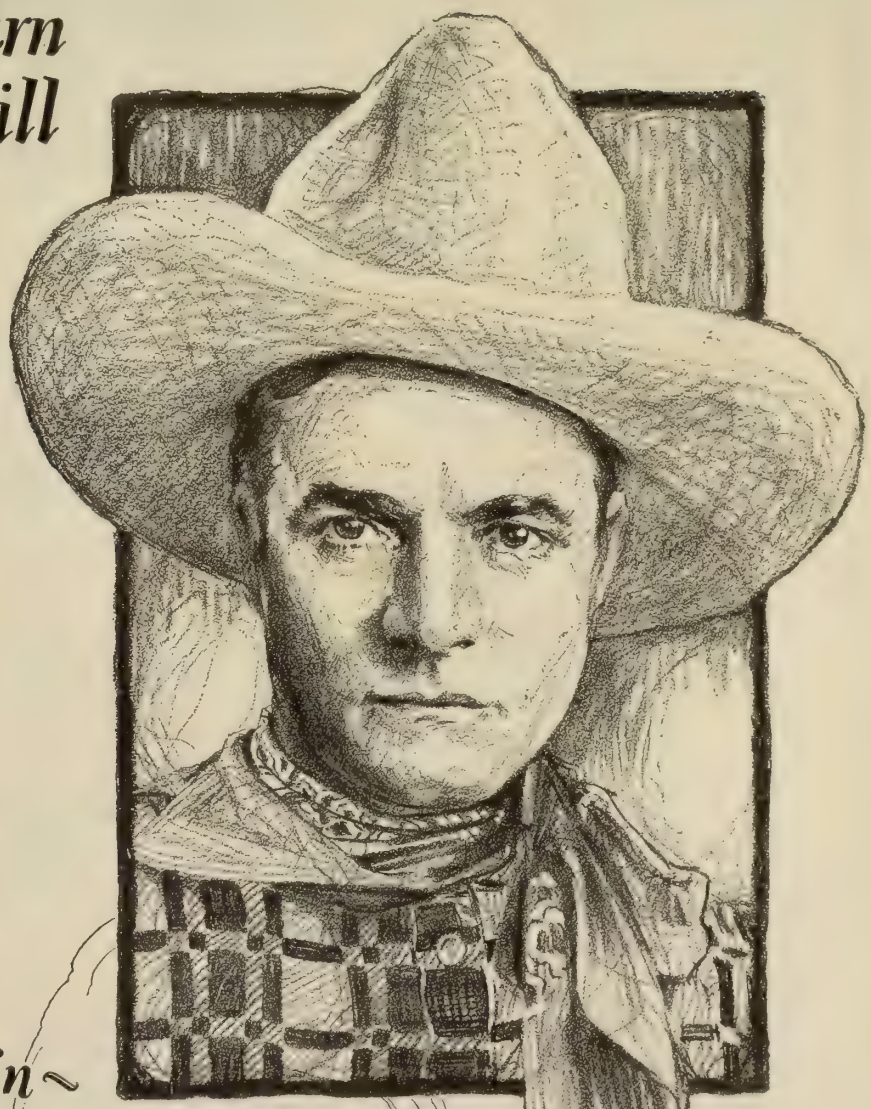

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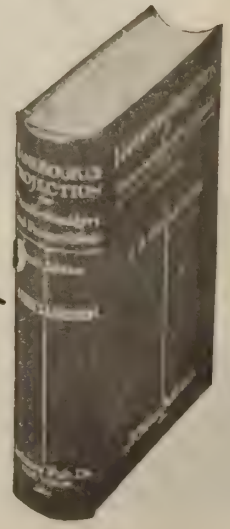

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BUSTER KEATON

in GO WEST

presented by
JOSEPH M. SCHENCK

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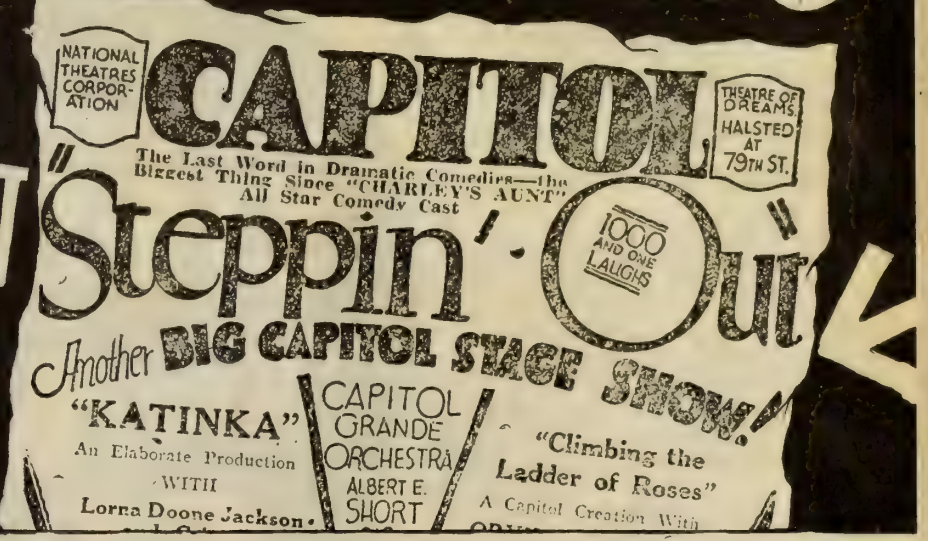
Metro-Goldwyn-Maye

The Quality 52

COLUMBIA PICTURE REPEATS SUCCESS AT BIG FIRST RUN HOUSE



Jack and Ben Cooney of the Capitol Theatre, Chicago, Pronounce "Steppin' Out" as "the biggest thing since 'Charley's Aunt'"—and it proved it at the box office.

Every Columbia Picture has been a Money-maker for the Exhibitor.

ANOTHER BOX-OFFICE RECORD SMASHING ATTRACTION COMING SOON

S-O-S
Columbia Pictures presents
"PERILS OF THE SEA"
A SMASHING STORY OF SOULS LOST AND FORTUNES WO
Elaine Hammerstein
with ROBERT ELLIS AND A BIG CAST
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A magnificent, thrilling spectacle of the epoch-making Oklahoma land rush teeming with dramatic incident — heroic deeds and tense romance. The greatest money-getting serial of the season.

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Directed by Henry McRae

One of UNIVERSAL'S "LUCKY 6" Adventure Serials!

The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

Shaking Hands with the Clouds

FOR thirty-five minutes last Tuesday Warner Bros. owned the most novel theatre in the world. In a little over half an hour their investment soared to the SKY and came to EARTH. Not a penny was lost in this amazing theatre deal. But two dreams met in the transaction. And a new chapter was written in the history of the MOVING picture.

SKY WRITING.

The theatre which Warner Bros. so briefly and so historically acquired was the Sikorsky Theatre, the giant biplane built and piloted by Igor Sikorsky, the Russian inventor. High up in the clouds above Long Island Warner Bros. staged on last Tuesday the first exhibition in America of a motion picture in an AIRPLANE.

A little portable projector whirring against the roar of two twelve cylindered motors! A screen made of airplane WING linen hanging snug in the bow of the ship—a FEATHER borrowed from plumage of the EAGLE! Instead of a clock above the proscenium arch—an ALTIMETER every "minute" on its face meaning a thousand feet in AIR!

No need for STUDIO clouds to move across the stage for the prologue of THIS picture. New clouds were born in NATURE'S studio for this feature every minute.

The only standee—or rather "KNEELEE"—in the house was J. Harrison Edwards, crouching at the projector on the floor of the cabin amongst PATRONS who were willing to offer an insurance policy as the possible price of admission.

Jack Edwards, in charge of exploitation of Warner's Theatre, is the man who originated and staged this unique presentation. Edwards, in his own way, will rank with the other famous "NUTS" of history—"nuts" like C. Columbus, R. Fulton, and T. Edison.

To us Columbus, Fulton, and Edison are great men. They got their start, however, under the TOLERANCE accorded men just one jump ahead of the MAD HOUSE superintendent.

Marie Prevost in "Bobbed Hair" was to have been the heroine of this AERIAL RELEASE. At the last moment a print of "Bobbed Hair" was not available, and Rin Tin Tin galloped to the rescue in "The Clash of the Wolves."

The dog fought a brave battle on his sky screen against the sun beating in through the cabin windows. But the SOLAR "baby spot" proved too strong for him. Nevertheless the experiment was a success.

Now, moving pictures have been exhibited in queer places before. In an igloo on the rim of the ARCTIC the Eskimo has been startled by slow movies of himself, his seal and his polar bears. On a coral isle in the SOUTH SEAS the cannibal has gazed in wonder at his own behavior.

But up in the clouds above LONG ISLAND one GREAT DREAM clasped hands with another—the motion picture and passenger service in the air. The meeting was more than the product of an exploitation mind. It showed ANEW that the heights of the motion picture as a medium of entertainment are far flung as the sky toward which the Sikorsky Aerial Theatre vaulted.

A few pounds of celluloid, a few pounds of projector and an airplane wings over land or sea with a LAUGH in its heart!

Get the picture, not so very many years ago, of a row of still cameras standing at the turn of a race track, to make a "moving" picture of a horse race. THEN get the picture of two rows of audience,—including Mr. and Mrs. Undersigned—sitting in the cabin of an airplane; tearing through space at one hundred miles an hour, watching Rin Tin Tin, the modern four-legged parallel of the original subject.

The motion picture climbed skyward last Tuesday on the shoulders of a scientific giant—aviation. Every day a tiny strip of celluloid reaches out and clasps an art or a science to itself with hoops of steel.

The motion picture is the meeting place of all the arts and of all the sciences. The INFANT industry, but born in the LAP OF THE GODS and there reared.

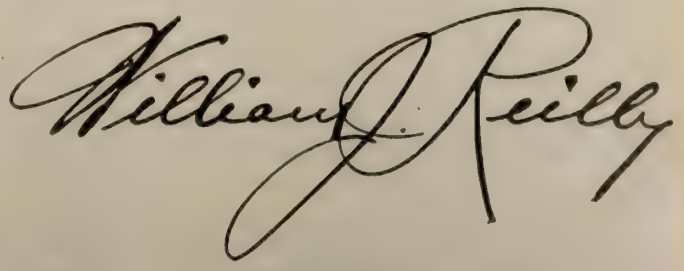
It was fitting that the first airplane exhibition of motion pictures should have been presented in the plane of Igor Sikorsky. And that Sikorsky himself should have piloted the first aerial theatre through the clouds. For Sikorsky is a DREAMER. His original financing was done by hard working Russians who believed in him. Refugees who could ill afford the luxury of a vision gone wrong.

There is coming a time when not one but many theatres will travel in the air. When Warner Bros. will add an AIR DIVISION to their exchanges. When Rin Tin Tin will gallop across the Atlantic in thirty-odd hours. When the nimble witted moving picture critic of the "Aerial Express" will radio back his first wise crack review: "Here's a picture no air audience can WALK OUT on."

And who knows but by that time the Air Traffic Board will have judiciously ordered the gentle regulation of "Dropping the MOVIE CYNIC"—overboard?

Last Tuesday was Election Day. Warner Bros. were elected the Wright Bros. of aerial exhibitors. It was not a landslide. It was a SKYSLIDE.

AND we voted THIS ticket:—We are prouder than ever to be associated with the MOVING picture industry.



Something That Is

Keep Riesenfeld on Broadway

DR. HUGO RIESENFELD has resigned as managing director of the Rivoli, Rialto and Criterion Theatres. Whatever his plans, Hugo Riesenfeld should not be permitted to leave Broadway. He belongs to Broadway. He is as much a part of Broadway as the lights that make it the world's most famous Mazda Mall.

They tell us that it is lonesome up on the PEAKS of success. Not many folks to talk to. And those you CAN talk to not very human. You know, the kind of guys who have the first dollar they ever earned framed on the wall. Hugo Riesenfeld is on a peak, but it is NOT lonesome up where he is. Because he talks the language of entertainment and millions climb up EASILY to listen to him.

SINCE Dr. Riesenfeld came to the Rialto ten years ago thirty million people have paid to see pictures as he presented them in the theatres under his direction.

You cannot be a swivel chair director and bring them in like that. Riesenfeld's doctors and his family have told him that there is such a thing as an eight hour day. It has been the exception where Riesenfeld has not done TWO eight hour days in one swing around the clock.

What you can do in the marble palace on Broadway and the stucco house on Main Street are identical. You either GET somewhere or you don't. Every showman may not have the staff which Riesenfeld has. But with the tools he DOES have he can WORK just as Riesenfeld has.

Broadway is pretty well filled up with first run houses. Any one who thinks there is no competition on Broadway is out of focus.

But it takes more than bricks, mortar and films to make a picture theatre a productive investment. It takes showmanship. Riesenfeld has it.

Put Riesenfeld in Bellaire, O., or Painted Post, Nev., and he will make just as fine a success as he has on Broadway.

But Broadway is his playground. Broadway is his showground. For SOMETHING that is CONSTRUCTIVE: —Keep Riesenfeld on BROADWAY.

Action—the Best Loud Speaker

EVER since press books and exploitation books were published, publicity and exploitation men in New York have said to the exhibitor: "Tie up with THIS." And "Hook up with THAT."

SUGGESTION is all right. DOING IT YOURSELF is better yet.

In the press book of "The Last Edition," an Emory Johnson production for F. B. O., Nat Rothstein laid out a stock "last edition" for exhibitors to use as a "final edition" for their local newspaper, explaining that the exhibitor could localize the miniature paper in a way to get the best results. A good piece of advertising SUGGESTION.

THEN Nat went out and DID IT HIMSELF. On election day in New York he put newsboys on the streets with a "last edition" of his own. Starting early in the morning these boys gave New York the scarehead news "WALKER WINS," and advertised the local showing of "The Last Edition."

Jimmie Walker won, the saints be praised, as every one knew he would, including Nat Rothstein.

ACTION is the best loud speaker in the world. That's ACTION. That is DOING something CONSTRUCTIVE.

What's RIGHT with the Movies

WHAT'S RIGHT with the movies? It is a pleasure to write it—the CHRISTIE BROTHERS. In olden days majesty was surrounded with the HOKUM dictum, "The KING can do no wrong."

The rate of exchange on the kingly crown has fallen low. The head that used to be uneasy under a crown is now glad to ease under a Stetson.

But we'll gamble that if we were to propose: "The CHRISTIES can do no wrong," there would be joy in every movie Mudville from coast to coast.

There is something about these men that makes you LIKE them, ADMIRE them, TRUST them. To meet Al and Charlie Christie is to know a couple of PERSONABLE gentlemen, who talk PLEASINGLY of GOOD things.

Fourteen years ago these brothers made the FIRST picture in Hollywood. In an orange grove where a HOTEL of theirs now stands they shot three hundred feet of PICTURE for Nestor. When they packed their negative into that orange grove they probably did not pack an inch more than three hundred feet.

Well, you're either played or seen "Charlie's Aunt," so you know how they shoot 'em now.

The Christie brothers today are producing for Educational twenty-eight two-reel comedies under the brand name which they have made stand for clean entertainment. They operate the Metropolitan studios, producing fifteen features for Producers Distributing Corporation's current program.

We are certain that every one in the business who know the Christies wish there could be a LOT more like them in the industry.

There is ANOTHER man in the Christie family who, like them, talks clean and shoots straight. Pat Dowling. He has been a member of the Christie film family as advertising and publicity director ever since it began. And he has reflected, in all his contacts and all his dealings, the SUNNY manner in which the Christies operate. The MANY men Pat Dowling has met in his MANY swings around the country will stand pat on Pat.

"The KING can do no wrong" was majestic applesauce. But "The CHRISTIES can do no wrong" is STRAIGHT stuff. What's RIGHT with the movies? The Christies! That includes Pat Dowling.

Moving Picture WORLD

EDITOR - - - - - - - WILLIAM J. REILLY

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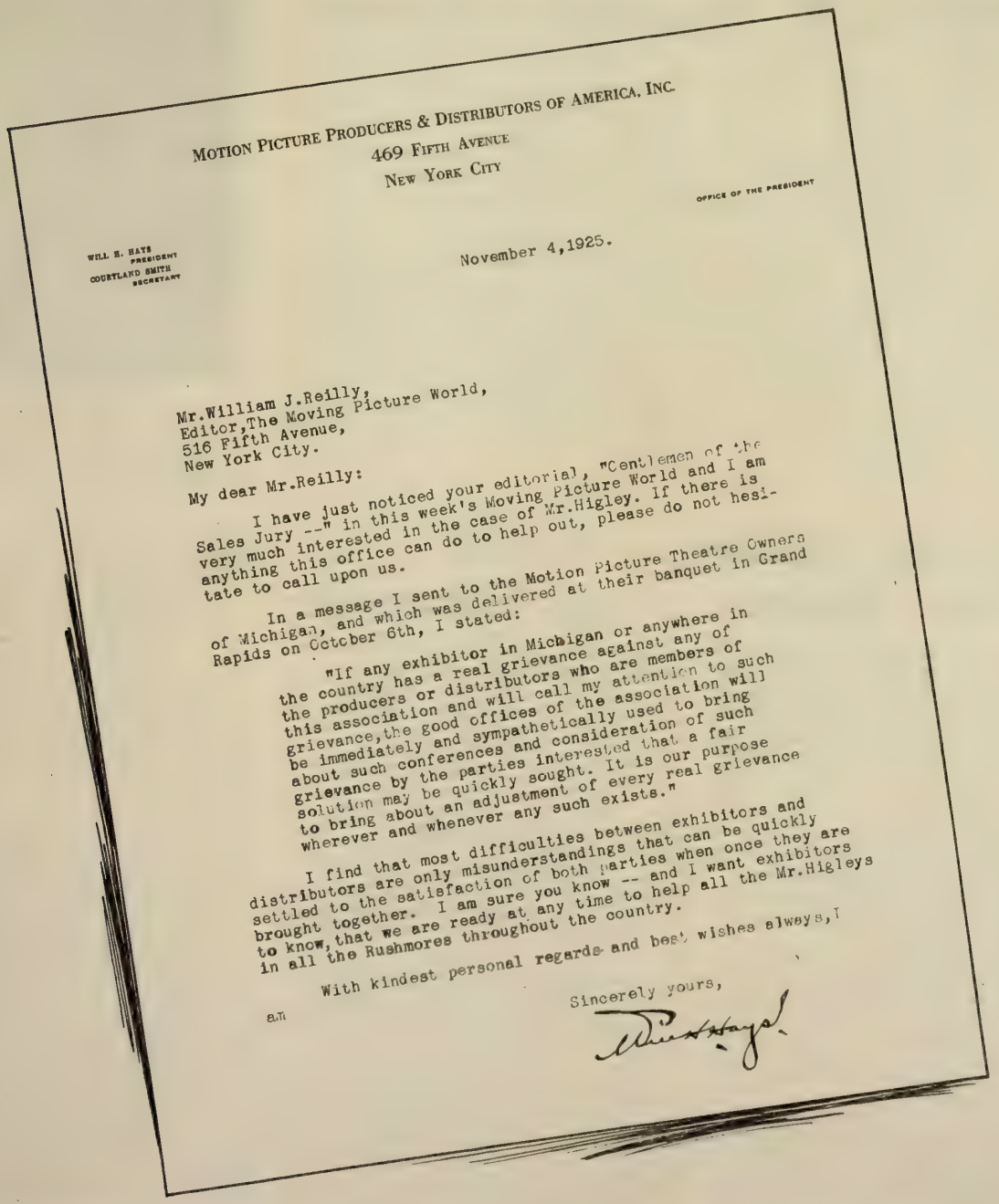
VOLUME 77 NUMBER 2

Constructive—By Bill Reilly



MOTION PICTURE PRODUCERS & DISTRIBUTORS OF AMERICA, INC.
469 FIFTH AVENUE
NEW YORK CITY

OFFICE OF THE PRESIDENT

WILL H. HAYS
PRESIDENT
COURTLAND SMITH
SECRETARY

November 4,1925.

Mr.William J.Reilly,
Editor,The Moving Picture World,
516 Fifth Avenue,
New York City.

My dear Mr.Reilly:

I have just noticed your editorial, "Gentlemen of the Sales Jury ---" in this week's Moving Picture World and I am very much interested in the case of Mr.Higley. If there is anything this office can do to help out, please do not hesitate to call upon us.

In a message I sent to the Motion Picture Theatre Owners of Michigan, and which was delivered at their banquet in Grand Rapids on October 6th, I stated:

"If any exhibitor in Michigan or anywhere in the country has a real grievance against any of the producers or distributors who are members of this association and will call my attention to such grievance,the good offices of the association will be immediately and sympathetically used to bring about such conferences and consideration of such grievance by the parties interested that a fair solution may be quickly sought. It is our purpose to bring about an adjustment of every real grievance wherever and whenever any such exists."

I find that most difficulties between exhibitors and distributors are only misunderstandings that can be quickly settled to the satisfaction of both parties when once they are brought together. I am sure you know -- and I want exhibitors to know, that we are ready at any time to help all the Mr.Higleys in all the Rushmores throughout the country.

With kindest personal regards and best wishes always,I

Sincerely yours,

WHH:m

THE philosophers tell us that only an exile can understand an exile. That may be true as far as UNDERSTANDING goes. But what about actual HELP? An exile cannot LIVE on solace that confines itself to WORDS. Sympathy is human, but it is not a negotiable asset. You cannot cash pretty speeches in at the bank.

Today in almost every form of human endeavor ORGANIZED instruments of ASSISTANCE are at hand. We have them in the moving picture business. In exhibitor organizations, state and national. And in the Motion Picture Producers and Distributors of America, Inc., headed by Will Hays.

LAST week in an editorial headed "Gentlemen of the Sales Jury," we asked that something definite and CONSTRUCTIVE be done for A. H. Higley, owner of the 260-seat Rushmore Theatre in Rushmore, Minn., who wrote this to us: "I have closed my house for the present, due to lack of patronage, and hardly think I will open again. If the small town theatres want to live, there will have to be something done on the part of the exchanges to give us a better rate, because the large towns are getting even a cheaper rate than we small fry. I CAN PROVE THIS."

One more theatre in the zone of high MORTALITY. One less EXHIBITOR.

What's to be done for the Rushmore Theatre and every property like it, whether Rushmore be in Minnesota or in Pennsylvania?

The fact is that Mr. Hays is the first and only one to come forward with an offer of SOMETHING that is CONSTRUCTIVE. His letter is reproduced above.

SOMETHING remains to be said by the Minneapolis exchange managers who serve Rushmore and by sales executives in New York. What's the verdict on Rushmore, gentlemen of the sales jury?

In the meantime, Mr. Higley, tell your story to Mr. Hays.

Seider Business Manager of M. P. T. O. A.; Service Keynote

THE Administrative Committee of the Motion Picture Theatre Owners of America, consisting of A. Julian Brylawski, Harry Davis, M. E. Comerford, Nathan Yamins and Jake Wells, together with R. F. Woodhull, president; Sydney S. Cohen, chairman of the Board of Directors; L. M. Sagal, treasurer, and Joseph M. Seider, chairman of the Contract and Arbitration Committee, has been holding a series of meetings in New York City from Wednesday until Saturday of last week, and has taken up an intensive study of the general situation which confronts the industry at this time.

The expected move to appoint a business manager and install him in separate offices for the conducting of the business affairs of the association has been accomplished and the appointment is announced of Joseph M. Seider, president of the M. P. T. O. of New Jersey as business manager, and new and larger quarters have been engaged for the organization at 745 Seventh avenue, New

Mr. Seider will immediately proceed with the organization of a Service Bureau for exhibitors and take up in a large way the conduct of the affairs of the organization in conjunction with the national president and the Administrative Committee, which functions for the National Board of Directors.

The Administrative Committee and Mr. Seider have had a series of conferences with Will H. Hays, president of the M. P. P. D. A., with a view of advancing the general conditions. Progress was made on the question of a more equitable contract. Several suggestions for the perfection of the arbitration situation have been advanced and most cordially received. The further co-operation of the two great branches of the motion picture industry holds forth great promise for real advancement in solving many of the vexatious problems.

JOSEPH M. SEIDER

President of the M. P. T. O., New Jersey, has been made Business Manager of the M. P. T. O. A.

Loew-Metro-Goldwyn Ball is Huge Success; Crowd Enormous

AFTER the last couple had left the dance floor, after the last of the great array of entertainers had finished their act and the lights were dimmed at the Hotel Astor, it was realized by the enormous crowd which attended that the Loew-Metro-Goldwyn Club on Saturday evening, October 31, had hung up another record by putting over the greatest event of its kind in the memory of Manhattan. Over 50 entertainers from Broadway's biggest hits contributed to the mammoth entertainment program.

Many of the most prominent persons in the show world were on hand, some to perform, others as guests.

Nils Granlund, to whom the club is largely indebted for the magnitude and success of the affair, acted as master of ceremonies and started things off with a bang by introducing the comely chorus of "My Girl," and Marie Saxon, star of his "Merry, Merry."

A player small in stature but big in popularity was Norman Phillips, Jr., of George White's "Scandals," who spilled some of his best stories. Next come Schwab and Mandell's "Captain Jinks" players, J. Harold Murray, featured song writer of the show, who sang "Mandalay" and did a number with the girls; then Joe E. Brown, the comedian, who did his comedy special with Olivette, and an eccentric dance.

The "Dearest Enemy" company was next. Charles Purcell and the Colonial Male Chorus were followed by a song and dance number by Chas. Purcell and Helen Ford.

Then came the ladies of the "Gay Paree" ensemble, followed by the Totem Pole number from "Rose-Marie." Kick-in-the-Pants Keeler "Charlestoned" all over the lot.

Then came the colorful pageant from Ziegfeld's "Louis the XIV.," including the "When You Smile" beauties who did one of their most popular numbers. Miller and Lyle kept the audience laughing. Earl Carroll's pulchritudinous "Vanities" belles brought the visual part of the affair to a temporary close with two pleasing numbers.

Entertainers and guests then adjourned to the dining rooms where an excellent early morning supper was served at 3:15 A. M. The entertainment was resumed once more with the choicest offerings of New York's most popular night clubs. Among these were the gloom-chasers of the Silver Slipper, the Oriental Frolic from the Club Caravan, the Hokum Revue of Lew Brown and Sydney Claire of the Melody Club, the Del Fey Club presented its "Fascinations," followed by the "Frivolities Numbers" of the Frivolity Club, and then from the Club Alabam' "Alabam' Fantasies."

At 6:45 the orchestras struck up the music for the last dance. Among the orchestras that lent their talents were those of Emil Coleman, Harry Archer, Jimmie Carr, Paul Specht, Wheeler Wadsworth, Fletcher Henderson and Ben Friedman, Arthur Hammerstein, Al Lehtz, Will Fowler and those of the night clubs mentioned.

Among the notables present were Marcus Loew, Al Jolson, Mae Murray, William Russell, Hope Hampton, Esther Ralston, Helen Ferguson, Lucy Fox, James Kirkwood, Lila Lee, Johnny Hines, Dorothy MacKaill, Walter Miller, Lois Moran, Fanny Ward, Niles Welch, Ruth Stonehouse, Arnold Daly, Sigrid Holmquist, Allene Ray, Fay Lanphier (Miss America), George White and many others.

ASSOCIATED EXECUTIVE VISITS COAST

Oren Woody, recently appointed special representative for Associated Exhibitors, has arrived on the coast for a month's visit. Oren is a brother of Jack Woody, general sales manager of the company. While here Mr. Woody will assist in an advisory capacity the producing units releasing through Associated. He is at this time particularly interested in the Monty Banks and Strongheart features, which are being produced under the supervision of Howard Estabrook.

Ohio Churchmen Are On the Warpath, Reports Say

The Ohio atmosphere is full of rumors, apparently from a reliable source, that churchmen are about to resume the warpath, with the elimination of Sunday movies as their objective.

Well executed efforts in the past in many Ohio cities, and the smaller ones in particular, have resulted in closing some of the picture houses and a few of the legitimate theatres. Exhibitors and legitimate managers in the larger cities, when attacked, have fought back with determination, and as a result Sunday business in flourishing.

On the statute books of Ohio is a very ancient law making it unlawful to conduct any entertainment on the Sabbath day where admission was charged. This dust-covered provision was enacted into law approximately the same time some busy Ohio legislators went on record with another famous bit of legislation which someone hauled out at the last session of the General Assembly and had repealed.

Now, according to reports, a fight is to be launched to have the law enforced. This information comes on the heels of action by one Buckeye church organization providing for the appointment of a special committee to aid the state picture censors. Naming of this special committee is said to be the initial step in the proposed crusade for dark playhouses on the Sabbath.

COMPROMISE REACHED

An agreement has been reached between the Rochester theatres and the members of the Musicians' Union. The musicians refuse to state what the agreement involves. They had asked for a boost of $7 a week for men working six days a week and a raise of $10 for those working seven days. The managers had offered a compromise rate of $3.

Paramount Replies to Commission's Charge of An Attempted Monopoly

Merge in the West

The Golden State Theatre and Realty Corp. of San Francisco, operating thirty-three picture houses in Northern California, has joined a merger which includes the Far West Theatres, Inc., of Los Angeles and the North American Theatres, Inc., a New York syndicate. Harry Arthur, formerly general manager of West Coast Theatres, Inc., is vice-president and general manager of the latter concern.

The Golden State Theatre & Realty Corp. is building eleven additional houses in Northern California and owns an interest in twenty-one theatres controlled by the T. & D. Jr. Enterprises.

It has recently added to its chain the new Wilson Theatre at Fresno, Cal., jointly controlled with Ackerman & Harris; the Atkins Theatre, in course of construction at Berkeley, Cal., and the Theatre Visalia, Visalia, Cal. The purchase of the latter involves the acquisition of a site for a new house adjoining the Masonic Temple site. Cecil B. de Mille, producer and director, has been made a director of the Golden State Theatre & Realty Corp.

Hays Commended for Care of Children in the Studio

Recommending that other great industries emulate the motion picture industry in providing the most improved conditions for the education and care of children, the National Association of Compulsory Education Officials, one of the most powerful of all educational bodies, in its recent convention in Duluth, Minn., adopted a resolution giving high praise to motion picture producers.

The resolution was adopted after the Los Angeles Board of Education, represented by its director of child welfare, Professor Raymond B. Dunlap, reported to the body just what methods obtained in the motion picture studios for educating and caring for children used in pictures.

The association also commended Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., for establishing "Saturday Morning Movies" for boys and girls. The association recommended that teachers and parents give thorough support to these programs wherever they are shown.

GINSBERG GOES ON TRIP

Harry Ginsberg is taking news of Banner and Royal productions for the coming season on his trip westward, proposing to broadcast the good tidings through the West.

Bulky Brief Written in Defense of Manufacturers' Right to Sell Product Directly to Consumer, Without Middlemen

IN a brief filed with the Federal Trade Commission on November 2, the Famous Players-Lasky Corporation makes a general denial of the charge that it "conspired" to establish a monopoly in the industry. It consists of two bulky volumes. The preface states that it is written "in defense of the American manufacturer to sell his product directly to the consumer, without the interposition of either wholesale or retail middlemen." One sub-heading declares that neither "Famous Players-Lasky Corporation nor any of its constituent corporations now has, or ever has had, any semblance of monopoly in any branch of the motion picture industry."

It further states:

"A motion picture producer, like any other manufacturer, may lawfully sell its product directly to the ultimate consumer and may lawfully own the facilities—that is, theatres—necessary for such sale."

Commenting on the statement of the commission's counsel for the issuance of an order requiring the respondents to divest themselves of property estimated to be worth $100,000,000, the respondents declare that "they are not at all disturbed by the fact that any such order would revolutionate the whole motion picture industry and require like action against substantially every one of the larger and better known producers and distributors, the undisputed evidence being that integration of exhibition with production and distribution has been a common practice from the very inception of the industry."

A suggestion is made that some competitors of Famous Players and affiliated companies may be operating in violation of the Anti-Trust law.

Denying the charge that it "controls" and "dominates" the motion picture industry the brief states that the Famous Players produces about one-eighth of the total number of feature pictures manufactured; distributes about one-eighth of them and is interested in less than one one-hundreth of the motion picture theatres and about one-fifteenth of the key city first run theatres in the country. It states in this connection:

"Never has it produced more than one-fifth of the total number of feature pictures manufactured; more than one-fifth of the total number of feature pictures distributed nor operated more than one seventy-fifth of the motion picture theatres or more than one-tenth of the first run motion picture theatres in the country."

The brief continues:

"While the brief of commission's counsel contains constant references to the control and domination of Famous Players-Lasky Corporation and its size, neither the examiner nor commission's counsel ever directly gave the commission any idea of the size of competitors or of the size of the industry as a whole. Indeed, they vigorously suppressed all efforts on the part of respondents' counsel to show these facts after the respondents had been compelled to produce figures showing their own size and growth."

The brief also denies control of motion picture "stars," showing that respondents "at no time had in their employ more than one-third of the stars of any class, character, sex or description."

Eleven other producing-distributing corporations are named, and the leading stars employed by these corporations, with the following statement:

"Most of these companies, directly or by means of subsidiary corporations, also distribute pictures produced by others.

"There are about 100 smaller producers who distribute their product through at least forty State right distributing organizations, each of which maintains from one to ten exchange offices in different part of the country.

"The examiner seeks to create the impression that Famous Players-Lasky Corporation is an organization of tremendous size, which has undergone tremendous growth since 1918. He finds that its outstanding common and preferred stock has doubled since 1918; that its surplus has increased tenfold; that it now pays twice as much out in dividends as it did formerly; that its profits in the last four years have increased 33 1-3 per cent.; that the value of its physical equipment, including land and buildings, has increased forty-fold between 1917 and 1923, and its tangible assets have trebled between 1918 and 1923. This statement, standing as it does in a vacuum, is worthless. What have its competitors been doing? The more and absolute size of the respondent constitutes no violation of either the Sherman act or Section 5 of the Federal Trade Commission act."

Touching upon the application of the Anti-Trust law to the case, the brief, after quoting decisions, avers that under the Sherman act the "wrongful intent" has to be "accompanied by conduct which had some chance of succeeding to carry out this intent." It continues:

"Though the Federal Trade Commission act gives remedies which are more elementary than the Sherman act, nevertheless the Federal Trade Commission act is not concerned with mere moral deliquency, but with conduct which if not arrested will 'probably' create a monopoly to the detriment of the public. If from the relative situation of the 'combination' such a monopoly is 'improbable' of accomplishment no mere 'intent,' however

JAMES J. WALKER, MAYOR-ELECT OF NEW YORK CITY, swept into office on November 3 with a plurality of 400,000 votes, is shown here with Richard Barthelmess, Inspiration-First National star, after the latter had congratulated the new Mayor on behalf of the motion picture industry.

often verbally expressed, can give legal grounds to issue a cease and desist order. Every corporation has the intention to get as much trade power from its competitors as it can, and in this sense every corporation may be said to have the intent to monopolize. Therefore, it is the conduct and the relative situation of the corporation which must determine the question whether proper grounds exist for issuing the order."

The brief quotes a decision of the United States Supreme Court in which this statement appeared:

"There is no limit in this country to the extent to which a business may grow."

The brief makes references to a statement of the commission's examiner that the United States Artists Corporation had difficulty "in finding a satisfactory market for its pictures in sections where the first-run situation is largely controlled by one company." As to this, the brief says:

"The only testimony in support of that part of the examiner's findings is the testimony of Mary Pickford. All of the sales representatives of United Artists pictures, who were questioned about it, flatly contradicted the testimony of Miss Pickford, and she, as well as her husband, Douglas Fairbanks, at the end of a long cross-examination, admitted that they must have been misinformed and mistaken when they testified that they found difficulty in finding a market for their pictures and that their pictures had been 'excluded.'"

Admission is made by the respondents that "preference is given to its own pictures, all other things being equal." The brief continues: "But while we insist that Famous Players-Lasky Corporation has the absolute legal right to devote all of the time of all of its theatres to the showing of its own pictures, the fact is that the great majority of the time of the theatres in which it has an interest has been taken up in the exhibition of the product of its competitors."

For the past week or so the New York Morning World and other big newspapers throughout the country have been running the Federal Trade Commission on the Famous Players case, written by James Robbins. Last Sunday Adolph Zukor replied in a long article in the World. The opening of Mr. Robbins' article, quoting Mr. Zukor, is as follows:

"Domination of the motion picture business?—'We only do from 10 to 15 per cent. of the business—I haven't the exact figures; that is only a rough guess.'

"Oppressive methods?—'There have been none to my knowledge; never in my experience. My enemies, if I might call them enemies, are but my competitors.'

"Forced presentation of poor pictures?—'One can't tell what a picture is until it is sold and the public passes on it. That is very obvious.'

"An open market?—'Absolutely'."

A description of Mr. Zukor follows, then a history of the results of his remarkable business acumen. Later in the article Mr. Robbins quotes Mr. Zukor as saying:

"First National, organized as an exhibitors circuit for distribution, suddenly went into producing and tried to get our stars. If the exhibitors were entering into production it was evident the producers would suffer. To protect our business we had to become interested in exhibition, or theatres. We had to create a permanent outlet for our product. Nothing else was left for us to do. They were so active in New England, and the South, particularly, we had to get in or get blocked out. We had acquired the Rivoli and Rialto Theatres here. It was particularly necessary to have first-run houses.

"There is nothing Greek about it. We had no thought of control. It was the mere thought of protecting our business and to perpetuate it. How can any one without a market for his product continue in business?

"Theatres required management. With that thought in mind I watched the field, selected Balaban & Katz and made a deal to turn the management of our theatres over to them. The management may be transferred here. Mr. Katz is here now. They will handle the management in the way they can most efficiently. It is out of our hands now."

Thomas Meighan Gives $1,000 Check to Jewish Drive

A donation of $1,000 by an actor not of the Jewish faith to the $4,000,000 drive being made by the Federation of Jewish Philanthropies was one of the features of the meeting of he sub-chairmen of the Theatrical and Motion Picture Division at a meeting at the Hotel Astor, New York. The donor was Thomas Meighan, and William Brandt, who made the announcement, added that Mr. Meighan had offered to give his services in any way possible to aid what he considered one of the most worthy causes in the world.

Adolph Zukor, president of Famous Players, is the chairman of the Theatrical and Motion Picture committee and he called the meeting to discuss plans for raising the quota. The speakers included, in addition to Mr. Zukor, Maurice Goodman, representing the attorneys; J. P. Muller for the film salesman; A. Weinberg for the screen advertisers; Julius Tannen for the actors, and J. B. Basson for the motion picture operators.

The meeting agreed that Mr. Goodman and Mr. Weinberg hit the nail on the head when they said that the way to raise the quota was by personal solicitation, and that no other method could compare with that.

Many W. Pa. Meetings on National Motion Picture Day

The Motion Picture Theatre Owners of Western Pennsylvania announce that several meetings will be held in various towns throughout the territory within a few days. The subject and business of these meetings will be "The Importance of National Motion Picture Day," and the meetings are being held at widely scattered sections so that all exhibitors may be able to attend at least the gathering in the town nearest their own. The meetings will all take place at noon and luncheon will be served. One of the officials from the state organization will be on hand to address the gathering. All theatre owners will be notified by mail to attend the meeting in their section. Following is a list of the dates and places already scheduled.

November 1—Logan House, DuBois.
November 3—Hotel Henry, Pittsburgh.
November 3—Elks' Club, Oil City.
November 4—Fort Stanwix Hotel, Johnstown.
November 5—Penn-Alto Hotel, Altoona.
November 7—Hotel Titlow, Uniontown.

As has been announced, National Motion Picture Day will be celebrated on Monday, November 23, and the organization is advertising to the public that their favorite picture houses will have especially attractive programs on this day.

GLORIA SWANSON HERE

Gloria Swanson was among the passengers to debark from the Paris on the recent arrival of that steamship.

BERNSTEIN GOES ON TOUR

Harry D. Bernstein, Red Seal's exchange manager here, has started on a tour of the Midwest states.

Many Attend Cornerstone Laying of Fox Exchange and Buxbaum Luncheon

New York Exhibitors Turn Out in Force Despite Raw Weather—Borough President Wields Trowel—Old Film and New Sealed

MARKING a great forward stride in Fox Films' distributing organization, the cornerstone of the Fox New York Exchange at 343-45 West 44th Street, New York, was laid on October 28 by Julius Miller, president of the Borough of Manhattan, in the presence of more than 150 exhibitors of the metropolitan area.

The large turnout of exhibitors in spite of the cold, raw weather gave ample evidence of the warm regard they have for Harry H. Buxbaum, manager of the exchange. The street in front of the flag-bedecked pavilion was choked with the crowd witnessing the cornerstone ceremonies. A captain of police, a dozen patrolmen and a mounted policeman were present to keep order and lend color to the occasion.

Into a niche in the stone, Borough President Miller sealed two cans of film that illustrate in a striking manner the remarkable development of motion picture production in the thirty-one years that have intervened since the first picture was screened on February 5, 1894, by J. A. Le Roy with the first projection machine, which he invented and made with his own hands.

One can contained a reel of selected scenes from "The Iron Horse," the Fox photo-drama based on the building of the first transcontinental railroad, which is typical of the modern superproductions. The other can contained bits of film clipped from pictures shown by Mr. Le Roy in 1894, 1895 and 1896. Among the subjects in the samples of early film were the coronation of King Edward VII. of England, a pickaninny being bathed, fire and flood scenes and a locomotive in motion.

As Mr. Le Roy said in the accompanying note, "These were considered wonderful pictures in those days." To a visitor from Mars excavating in the ruins of New York a million years from now, the two cans of film will give significant evidence of the changes wrought by thirty-one years. Certified accounts showing the financial condition of Fox Film Corporation as of June 27, 1925, and the New York Stock Exchange listing were also placed within the cornerstone. Mr. Le Roy, whose shop is a couple of doors from the new exchange, was present at the ceremony.

Following the laying of the cornerstone, Mr. Buxbaum was host to the exhibitors at a luncheon at the Hotel Astor. In his speech at the luncheon, Borough President Miller lauded the motion picture industry for the progress it has made.

John C. Eisele, treasurer of Fox Film Corporation, predicted increasing prosperity for both exhibitor and producer. In a brief speech James R. Grainger, general sales manager of the Fox organization, paid tribute to Mr. Buxbaum for the efficient manner in which he has been handling the distribution of Fox pictures to exhibitors of the New York district.

The luncheon itself was served "in five appetizing reels with a sumptuous prologue." The prologue was nothing less than "Iron Hors d'Oevres." Then came "dotted line olives au Grainger," "trowel" soup and "darne of halibut a la cornerstone." The "third sequence" consisted of "Tom Mix" broiled chicken from the wide open spaces." Of course there were plenty of other appetizing dishes along with these, and the

(Continued on following page)

FOX FILM EXCHANGE MADE HISTORY when the cornerstone of the new Fox Film Corporation Exchange, at No. 345 West 44th Street, was laid, on October 28. The Hon. Julius Miller, President of the Borough of Manhattan, laid the cornerstone, and after repairing to the Hotel Astor, H. H. Buxbaum, head of the New York Fox Exchange, presided at a most appetizing luncheon. In upper right hand inset, Mr. Miller laying the cornerstone.

Fox Theatres Corporation Will Direct Destinies of the Fox Chain of Theatres

A NEW company to be known as the Fox Theatres Corporation with an authorized capitalization of 4,000,000 shares of common stock of no par value, is to be incorporated under the laws of the State, according to an announcement this week. The stock, it was said, will consist of 3,900,000 Class A shares, and 100,000 Class B shares, each class sharing equally in the earnings. Control of the company, however, will rest with the Class B stock which will be held by William Fox and his associates.

The announcement says that the company will begin its corporate existence with assets of more than $20,000,000 of which $11,000,000 will be cash and $9,000,000 in equities in theatres, and that the only indebtedness will consist of $1,300,000 represented by real estate mortgages.

A statement issued by bankers interested says that the theatres and interests in theatres now controlled by William Fox and his associates will be taken over by the new company. The equity in these properties is put at $9,000,000, accumulated out of earnings from an original investment of $5,000 by Mr. Fox in 1905.

In addition, the statement says that this investment has paid Mr. Fox and his associates $6,000,000. The theatres to be included in the group which the Fox Theatres Corporation will control or hold substantial interest in are listed as follows:

In New York, Academy of Music, East Fourteenth Street; Audubon, 163d Street and Broadway; City Theatre, East Fourteenth Street; Crotona, Tremont Avenue; Japanese Gardens, Ninety-sixth Street and Broadway; Nemo Theatre, 110th Street and Broadway; Star Theatre, 107th Street and Lexington Avenue. In Brooklyn, Folly Theatre, also the American Theatre and Terminal Theatre, Newark; Liberty Theatre, Elizabeth, N. J.; American Theatre, Paterson, N. J.; Fox Theatre, Jamaica, N. J.; Fox-Washington Theatre, Detroit; and the Plaza Theatre and Isis Theatre, Denver.

Adolph Eisner Talks Again on Producer-Owner Theatres

HAVING delivered his first broadside, Adolph M. Eisner, former president of the M. P. T. O., Kansas City, and present owner of the Circle Theatre, now steps forth with still another verbal harrangue apropos the producer-owned theatre question.

"I guess it looks as though I am going around with a chip on my shoulder," apologizes Mr. Eisner for his second outburst. The fact that the first interview credited to him, which was printed in Motion Picture World two weeks ago, has aroused some resentment interests him keenly for he believes good will come of it.

"Why all the pro and con relative to admitting to membership in state organizations the producer-owned theatre?" he asks. "It seems ridiculous to even bring it up for the reason that the matter can easily be handled with by-laws and in some states this is being done very satisfactorily.

"Is it not a fact that whenever pressure is needed one way or the other that these large theatre chains are implored to do this, that or the other to get the desired results?

New York Pathe Exchange Has Hallowe'en Party

A successful Hallowe'en party was held at the Pathe New York Exchange at 1600 Broadway on Friday evening, October 30. The main sales room was turned into a big dance hall, illuminated by the customary weird lights and Jack-o-lanterns of this occasion. Herby Steiner's Jazz Orchestra provided music.

One of the big events was a Charleston contest. Prizes went to the Misses Mildred Barry and Ida Benjamin and Mr. Benson. A pie contest was another feature. Honors were won by Joe Katzoff. An old-fashioned one-step contest was won by Amelia Macek and Jack Brecker.

In addition to practically the entire New York Branch office personnel, a delegation from the Pathe Home office attended the festivities, making it one of the most successful social events of the 1600 Broadway Patheites.

NATHANSON DINES REISMAN

Phil Reisman, sales manager of the eastern division for Famous Players, was tendered a dinner at the Royal Edward Hotel, Toronto, by N. L. Nathanson, prominent Canadian theatre owner. Prior to assuming his post in New York, Reisman was general manager for Famous Players-Canadian Corporation.

Prominent officials from New York who attended were: Sidney R. Kent, Robert Kane, E. A. Eschmann, George W. Weeks, A. M. Botsford, Charles E. McCarthy, E. W. Hammons, Bogart Rogers, John D. Clark, Eugene Zukor and Mel Shauer.

Cornerstone Laid

(Continued from preceding page)

luncheon ended with "Genoise glace diplomate Buxbaum" with a sip of "moka hokum."

Fox claims that the New York Exchange will be the most scientifically laid out film exchange in the country, with every modern appliance for the handling and distribution of films and accessories. The building will be three stories high, with full basement, covering a plot 50x100.

Construction will be absolutely fireproof. The building will be of reinforced concrete, with all steel partitions, a full sprinkling system, and every other modern safety device. The exterior will be of burnt red brick with a purplish cast. There will be plenty of exits. In addition to the two front doors, one for shipping and the other for entrance and egress, a fire tower will be constructed in the rear to provide an exit to 45th street.

Elaborate provisions have been made for the comfort and convenience of visiting exhibitors. A lounge and reception room, opening out of the palatial projection room, will be up for the visiting exhibitors on the third floor. There will also be fireproof vaults for the storage of films. An electrically operated dumbwaiter will convey films to the different floors.

Mr. Buxbaum and his staff will occupy the second floor. The shipping room for handling incoming and outgoing films for the metropolitan area will be on the street floor. Posters, press books and other accessories for exploiting and advertising pictures will be handled in the basement.

Among those present at the luncheon and cornerstone ceremonies were William Benson, H. Yaffa, Henry Huber, M Schane, A. Stanzler, Harry Brandt, C. H. Moses, Lewis Moses, B. Brodie, J. M. Benas, L. Nelson, William O. Leith, Max Levinthall, F. M. Hall, J. J. O'Conner, George D. Trilling, William J. Reilly, Fred C. Quimby, J. L. Geller, W. B. S. Rogers, William C. Francke, Lester Cohn, Albert Cooper, A. Shenk, J. Weinstock, S. Rinzler, H. Rachmil, S. Freedman, E. Friedberger, J. M. Seider, A. G. Harsten, L. Hamberger, H. Sheffman, J. Manheimer, H. L. Hedger.

Aaron Fox, A. H. Eistenstadt, Sol Brill, J. Sokaloff, A. Flinn, J. Hattam, Louis Cohen, R. Cohen, George Brennan, Fred Mertens, William Fried, Sol Raives, Harold Raives, D. Keizerstein, B. M. Rossasy, J. Biskel, Morty Schwartz, J. S. Spargo, J. R. Grainger, W. Brandt, Sydney Cohn, Peter Woodhull, N. Thoms, C. Hamburger, M. Katinsky, C. Steiner, S. Bach, D. Weinstock, M. Glynn, S. N. Moross, Ned Holmes, J. Goldberg, A. J. Van Beuren, J. Miller, G. Kelly, F. K. Teipel, M. J. Schwartz, F. H. Mitchell, C. Loew, E. L. Grainger, P. Smith, Ch. Eckhardt.

D. Ames, J. J. Furman, T. J. Drennan, M. L. Simmons, V. M. Moses, F. L. Allen, P. L. Trussell, Harry Weisel, I. Welt, M. Goodman, F. Schader, Mr. Springer, P. C. Swemhart, G. E. Schrann, J. H. Steinman, Benj. Sherman, Chas. J. Bryan, S. P. Schramm, D. H. Loew, Jay Finn, R. Bartnett, F. Huelver, C. Leon, I. Katz, A. H. Schwartz, D. Winstock, L. Brecher, Wm. McChesney, George W. Jacobs, Sam Schwartz, P. Mandel, Joe Perl, R. Pelswick, J. C. Eisele, Thomas and Charles McManus, P. Adam, S. Fabian, E. Picker, J. Keal, C. Harris, Pat Casey, J. McDermid and J. Mannheimer.

Hollywood's Fourteenth Anniversary

Al Christie Took First Films There

By Pat Dowling

Advertising and Publicity Director of Christie Film Company

FOURTEEN years ago, on October 27, 1911, Al Christie took the first motion pictures in Hollywood with a little group of then unknown actors. Today there are twenty-four studios actively making pictures in the film center of which Hollywood is the hub, making a total of 114 new films in actual production on this date.

When Al Christie took Hollywood's first pictures as manager and comedy director of the Nestor company which prospected westward in 1911, the first movie, a little three hundred foot affair, was shot without benefit of fancy electrical equipment in an orange grove on Hollywood boulevard where now stands the Regent hotel, owned and operated by the pioneer Christie brothers, Al and Charles, the latter of whom is now president of the Association of Motion Picture Producers which numbers in its ranks companies capitalized at many millions of dollars, and operating in a group of the finest studios in the world, which the producers say, will always stay in Hollywood and its environs.

"The closer and closer dependency of the producing companies on one another for reasons of plain business economy and better working conditions all down the line, the vast number of permanent homes which have been built by motion picture people, and the group of solid subsidiary businesses which have grown up around motion pictures and which each individual producer needs for the proper carrying on of his enterprises are the three outstanding reasons why picture making is in Hollywood to stay," is the statement of C. H. Christie who now heads the association.

"The size of the film industry at the present time in and around Hollywood is seen in the facts that fifteen thousand people are engaged in making pictures regularly, getting an aggregate payroll of twenty-five million a year. These picture companies are making 85% of the total picture production in America here. The payroll figures do not of course include those vast allied industries such as costume companies, property supply firms, laboratories, equipment manufacturers and building material houses which are an important factor in serving the studios. Nor do they take into account the large number of motion picture clubs, banks and hotels which are dependent on the industry in many cases almost exclusively.

"Naturally, the heaviest investment in motion pictures is in the multitude of beautiful new picture theatres which are springing up all over the world. The tremendous amounts of money invested in theatres is the reason why the quality of pictures will never be allowed to decline. The most significant movement of the next few years in the picture business will be the awakened interest on the part of the men who have huge fortunes tied up in theatre properties in seeing that the best pictures play in the best theatres, making it easier for the public to pick its entertainment in the nicest surroundings."

AL E. CHRISTIE CHARLES H. CHRISTIE

The famous Christie Brothers began "shooting" pictures out in Hollywood fourteen years ago—before a lot of present-day "celebrities" knew what it was all about. Few names stand out with greater clarity, and the production record of the Christies is of the highest standard.

The story of the Christies' own part in the growth of Hollywood is in itself an interesting example of achievement from small beginnings fourteen years ago. Starting with practically no capital and with only a fixed aim in supplying short comedy entertainment, the Christies have sold laughter so successfully during these years when the industry has gone through all its growing pains that today they are ranked among the largest makers of pictures in the industry. Their activities on their fourteenth anniversary of Hollywood include the making of twenty-eight two-reel comedies at their Christie studios, and the operation of the Metropolitan studios which will produce fifteen full-length feature productions this year for release through Producers Distributing Corporation. The successful operation by the Christies of their realty corporation and also the Christie Mortgage Corporation is only one of the many instances which show how closely allied are the motion picture men with the business and development side of the Hollywood community, another very good reason apparently for the solidity of the motion picture business in Hollywood.

Coincident with the Christie's fourteenth anniversary in Hollywood was the fact that C. H. Christie as head of the producers' association, presided at a dinner at the Hollywood Athletic Club on the Anniversary evening at which the guests of honor were the ten members of the United States Senate Committee which is in the West considering the details of the huge Boulder Canyon dam project.

New "U" Sales Directors

Earl Kramer, manager of Universal's Buffalo office, and Lou Metzger, sales manager for the Complete Service Plan, have been appointed Universal sales directors, to fill the vacancies of Jules Levy and Ned Marin who resigned. Kramer will be sales director for the Eastern Division, formerly supervised by Levy, and Metzger will direct the Western Universal offices, in place of Marin.

The third sales director, to supervise the Southern offices, in place of Ned Depinet, who resigned, has not yet been announced.

Fred J. McConnell, Universal sales manager of short product, hereafter will be in charge of the Complete Service Plan. A new manager for the Buffalo office has not yet been selected.

MRS. BERMAN IN BUSINESS

Mrs. Julie Berman, widow of Harry M. Berman, sales manager of Film Booking Offices and one time general manager of Universal, has become affiliated with the Frank Meline Company at its office in the Ambassador Hotel, Los Angeles. Mrs. Berman, with her sons Pandro and Henry, recently took up a permanent residence in Los Angeles after living many years in New York City.

STORK VISITS SCHNITZERS

J. I. Schnitzer, vice-president in charge of production for Film Booking Offices, and Mrs. Schnitzer celebrated the advent on Wednesday, November fourth, of a seven pound baby girl. Mother and daughter are doing nicely.

Zukor Disclaims Intention of Hampering Film Progress

ADOLPH ZUKOR, president of Famous Players-Lasky Corporation, who by a vote of the Associated Motion Picture Advertisers ranks first in the list of the motion picture industry's twelve greatest men, was honor guest of that organization last week at its weekly luncheon at the Hofbrau House. In addressing the asssemblage Mr. Zukor said:

"A good many things have been said and printed about me individually, some by men who do not know me, lots of it by men who do, but I am satisfied that some may be present here who will agree on one thing at least to their knowledge—that I have never deliberatly done anything that would hamper the progress of the motion picture. And I want you to know that the welfare of the motion picture is nearer and dearer to my heart than any financial gain.

"When I first entered the picture business as an exhibitor my family had a circle of friends. When these friends of ours found out I was in the picture business, we would see little by little that these friends dropped away, and we did not receive their invitations to call on them, and they stopped calling on us. We did not know the reason, except we scented it was because I had entered the moving picture business, which, fifteen years ago, was somewhat degrading. I then remarked to Mrs. Zukor, 'Do not worry, moving pictures are all right, and some day these very people who give us the go-by may be very glad to accept us.' And I am very thankful that moving pictures have made such strides that I and my family, and all of us here, can hold our heads up and be proud to be identified with screen entertainment.

"I have tried to analyze just what elements were responsible for bringing the moving picture before the public in the right light, and I cannot help but acknowledge that the men who have been in charge of the publicity and advertising of this industry are responsible for its prestige about 50-50 with the producers who have tried to make worthwhile pictures.

"I distinctly recall when I first started in the picture business in my humble way—just as I have continued during the last fifteen years—that it was considered bad ethics, or at least bad business, to mention the names of the people who appeared in the picture. When I began advertising the names of the players in my first pictures, people in the trade warned me that it was not good business. Well, it was good publicity and that publicity attracted the public.

"Since then we have steadfastly advanced. We first advertised a number of pictures and a number of people collectively in the trade papers. Subsequently, we began to realize that if we focused our efforts on individual pictures with individual names therein, that we had a better opportunity to attract further attention. And not until three years after the Famous Players organization was in existence did we dare to advertise in the newspapers. And from that day to this—and I have never changed my mind on that—I believe that the men who are in charge of publicity, and the men who are in charge of advertising, and the newspapers, are just as important to the moving picture industry as are the men who make the pictures, or the players who play in the pictures.

"I think the future success of the motion picture—and not one of us here can tell to what degree it will develop, though we may think and dream—depends upon how ably you men place before the public, truthfully and honestly, the things that your respective companies are undertaking to do.

"You have to take each picture individually, you must exploit and advertise that picture consistently from the time it is started—from its very inception—until finally it goes over with the public and at the box office. I believe that newspaper advertising and publicity are going to play a greater part in the moving pictures than they have played in the past.

"My thoughts, my methods and my desires are no different today than they were the day I undertook to make pictures. I rejoice with each individual in the industry, and with every corporation, that succeeds in making a creditable contribution to our business."

MAJOR BOWES HONORED

In honor of the sixth anniversary of the Capitol Theatre, New York, Major Edward Bowes, managing director, was given a "surprise dinner" last week by his executive staff in the Yacht Room of the Hotel Astor. Those who were present to pay tribute to the Major in the sixth year of his directorate were David Mendoza, conductor of the Capitol Grand Orchestra; Eugene Ormandy and Max Herzberg, associate conductors; Dr. William Axt, in charge of composition and arrangements; Tommy Dowd, assistant to Major Bowes; Martha L. Wilchinski, publicity director; Bessie Mack, advertising; Chester Hale, ballet master; Arthur Knorr, art director; Arthur Smith, chief projectionist; Yasha Bunchuk, solo cellist. A feature of the intimate dinner was the souvenir-menu which was arranged in the form of the theatre program, each course represented by a unit, characteristically named after a member of the staff.

Skouras Brothers to Run St. Louis Theatres

Negotiations have been consummated between Skouras Brothers Enterprises and Famous Players-Lasky Corporation whereby the Missouri Theatre and the New Grand Central will be operated by Skouras Brothers Enterprises for the joint benefit of Skouras Brothers Enterprises and Famous Players Lasky Corporation.

Upon completion of the new Ambassador Theatre now being built at Seventh and Locust Streets, the Ambassador theatre will be substituted for the New Grand Central.

The management of this new enterprise will be entirely in the hands of Skouras Brothers. The theatres will have the benefit of Affiliation with the new theatre company organized by Famous Players-Lasky Corporation and Balaban & Katz Corporation and will participate in its national policies.

A large sum of money will be expended upon the Missouri Theatre and when the alterations and new furnishings have been completed, the Missouri Theatre will hold its place as one of the finest theatres in the Middle West.

Due to the types of theatres and the quality of attractions made possible by this new association, St. Louis will take its place in the first rank of amusement centers of America.

"Happy Choice" Says Cohen Of Seider Appointment

SYDNEY S. COHEN, Chairman of the M. P. T. O. A. Board of Directors and prime mover in the building of the Play Date Bureau, commented on the appointment of Joseph M. Seider as Business Manager of the M. P. T. O. A. in the following statement:

"The selection of Joseph M. Seider as Business Manager of the National Motion Picture Theatre Owners of America by the Administrative Committee is a most happy one and one which will meet with the approval of Independent theatre owners throughout the country. For my part, it is both a privilege and a pleasure to welcome Mr. Seider to this new field of endeavor for which, by reason of his energy and talents he is so eminently fitted; a field which properly worked, as it will be, will relieve from a mass of detail those of us who have been daily wrestling with the problems confronting our fellow theatre owners.

"Members of the Board of Directors of the M. P. T. O. A. (of which Mr. Seider is a member) who met in New York last week in conjunction with the Administrative Committee and the Play Date Bureau, heartily endorsed and enthusiastically approved Mr. Seider's intelligent handling of his duties as Chairman of the Contract Committee. To such wholehearted and approving endorsements, I feel I can add little more than to say that I feel that both Mr. Seider and the Motion Picture Theatre Owners of America are to be equally congratulated upon this new alliance."

UNIVERSAL'S OMAHA OFFICE WON the 1925 Summer Sales trophy, and here Carl Laemmle, President of Universal, presents the $10,000 Carl Laemmle Trophy to Ned Marin, former sales director for the Western Division, to be transmitted to H. F. Lefholtz, Omaha manager and his boys out there.

R. H. Cochrane Commissioned in the United States Army

R. H. COCHRANE, vice-president of the Universal Pictures Corporation, took the oath of office on Friday, October 30, as a Major in the Signal Reserve Corps of the United States army. The oath was administered by Captain O. A. Hess, adjutant of the 77th Division, Organized Reserves, the reserve division located in and around New York City.

The ceremony was under the direction of General Peter E. Traub, a veteran fighter and noted as the commander of the Thirty-fifth Division in France. General Traub, who as colonel now is chief of staff of the 77th Division and its active head, personally journeyed with his adjutant from the U. S. Army Building, New York City, to the Universal home office. The ceremony took place in Major Cochrane's private office and was witnessed by several Universal executives.

General Traub explained to Major Cochrane the valuable co-operation and assistance which can be given the army by leading citizens in industry and commerce, and stressed the important part moving pictures now play in war, at home, in the field, in neutral countries and even in the territory of the enemy. The willingness of high officials in the picture industry, such as R. H. Cochrane, to take an active interest in the army's plans and preparedness programs, is regarded by the army as a bright augury for whole-hearted co-operation of industry, commerce and the military in any future emergency.

Following the swearing in of the Universal vice-chief, Major Cochrane was the host at a luncheon in the Hotel Gotham.

This is Major Cochrane's first commission in the military service, but during the World War he did much valuable work for the government, being stationed in Washington from time to time and contributing his services in a branch of war work which had far reaching effects although little has been published regarding it. The relation of the picture industry to the building up of America's war spirit is one of the most astounding phases of the war. The results were a revelation to the entire world.

R. H. COCHRANE, VICE-PRESIDENT OF UNIVERSAL PICTURES CO., sworn in as a major in the Signal Reserve of the U. S. Army. The impressive ceremony was conducted by General Peter E. Traub, 35th Div., Organized Reserves, of N. Y. City. Captain O. A. Hess, adjutant of the 77th, officiated in the taking of the oath. Left to right are: General Traub, Major Cochrane and Captain Hess.

Kirchner of Michigan Charges Showmen With Laxity

In a report submitted to the Motion Picture Theatre Owners of Michigan last week, E. E. Kirchner, chairman of the arbitration committee, stated that 55 per cent of the claims that have been lost by exhibitors have been lost because they have failed to take an interest in their cases.

"When you get a notice that claim has been filed against you and you pay no attention to it, you are only kidding yourself and no one else," Kirchner wrote exhibitors in summing up the situation. "If you fail to present any evidence, or refuse to take any interest in the case, that claim is most certain to be filed against you and a judgment rendered against you."

Alice Calhoun Sells Her Interests in Seven Houses

Alice Calhoun, the film star, incidentally one of the cleverest business women of the Hollywood film colony, has sold her interests in seven theatres to the Pacific Theatre Company, Inc. Miss Calhoun is vice-president of the Hansen Theatre Company.

The houses involved in the deal include the Larchmont in Beverly, Lake in Walnut Park, Estrella near the Plaza, Home on Western Avenue, Mark Strand, San Pedro and two new theatres under construction.

The price paid was $250,000. The Hansen Company is building two new theatres, the Marquis in West Hollywood, which will open in November and a theatre on Hollywood boulevard between Bronson and Gower, work on which will start next week.

Embassy Company, St. Louis, Adds Three More Theatres

ANOTHER major picture theatre deal has been swung in St. Louis. On Sunday, November 1, the Ashland Theatre, 3522 North Newstead avenue, and the Newstead, 4366 Lee avenue, were taken over by the Embassy Amusement Company, and on December 28 the same company will assume charge of the Mikado Theatre, Hamilton and Easton avenue.

The company is to pay Joseph Litvag an annual rental of $16,000 for the Ashland and Newstead, while Henry and William Scherrer will receive a rental of $24,000 annually for the Mikado. The Mikado leases will run for 20 years and the leases on the Ashland and Newstead for 10 years each.

In addition, the Embassy Amusement Company has announced plans for a 1200-seat theatre to be erected at Marcus and St. Louis avenues at a cost of approximately $150,000 and will also let contracts in the near future for the 2000-seat Sanford Theatre at Union boulevard and Ashland avenue.

The company also operates the Embassy, 4924 Delmar boulevard, a 850-seat house and an adjoining airdome of 1380 seats, the Plaza, Ciare and Etzel, 735 seats, and the Union, Union and Easton avenue, 1147 seats. The Mikado seats 1608; the Ashland, 900, and the eNwstead 665. The combination seating capacity of all its houses will be 10,500. It is also dickering for two other houses in St. Louis.

The deal gives the Embassy Amusement Company a dominant position in the northwestern section of St. Louis.

The officers of the company are: A. Laventhal, president; Ruby Laventhal, treasurer; Louis Stahl, vice-president; George A. Lubeliy, secretary, and Maurice Stahl, general manager.

Maurice Stahl general manager of the company has the distinction of being one of the youngest and at the same time one of the oldest in point of service in the St. Louis exhibition ranks. He started his career back in 1908 as an usher for his father in the old Liberty Theatre on Easton avenue. He served in general utility capacities for a few years when he entered the employ of the General Film Company as a booker. Later he was made a salesman.

Since then he has served as salesman for Paramount, First National and various other national distributors. During the World War he was in the Motion Picture Department of the Army, being stationed at the Pathe Studios in Paris. He has had experience behind the motion picture camera.

In more recent years he worked for the St. Louis Amusement Company as manager of its leading houses. He opened the Tivoli in University and the Arsenal in South St. Louis for that company, and also handled the run of "Robin Hood" at the Pershing Theatre for that company. Other houses he managed were the Pageant, Shenandoah and Grand-Florissant.

In addition to being general manager of the Embassy Amusement Company he is interested with George Skouras in the Aubert Theatre, Aubert and Easton avenues, and an adjoining airdome, and also in the Chippewa Theatre, Broadway near Chippewa street. Although he has been in the business for 17 years, Maurice Stahl is but 31 years of age.

The Embassy Amusement Company has announced managers of its various houses as follows: Embassy Theatre, Donald W. Ross, former treasurer for Loew's State Theatre; Mikado, Maurice Stahl; Union, Louis Stahl; Plaza, Wilton Colonna; Newstead, Joseph Litvag, and Ashland, Roy H. Hughes.

CONTEST PLANNED THEATRE

A controversy is on between the Moose Lodge and the City Council of Sedro Woolley Wash., over the building of a new theatre. Dr. M. B. Mattice is championing the cause of the Moose, and in defiance of the City Fathers plans to go ahead and build a theatre, prepared to stand the consequences. Deputy State Fire Marshal W. A. Groce, called to investigate the conditions here, advised against building the theatre in a frame building and said that the city should have a fire ordinance and enforce it.

Exhibitor Interest Keen at Washington Meeting

Exhibitor interest was keen in the forthcoming convention of the Motion Picture Theatre Owners of Washington in Seattle on November 4. It was decided to make the affair a one-day convention, packed full of official business, giving the visiting exhibitors an opportunity to attend to business matters on Film Row the following day before returning to their homes. There was a grand banquet and ball at the Olympic Hotel in the evening, in which exchange men and their employees and families joined with exhibitors in making it an all industry affair.

Committees in charge of the work were: Convention committee, H. W. Bruen, chairman; Frank Edwards, Robert W. Bender, LeRoy Johnson, Mrs. Don Geddes, Si Danz, J. W. LaVigne and L. R. Stradley. Entertainment, R. W. Bender, chairman; LeRoy Johnson. Reception and Floor, L. O. Lukan, chairman; Joe Bradt, LeRoy Johnson and the convention committee. Tickets, J. W. LaVigne and J. M. Hone. Film Exchange, Charles W. Harden and J. A. Gage.

$1,000,000 Fox Theatre to Rise on Main Street, Buffalo

ONE of the largest real estate transactions ever made in Buffalo, N. Y., has been closed by the Fox Film Company and associates, Edward Fay of Providence and Mike Comerford, of Scranton, Pa., in the lease for a long term of years of the property at 608-618 Main street. Leasing of the property alone involved a sum of more than $3,000,000, according to Harvey Harrison of the Harrison Real Estate company, which negotiated the deal.

Ground will be broken shortly after the first of the year for the new house to cost $1,000,000. First-run films and vaudeville will be the policy. The capacity will be 4,000. Two main entrances will lead to the theatre, one on Main street near Dickinson's jewelry store, occupying a frontage of approximately 70 feet, and the other on Chippewa street, directly behind Rudin's drug store, with nearly the same frontage. The huge auditorium will occupy ground in the rear running through to Pearl street.

The Fox theatre will be the third theatre in Main street between the blocks of Chippewa and Tupper streets. The Buffalo Theatre for the Shea Amusement company is nearing completion and Famous Players is planning a house at 622 Main street. It also is reported that negotiations are now under way for a site in the same locality on which another picture theatre will be built.

Fox company officials says a new house is needed in Buffalo for the outlet of Fox films. The new playhouse is also part of an enormous expansion program. Explaining the situation in Buffalo, Fox officials say their product is not getting proper exhibition because of the limited number of first-run theatres.

The Main-Chippewa corner, according to Mr. Harrison, is the most valuable piece of property in Buffalo at the present time. He said the lease was closed with the Coplon Brothers, who bought the property several years ago from the Peabody estate. The Fox house will have a frontage of 187 feet on Main and Pearl streets and 232 feet on Chippewa street. Stores will be built in front of the auditorium.

New Chicago Chain

Another theatre circuit is in the making in Chicago. Eddie Trinz, manager of the Pantheon for Lubliner & Trinz, and Harry A. Gourfain, formerly production manager of the Senate and Pantheon, have taken over the Calumet Theatre on the far South Side under the name of the Gourfain and Trinz circuit and will add other houses to the chain latter on.

GERMAN PRODUCERS BUY THEATRES

The Ufa plans this year to exhibit sixty of the major American productions, according to a recent report to the Department of Commerce by Assistant Commercial Attache Douglas Miller in Berlin, and have been getting their theatres in shape for the fall and winter seasons. A number of new theatres have been purchased. Mr. Pommer, managing director of the Ufa, recently gave the figures at 130 now actually in the possession of the Ufa; a great many more, however, are controlled by this firm. The Phoebus Company has also been purchasing theatres, mostly of lesser importance, and has its own chain now not only in Berlin but also throughout the small cities.

BANKRUPT IN CHICAGO

According to the Journal of Commerce, Clarence Jalass, a motion picture operator, has filed a petition in bankruptcy in the United States District court in Chicago listing liabilities at $41,248.35 and no assets.

Smith General Sales Manager Of Associated Exhibitors, Inc.

OSCAR A. PRICE, president of Associated Exhibitors, this week added another important announcement to the almost weekly sales recurring since control of that distributing organization was recently taken over by P. A. Powers and Mr. Price. The latest news in the new program of expansion comes with the statement that E. J. Smith, for years among the industry's better known sales executives, has taken over the reins of general sales manager of Associated.

Mr. Smith succeeds J. A. Gove, who has held that post for the past few years and who now resigns to enter on activities in another branch of the industry. Mr. Gove states that his future plans are in the process of shaping and not yet ready for announcement.

E. J. Smith comes to Associated Exhibitors with a long record of sales successes in the picture industry. He grew up in the Universal organization when the "Big U" roster boasted that fast stepping crew of go-getters, including Joe Schnitzer, Harry Herman and Art Schmidt. Picture veterans still point to the results achieved by that "flying squadron" in those hectic days.

When Universal faced the herculean task of taking over distribution of its own product in England in 1920, Carl Laemmle scanned the organization and chose "Eddie" Smith for the job. His labor included the establishing of a complete exchange system, the selling of Universal product for new higher prices in opposition to its own pictures still being block-booked through previous distributors, and the launching of the first big Laemmle specials. Records achieved on "Foolish Wives" and other specials in the face of the multitudinous details of a new organization still continue high-water marks in British film distribution.

The best index to the success recorded by the new Associated Exhibitors sales manager is given in the fact that it was scarcely two years later when Carl Laemmle once more issued the call to higher honors, this time bringing Mr. Smith back to the United States to assume the reins as sales chief of the home organization.

Later he joined the F. B. O. sales staff, going from an executive post there to take on similar duties with the Warner Brothers organization. It is known that while negotiations looking towards his acquisition by Associated Exhibitors have been on for some time, it was only with utmost reluctance that Warner Brothers consented to release him from a long-term contract to enable him to take complete charge of the rejuvenated Associated.

MORRIS AND LESSER RETURN

Sam E. Morris, and Myer Lesser, of Warner Bros. home office, having attended conferences with managers and salesmen in Chicago and Cleveland, have returned, reporting bright prospects in bookings for Warner prdouct.

J. D. Williams is busily arranging plans for the erection near London of a massive studio, to equal the best in Hollywood.

JOSEPH I. SCHNITZER
Vice-President and General Manager of Film Booking Office of America, Inc., reports an exceptionally heavy volume of business on F. B. O. bookings for 1925-26.

HAMRICK IN NEW YORK

John Hamrick is in New York on business, understood to be connected with the activities of his ownership of the Pacific Northwest Blue Mouse Theatres.

Paramount Executives Leave to Attend Fall Meet

Paramount home office executives left on the Century yesterday (Wednesday, Nov. 4) for Chicago where the annual fall convention of district and branch managers will be held. The sessions will extend through Friday, Saturday and Sunday.

Sales plans on the new season's product will be discussed, and on Sunday the assembled managers will view a number of the spring and summer pictures which have been completed.

A special car attached to the Century carried the home office officials, among whom were: Adolph Zukor, Jesse L. Lasky, Sidney R. Kent, Eugene Zukor, Mel Shauer, A. M. Botsford, Charles E. McCarthy, Walter Wanger, Harold B. Franklin, Bogart Rogers, Claud Saunders, Russell Holman, Phil Reisman, John D. Clark, G. M. Spidell, G. B. J. Frawley, B. P. Schulberg, Mike Lewis, A. O. Dillenbeck, Henry Salsbury, Edwin C. King, William Le Baron, John Butler, Joseph Seidelman, John Ragland and Leslie Whelan.

Rowland and Spring to Supervise New Sales Committee of First National— Eschmann Goes to United Artists

E. A. ESCHMANN, for several years general manager of distribution for First National Pictures, Inc., has resigned to take effect December 10.

Ned Marin and Ned Depinet have joined First National and with A. W. Smith, Jr., will comprise a sales committee to function under the supervision of General Manager Richard A. Rowland and Samuel Spring, Secretary-Treasurer of the company. It is understood that Mr. Spring will act as chairman of the sales committee.

Both Mr. Marin and Mr. Depinet have gained enviable reputations through the effectiveness of the policies which they instituted as members of the sales committee of the Universal company. Prior to his association with Universal, Mr. Marin was with Famous-Players and later with Distinctive. He moved to Universal at the time Al Lichtman took charge of the sales for that company. Mr. Depinet is particularly well known in Southern districts, where he has been located during most of his motion picture career.

As first assistant to Mr. Eschmann during the past two years, Mr. Smith has come to be recognized as one of the most capable and aggressive of sales executives. His work has been particularly notable in the handling of First National's specials which have been placed directly under his supervision.

Executives of First National expressed keen regret at Mr. Eschmann's resignation in view of the many successful policies he has instituted since his association with that company. Before becoming General Manager of Distribution for First National, Mr. Eschmann occupied a similar position with Pathe.

As we go to press the news comes that Mr. Eschmann will take charge of distribution for United Artists Corporation.

Mr. Eschmann will take his new post as assistant to President Hiram Abrams, beginning about December 10.

Both Mr. Abrams and Mr. Eschmann confirm the news, each one expressing gratification on the appointment.

Many Accomplishments Noted at Meeting in New Jersey

THE Walt Whitman Hotel at Camden, N. J., was the scene of one of the best attended and constructive sessions when the Board of Directors of the M. P. T. O. of New Jersey convened on Thursday, October 29. It was the fourth regular session since that memorable Asbury Park convention. Immediately after Sidney Samuelson, chairman of the board, completed the work which the routine matters entailed, the meeting was turned over to the attention of the extensive and sweeping report of the president, Joseph M. Seider, which included a review of the activities of the organization in the political campaign in New Jersey and an analysis of the possible results.

That the exhaustive campaign laid out at the annual convention was being adhered to with clocklike precision, was evidenced by the encouraging report on several matters which required drastic surveys. For one, the matter of reduction on light and power is rapidly nearing a successful culmination, and ere many moons elapse the theatre owners of New Jersey will enjoy the fruits of the work done by the sub-committee consisting of Messrs. Unger and Hildinger, by saving considerable revenue on the reduction.

The board proceeded to discuss the Famous Players-Lasky-Traco Theatre case and it was evidenced that keen interest was aroused by the action of the Famous Players against Mr. Hirshblond.

Undoubtedly, an ineradicable precedent has been established by the admirable action of R. F. Woodhull, president, and Sydney S. Cohen, chairman of the Board of Directors of the M. P. T. O. A., in the ingenious handling of the Kingston Armory exhibition. And that the exhibitor organization has been successful in effecting an Americation tie-up with Governor Alfred E. Smith, manifested itself convincingly when the governor revoked the permit for the use of the armory for exhibition purposes.

The proposed amendment to the Federal copyright law is a greater menace to the theatre owners than is realized by them. Mr. Seider reported on the contemplated activities of the M. P. T. O. A. in this relation. He reported the request of A. Julian Brylawski, chairman of the Administrative Committee of the national organization, that the theatre owners of New Jersey interest themselves in an effort to defeat this proposed legislation and asked them to request their congressmen and senators to vote against the amendment in the form in which it is proposed.

The directors received with gratification the report relating to the adjustment of the dispute with Pathe relating to the release of Langdon comedies.

There was a dinner served before the session was called to order. Much commendable phraseology is being expounded on the superb manner in which Directors Benjamin Schindler of Camden, N. J., and Jacob Fox of Burlington, N. J., officiated as hosts.

The fact that the meeting was in Camden did not deter men like Charles Hildinger of Trenton, Peter Adams of Paterson, Leon Rosenblatt of Bayonne, William Keegan of Trenton, Sidney E. Samuelson of Newton, I. M. Hirshblond of Toms River, Leo Juskowitz of New Brunswick, Leon Brandmaker and Jacob Unger of Newark, E. Thornton Kelly of Palisades, Peter Kaliakman of Gloucester, Lew Peizor of Audubon, Ben Hatney of Riverside and Joe Marick of Bordentown from journeying many miles to attend this memorable session.

Pete Adams will be the host of the board when it will next convene in Paterson on November 19.

British Company Formed; Will Build Studios and Produce Big Pictures for World Markets

BRITISH NATIONAL PICTURES, LTD., a newly organized company, announced on November 3, plans to build studios near London as part of a campaign to produce motion pictures in England to compete with American pictures.

George T. Eaton, a retired Australian cattle dealer, is Chairman of the Board of Directors of the company. The managing director is J. D. Williams, founder and for many years general manager of First National Pictures. Mr. Williams is the only American connected with the firm, all the other officials being English, and the capital is all English.

A statement set forth the fact that English stars and stories will be employed, although when renting producers use the studios the producers may use any stars they desire.

Mr. Eaton announced that he is financing the company to the extent of $250,000, which sum, he said, would assure the building of the first studio. Stock will be sold to the public later. The company's plans include the purchase of 100 acres, on which eight studios are to be centralized for the use of independent producers, this being part of a scheme to encourage and assist British productions. The studios are to be larger than any of those in Hollywood or any other of the American motion picture centres. Mr. Eaton said he expected the first studio to be completed within three months and the first picture to be finished within four or five months.

Mr. Williams, speaking at a luncheon today, said there is a demand in the United States for English films, which could be made cheaper in England than in America. He said he hoped to distribute the company's films through 14,000 independent theatre proprietors in the United States who are eager to show a certain number of foreign films as drawing cards.

Incorporations

Seven companies incorporated to enter the motion picture business in New York State during the past week. While three of the companies did not state the amount of capitalization, the seven remaining companies revealed capitalization of comparatively low amounts. The newly formed companies included the following: International Film Arts Guild, Inc., $5,000, Symon Gould, Abraham I. Menin, New York City; Irving Caesar, Brooklyn; Boulevard Theatre Corporation, $10,000, Elias Mayer, Louis Schneider, Maxwell Maged, New York City; Colony Theatre, Inc., $10,000, Frank Rusnalem, Max Amsterdam, Isidor Weiss, Brooklyn; the Charmont Theatre Guild, Inc., $10,000, A. W. Fauci, Bernard Gagliano, N. F. Restucci, New York City; Culver Export Corporation, David O. Decker, Sydney S. Braunberg, Andrew Bellanca, New York City.

"Joyous Max" and Wife Die Together; Cuneo a Suicide

Max Linder, famous film comedian, and his wife committed suicide recently. "Joyous Max's" third attempt was successful. Last year in Vienna and this year in Switzerland he tried it, as a result of nervous depression. Once his wife was found unconscious beside him. According to the coroner, Max gave his wife a sleeping potion of veronal and opened her veins with a knife. Then he opened his own veins. Just a week before the Linders had seen the film "Quo Vadis," in which Petronius and Eunice bleed themselves to death. It is thought that this scene gave "Joyous Max" his inspiration. And he was rich and in love with his wife, with whom he eloped three years ago. She was Mlle. Peters, daughter of a wealthy Parisian restaurant owner.

There also has been a suicide in the film colony in Hollywood. Lester H. Cuneo, 37 years old, a director and actor, died of a pistol wound which the police called self-inflicted. He had quarreled with his wife and she had filed a suit for divorce. He was a native of Oklahoma and attended Northwestern University.

Treatment of Animals In Studio Lauded By Association

The care used in motion picture studios in protecting animals from harm has won for motion pictures the friendship of one of America's strongest organizations.

The American Humane Association, which is the national body made up of important societies for the prevention of cruelty to animals, has extended high praise to the Association of Motion Picture Producers, Inc., and the Motion Picture Producers and Distributors of America, Inc., of which Will H. Hays is president, for the comprehensive work of the organization in preventing cruelty to animals.

The American Humane Association, at its annual meeting in Toledo recently, held up the Hays Organization as "a guide and example to all other interests and organ: tions responsible for the care, safety humane treatment of animals."

EUGENE O'BRIEN and Billy Platt in "Simon the Jester," a Producers Distributing Corporation picture.

Sheehan Signing Up Stars as Big Mid-Season Pictures Are Launched

RENEWAL of production activities in a volume that surpasses anything the big Fox Film West Coast Studio has witnessed this season has followed the appearance there of Winfield R. Sheehan, vice-president and general manager of the corporation.

Worn out as the phrase "galaxy of stars" is, it is the only one that can do justice to the lineup of stars and featured players the Fox executive has "OK'd" for the important group of mid-season releases he has launched in work.

Betty Compson, Matt Moore, Clara Bow, Bert Lytell, Vivian Oakland, Earle Williams, Nigel De Brullier, Frank Keenan, Huntley Gordon, Herbert Rawlinson, Vera Lewis, Grant Withers, Stanton Heck, Reed House, Will Walling, Walter Pidgeon, Rose Blossom, Charles Lane, Roy Atwill, Francis MacDonald, Kathleen Myers, Nina Romona, Gladys Brockwell, Warner Oland, John Patrick, Oliver Hardy, Jacques Rollens, Gustave Van Seyferitz, Carolynne Snowden, Frank Currier and Virginia Madison are some of the real box-office names Mr. Sheehan has had Casting Director James Ryan sign up to supplement the Fox stock company's own group of contract stars and players.

These players will be distributed in leading and supporting roles in "The First Year," which Frank Borzage is directing: "The Peacemaker," a Buck Jones starring vehicle over which W. S. Van Dyke is wielding the megaphone; "The Golden Butterfly," being directed by John Griffith Wray; "Daybreak," a Rowland V. Lee production; "Palace of Pleasure," which Emmett Flynn will direct, and the modern sequence of "The Ancient Mariner," which Chester Bennett was lured back from other business to supervise in his own brilliant way.

Since the original announcement two important changes have been made in the cast of "The First Year." Frank Currier has been cast in the role of Dr. Myron Livingston instead of J. Farrell MacDonald and Virginia Madison will be Mrs. Livingston instead of Emily Fitzroy. These changes were made necessary by the fact that both the supplanted players were tied up with other directors who could not spare them. J. Farrell, for instance, is out on location, hundreds of miles from Hollywood with John Ford making "Three Bad Men." He is one of the bad fellows and as might be expected is seldom "out of the picture."

The rest of "The First Year" cast remains as originally announced. Matt Moore is Tom Tucker, Kathryn Perry will cease being Helen in the Fox Married Life Series long enough to be Grace Livingston in the Borzage production, John Patrick is Dick Loring, Frank Cooley is Pa Livingston, Margaret Livingston is Mrs. Barstown and Carolynne Snowden is Hattie.

The little girl whose name describes her so well, Rose Blossom, was secured to be Buck Jones' leading lady in "The Peacemaker." This is the sixth starring vehicle of the ace of western stars for the 1925-26 season. The others who will support Buck in this production are Will Walling, Reed House, Stanton Heck, Grant Withers, Kathleen Myers, Marion Harlan, Oliver Hardy and Jay Hunt.

For "The Golden Butterfly," a story which points out the folly of following the crowd in the Game of Life, there has been assigned Director Wray the following al-star aggregation: Alma Rubens, Bert Lytell, Herbert Rawlinson, Frank Keenan, Vera Lewis, Carolynne Snowden and Huntley Gordon. This cast speaks for itself. Every name in it has box-office drawing power. Verily, this will be a production for which to hold out some playdates.

As a starter for "Daybreak," Rowland V. Lee's production, the following incomparable players have been cast: Jacqueline Logan, Lou Tellegen, Roy Atwill, Walter Pidgeon, Gustave von Seyferitz and Charles Lane. The others will be announced later. "Daybreak" is an adaption of the sensational New York and London stage success, "The Outsider."

Although by this time a reader might think there were no more players left for Emmett Flynn's production "Palace of Pleasure" such is not the case. Emmett must have a pull with Mr. Ryan, the casting director, for here are the cinema brilliants he had assigned to his latest: Betty Compson, Edmund Lowe, Francis McDonald, Nina Romano, Warner Oland, Harvey Clark, Sammie Blum and George Seigman. And there are more to come.

"Palace of Pleasure" is based on "Lola," a play by Adolf Paul. Lola Montez (played by Betty Compson) was one of the most colorful figures in Europe in the Nineteenth Century. She was an Irish girl who posed as a Spanish dancer and left a trail of hearts and political intrigue behind her that puts DuBarry to shame.

For the modern sequence of "The Ancient Mariner" the splendid cast of the Henry Otto fantasy sequence has been supplemented by the addition of Leslie Fenton, Margaret Livingston, Clara Bow, Nigel De Brullier, Earle Williams and Hallam Cooley. Add Paul Panzer, who plays the title role, Vivian Oakland and Gladys Brockwell to these and you have a cast pretentious enough in itself to carry any production.

And the Fox production activities do not cease with the foregoing. Tom Mix, having finished "The Best Bad Man" on the day Mr. Sheehan arrived, is now lining up his forces preparatory to starting on another of his starring vehicles titled "My Own Pal." This will be a typical Mix production with a strong cast of box-office favorites.

On the comedy lot George Marshall, supervisor of all Fox two-reelers, has every one of his unexcelled laugh directors going at top speed. And in addition to that George will have a surprise announcement about something big for the trade in a day or so.

Bader Gets New Post With "U"

Dave Bader has been selected to fill the post of manager of advertising accessories for the Universal Pictures Corporation, to replace Maurice Pivar, who has been transferred to Universal City.

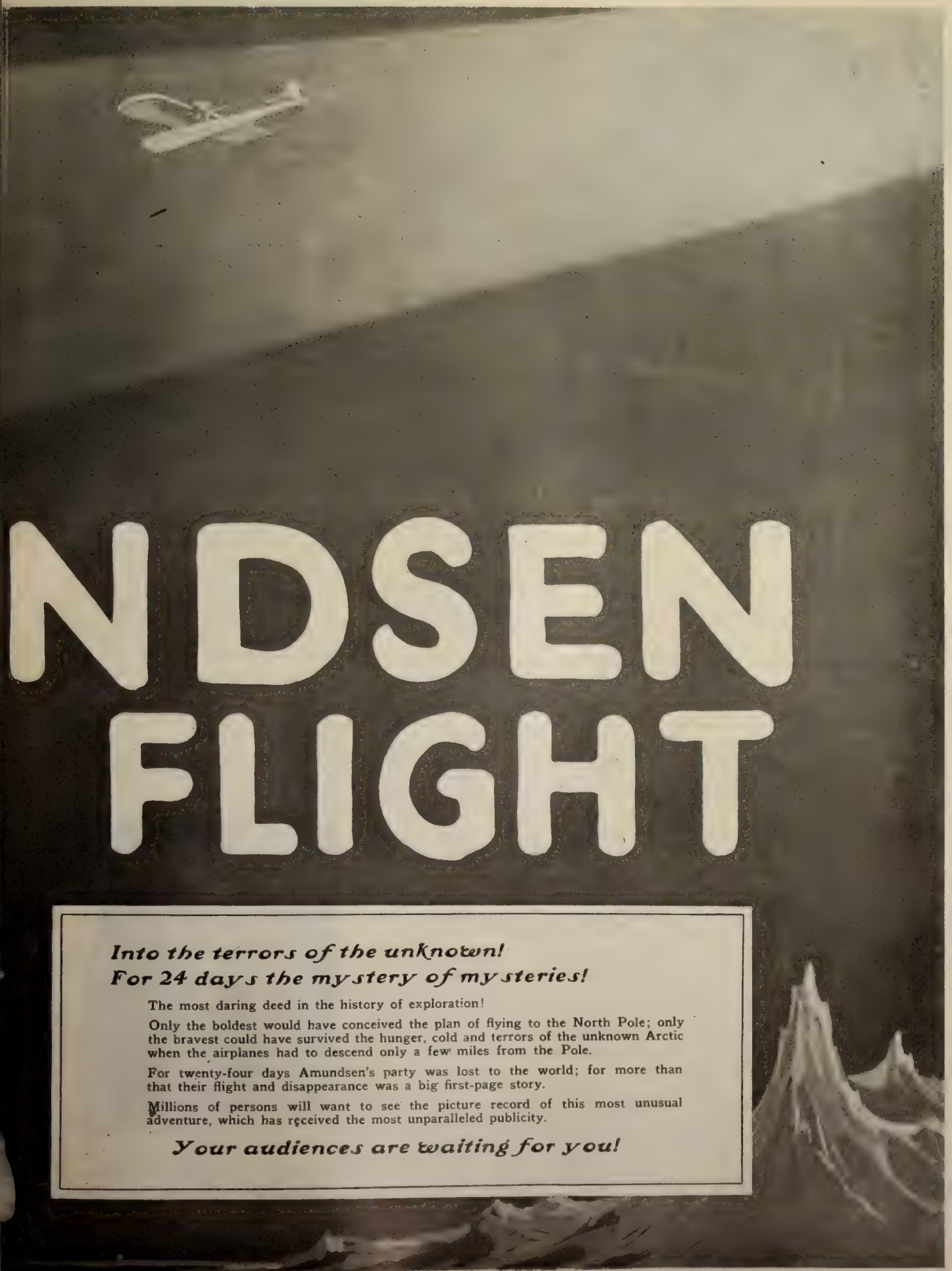
PATHÉ *presents*

THE AMU

POLAR

The authentic motion picture log of the Amundsen — Ellsworth Expedition, the first attempt to reach the North Pole by airplane.

Pathépicture


NDSEN
FLIGHT
Into the terrors of the unknown!
For 24 days the mystery of mysteries!
The most daring deed in the history of exploration!
Only the boldest would have conceived the plan of flying to the North Pole; only the bravest could have survived the hunger, cold and terrors of the unknown Arctic when the airplanes had to descend only a few miles from the Pole.
For twenty-four days Amundsen's party was lost to the world; for more than that their flight and disappearance was a big first-page story.
Millions of persons will want to see the picture record of this most unusual adventure, which has received the most unparalleled publicity.
Your audiences are waiting for you!

BOB CUSTER invariably "packs" an abundance of action and timely thrills in his F. B. O. pictures. In this one, "No Man's Law," he runs true to form.

Sax Will Make 12 Gothams As Scheduled; Last 4 in Work

BEFORE leaving for California last week, Sam Sax of Gotham Production and president of Lumas Film Company, took exception to rumors circulated that various independent producing and distributing concerns were about to curtail production and fail to make delivery on pictures already announced.

"You can state most emphatically for me," said Mr. Sax, "that the twelve Gotham Productions to be distributed by me through Lumas Film Corporation will be delivered on or before the release date assigned each picture.

"Our December and January releases are now in the vaults and may be secured by our regional distributors ten weeks in advance if they so desire. We are also four or five weeks ahead on our advertising accessories and gaining more time with each succeeding production.

"This does not imply that we are feverishly rushing to grind out pictures. It simply means that we have a most efficient production organization, working smoothly and without friction. My purpose in going to California at this time is to put the final four of the present series of twelve into production and also to lay the foundation plans for production for 1926-27. These plans will be announced in good time and when they are announced they will be definite and not subject to any radical change. The changes will be made in advance and not after so that the exhibitor and exchange man may know exactly what he is buying and be sure of getting it."

Seattle Exhibitor Smashes All Records with "Unholy Three"

UNSOLICITED reports from enthusiastic exhibitors testifying as to the steadily improving quality of Metro-Goldwyn-Mayer product continue to be received by exchanges throughout the country. The most recent testimonial received by M-G-M's Seattle, Wash., exchange, comes from the Winter Garden in Seattle.

"At the time we contracted for the new Metro-Goldwyn-Mayer product," writes Manager Frank Edwards of the Winter Garden, "we were very skeptical as to the results of this move on account of our having enjoyed such phenomenal success at an established lower rate of admission.

"We feel that we should let you know that our new policy has been a complete success. We are just finishing a four-day run on 'The Unholy Three,' and we are pleased to say that it has smashed every existing record.

"From the trade journals we notice that the Metro-Goldwyn-Mayer product is proving phenomenally successful all over the country, and we want to assure you that it has certainly done its bit for us."

"The Unholy Three" is a Metro-Goldwyn-Mayer production directed by Tod Browning from the Tod Robbins story adapted to the screen by Waldemar Young. Lon Chaney and Mae Busch are the featured players.

Books Biblical Picture

Eastman Theatre, Rochester, Plays "Bethlehem" First of Pathe's New Biblical Series "A Pilgrimage to Palestine"

"Bethlehem," the first of the new Pathe Biblical series, "A Pilgrimage to Palestine," has been booked for early showing by the Eastman Theatre, Rochester, which is famed for its fine programs.

In acquiring this series Pathe believed that exhibitors will welcome the opportunity to book a series of single-reel pictures of this high character. These subjects are specially suitable for showing during the Christmas season, dealing as they do with the locales of Christ's activities from His birth, through His early and later ministry up until His death upon the cross.

Altogether twenty subjects of this series will be available to exhibitors during the forthcoming months.

"The Holy Land Film Company, of Cincinnati, are the producers of "A Pilgrimage to Palestine" series.

Start New Artclass Feature

Lester F. Scott, Jr., has just wired to Louis Weiss of Artclass Pictures that he has started filming of "Tangled Herds." This last is the sixth of the eight five reel Rough Riding Romances featuring Buddy Roosevelt which Action Pictures is making for Artclass distribution.

Lester Scott further announced that the sixth Buffalo Bill, Jr., feature which has not yet been titled is in course of preparation.

F. N. Buys New Plays

The screen rights to Israel Zankwill's play, "Too Much Money," has been purchased by First National Pictures. It will probably be assigned to one of its featured players. The continuity is in work. The company but recently finished photography on another Zangwill play, "We Moderns," as a stellar vehicle for Colleen Moore.

Contracts have just been closed by First National covering the purchase of the motion picture rights of "The River," a play by Patrick Hastings.

BRENDA BOND

The young Boston society girl, has been signed to play the lead opposite Johnny Hines in "Rainbow Riley," Mr. Hines' forthcoming First National release.

Beautiful Press Book

80 Page Publication on "The Sky Rocket" Starring Peggy Hopkins Joyce, A Work of Art

"The Sky Rocket," starring Peggy Hopkins Joyce, the picture in which "Peggy the beautiful" makes her screen debut, will have the largest campaign or press book ever issued on any single motion picture in the history of the industry.

It was originally planned by Robert E. Welsh, director of advertising and publicity for Associated Exhibitors, to release a de luxe press book in twenty-four pages but after giving the matter further thought he decided to enlarge the book in keeping with the importance of the production.

The book will be a de luxe affair, leather bound with ribbon stitching. Thirty-two pages of the book will be devoted to publicity stories while thirty-two pages will consist of newspaper advertising copy. In the straight line drawing of "The Sky Rocket" ads, Mr. Welsh has struck a new line of thought. In the past it has been the custom to select scenes from the picture for this purpose, but in this case nothing but original drawings by famous artists will be used.

The first eight pages of the book will be devoted to introductions and indorsements with the next eight pages comprising special newspaper serial articles on beauty and fashions. Eight pages will be devoted to posters and accessories.

According to advices rceeived by Oscar Price, president of the Associated Exhibitors, Peggy Hopkins Joyce, now resting in Paris following the completion of her first screen vehicle, "The Sky Rocket," will return to America to start her second picture before the first of the year.

"Steel Preferred" Completed

Actual camera work on "Steel Preferred," the new Metropolitan picture for release through Producers Distributing Corp., has been completed and this production is now being edited for early release. Walter Anthony, prominent journalist and title specialist, has ben engaged to write the titles.

POLA NEGRI

As the colorful "Carlota Villalon" in "Flower of the Night," the distinguished Paramount star has one of her choicest roles.

IN "THE PONY EXPRESS" ERNEST TORRENCE has the role of a blacksmith who is also a minister. As usual, Mr. Torrence scores one of the biggest hits of the Paramount success.

Screen Play as Monument To Memory of Anna Held

A SCREEN play that will also be a monument to a famous actress is what Tod Browning, noted director, is to endeavor to make out of Lon Chaney's forthcoming starring vehicle, "The Mocking Bird," based on an original story by Mr. Browning. Its heroine, played by Renee Adoree, will represent Anna Held as she was at the start of her career, when she sang her way to fame from the stages of cheap London music halls.

Both Browning and Chaney knew Anna Held intimately, and they have crowded the heroine's part with little touches which are real personal reminiscences of the French comedienne. The play will be staged at the Metro-Goldwyn-Mayer studios on an elaborate scale.

"Both Mr. Chaney and myself," said Browning, "are enthusiastic over the idea of painting a picture of the real Anna Held as a tribute to one of the best and noblest women the speaking stage ever knew. We both knew her well—knew the tragedy that underlay her life, her goodness to all about her, and the determined struggle that won her fame.

"Anna Held was known to the world as a frivolous beauty; but to us who knew her she was one of the noblest women the stage has ever known. This is the woman we shall try to show—the real Anna Held. We hope that the picture will, in a way, be a sort of monument to her; a sincere tribute from two old friends and ardent admirers."

A big cast, including Lew Cody, will be augmented by a number of professional vaudeville stars for the new picture, production on which will start shortly. Waldemar Young has made the screen adaptation.

Five More Specials to Come From F. B. O. Western Plant

F. B. O. still has five more specials to produce before it completes its current program, according to advices from the F. B. O. Studios in Hollywood.

Among the remaining features will be a racing melodrama called "The King of the Turf," by John Brownell. Work will begin in two weeks, it is stated. "The King of the Turf" will treat of the drama of the race course from a new angle.

Other big features will be two stories by Laura Jean Libby, to whose work F. B. O. has exclusive screen producing rights. They are "When His Love Grew Cold" and "A Poor Girl's Romance." The first named will be launched in a week with an all star cast.

Others will be "The Isle of Retribution" by Edison Marshall and Emory Johnson also will contribute another melodrama, the title of which is being withheld.

THE DAZZLING "DREAM SCENE" in Gloria Swanson's forthcoming Paramount picture, "Stage Struck." Gloria is an actress on an Ohio River show boat, but any aspiring girl is permitted to dream of the success that comes after long years of hard work. This is one of the most exquisite scenes in any Gloria Swanson picture.

First National's "Classified" Praised by Big Newspapers

FROM all sides come the most enthusiastic reports of the reception being accorded First National's latest Corinne Griffith production, "Classified," that is surpassing any figures heretofore set by this popular star at first run theatres.

Taken from Edna Ferber's beautifully human story of New York life, it offers a remarkably effective combination of star, story and author. Released October 11, "Classified" has already established itself as one of the strongest pictures that an exhibitor can book, judging from reports received by First National from the key cities.

Following are comments from some of the more important newspapers:

The News, Cleveland: "Produced with an imagination and dexterity so sadly lacking in many a photoplay, it becomes cleaner, adroit and grown up in its every phrase. It is filled with those little subtle touches which make one remember it long after leaving the theatre."

Times-Star, Cincinnati: "'Classified,' First National's picturization of Edna Ferber's story, makes excellent screen entertainment. We do not know how closely it follows the original, but the scenario contains plenty of action well seasoned with modern romance. And best of all it has as its star Corinne Griffith, than whom there is no lovelier feminine vision on the silver sheet."

Commercial Tribune, Cincinnati: "Corinne Griffith and Edna Ferber combine in making 'Classified' one of the most entertaining pictures shown here in some time. And in the matter of players—well, Corinne Griffith wuold make any picture in which she appeared."

H. P. Lieber of the Circle Theatre, Indianapolis, wired: "'Last week we played Corinne Griffith in 'Classified' and entertained thirty-eight thousand happy patrons and when we say entertained we don't mean maybe. Everybody raved about this one. It is immense."

The manager of the Wisconsin Theatre, Milwaukee, reports that "the picture was very well received by patrons and a remarkable business was done. Corinne Griffith is a great favorite with many. In this picture she is at her best and also has a very good supporting cast.'"

New Rayart Pictures

Johnston Announces Completion of Four Big Productions—Five Others in Works

W. Ray Johnston, president of Rayart Pictures, who is in Los Angeles in the interest of his firm, announces the completion of the following features during his vacation in California. "The Fighting Thoroughbreds," a race track fight story with Billy Sulivan; "The Midnight Limited," a melodrama with Gaston Glass, Wanda Hawley and Richard Holt. "'Hold Everything" (temporary title) starring Billy West; and "Racing Romance," starring Reed Howes, with Virginia Browne Faire as leading lady.

The following pictures are now being prepared for immediate production: "The High Flyer," an aeroplane story starring Reed Howes; "The Windjammer," a circus story starring Billy Sullivan; "The Salseman," a feature comedy starring Billy West; and "Bride and Gloom," a Butterfly Comedy starring Gloria Joy. While in California, Mr. Johnston will also select casts for the next melodrama of the Rayart series which will probably be "The Last Alarm."

Mr. Johnston also announced the signing last week of a contract for Jack Perrin to be retained on the Rayart program for the season of 1926-7 during which season he will make eight pictures from published stories. The picture will be semi-western in nature and production will start in April. Perrin still has two pictures to make for the current season's program for Rayart.

Lubitsch Seeks Citizenship

Ernst Lubitsch, the Warner Bros. director, is to become a full-fledged American citizen. He has taken out his first papers and is eagerly awaiting the day when he will officially proclaimed a genuine member of Uncle Sam's household. In introducing Lubitsch to President Coolidge at the White House, last week Jack Connolly, who represents the Hays organization at the capital, mentioned the director's eagerness to become a citizen, and Lubitsch was certain he received a firmer pressure of the hand and a broader smile from the Chief Executive as Mr. Coolidge wished him "the best of luck in this country."

Gotham Productions Score Big Success with British Public

ALTHOUGH a comparative newcomer to the English market, Gotham productions have scored a striking hit with the British public. The latest evidence of this being contained in a recent cablegram from Herbert Case Hoagland of Stoll Films Ltd., British distributors of the new Gotham Twelve, to Sam Sax, producer of the Gothams. Mr. Case cables: "Trade Showings First Four Gothams Great Success Everybody Enthusiastic How Many More Productions Ready Exhibitors Asking For Immediate Bookings."

The four productions referred to in the cablegram being: "The Overland Limited," "The Police Patrol," "A Little Girl In A Big City" and "His Master's Voice."

The British trade press also gave these productions very favorable reviews and the same points of excellence that appealed in the critics and the public in the U. S. also were favored in England.

When Stoll Films Ltd. arranged for the British distribution of the Gotham Product with the Inter-Film Co., who control all distribution rights outside the U. S. and Canada, it was the intention of the British organization to make the first Gotham release for next March. So quickly did the British exhibitors acclaim the production, however, that an immediate release was decided upon.

Prints of the second four in the Gotham twelve, "The Part Time Wife," "One of the Bravest," "The Shadow on the Wall" and "The Phantom of the Forest" are being forwarded to Europe now with the final four to be delivered within the next few weeks.

Columbia Pictures Corporation Officials Point Out Causes of Unrest in Industry

JOE BRANDT, president of Columbia Pictures Corporation, and Jack Cohn, treasurer of this independent producing company, last week issued a joint statement in which they point out the existence of unrest in the industry due to "machine made products" and "broken promises by producers" and demanding "fewer and better pictures."

The joint statement follows:

"The present chaotic conditions in the motion picture industry are due to the broken promises of producers. Never in the history of motion pictures has such a situation confronted the exhibitors as at the close of the 1925-1926 season, and the producers are, in a large measure, entirely to blame for a situation which has forced many exhibitors into a position where they feel unable to depend on, and have an entire lack of confidence in, the promises of producers to deliver the number of pictures they promised to produce at the beginning of the current year.

"The overzealous and avaricious attitude on the part of some of the producing organizations at the beginning of the season in announcing a formidable production program has been responsible for lulling a great many exhibitors into a sense of confidence and false security which has been ruthlessly destroyed in many cases before half the season was over by the retrenchment on the part of producers. Announcements of big production programs which have later been cut down by as much as 50 per cent, in some instances, has wrought havoc among the exhibitors dependent upon these companies for their play dates.

"The officials of the Columbia Pictures Corporation, are in the unique and secure position of being one of the few producing companies to have kept absolute faith with the exhibitors in producing our full quota of eighteen pictures, as announced at the beginning of the present season, and this organization is prepared to back up the statement by the fact that they now have in their possession the negatives of the eighteen pictures scheduled for release. And these pictures were made in spite of the fact that exhibitors, who at the beginning of the season, promised their whole-hearted cooperation, had in a sense withheld some of their support and given the business that they had promised Columbia to other organizations.

"It must not be gathered from this statement that the officials of the Columbia Pictures Corporation, desire any erroneous impression formed that they did not get their share of the bookings from the exhibitors this year. Every exhibitor who knew his business realized the box office value of Columbia Pictures with the result that they included the entire Columbia program in their list of bookings, realizing that the support of worthwhile independent producers was a means to safeguard their interests no matter what political or business move the non-independent organizations made.

"That the producers have learned the error of their ways is evidenced by the fact that announcements have already been made by many of the companies that they will not announce as many pictures for production for the coming year as they did at the beginning of the present season. They have come to realize that promising to throw on the market more pictures than can possibly be consumed has brought about a condition whereby not only the producers' income has considerably suffered but the returns of the exhibitors have also been materially curtailed, by reason of forcing the exhibitor to sign up for more pictures than he needed in order to get a few leaders among exhibitors to create a demand for production that they only hope to make. In this is the crux of the whole situation. Instead of offering fair competition among all the large motion picture producing concerns, they adopted this method of securing an outlet for product than common sense should have told them would mean flooding the market with surplus product.

"Supply and demand must govern every business and the picture industry is no different from any other industry and this is the time for producers to ponder over the conditions as they were this year and realize that they must be conservative in their estimate of productions to be made in future. Once they have announced the number of pictures they should go through. The time to retrench is at the beginning of, not in the middle of, or at the end of the season.

"The spirit of fair play must be more evident next year than ever before as the unnatural and unhealthy competition which was prevalent this year has forced upon many producers the conclusion that less picture of a better calibre will bring in more revenue to the exhibitor and more revenue to the producer—the public demand for better pictures has been blazoned forth in the newspapers, and it behooves the producer to read the handwriting on the wall and get out of the system of machine-made pictures and produce fewer pictures but of better quality.

"While speaking of fair play, it is not amiss to refer to the developments in the last few weeks. The big producers have realized what the exhibitors failed to realize when independent productions were offered them at the beginning of the year. The general merit of independent productions prove beyond doubt that the brains of the motion picture industry were well distributed among independent producers, and that they were as capable of making better productions consistently than at any other time.

"As proof of this statement, comes the negotiations by the large companies for the men who have put the independent market on its feet this year. However, independent producers have come to realize that with the kind of competition they are offering the larger producing concerns, the exhibitors will, without doubt, eagerly look forward to independent pictures to release them from the conditions heretofore mentioned in which they were to a large extent responsible themselves."

JOE BRANDT

President of Columbia Pictures Corporation, reports this week on the completed programme of Columbia's eighteen productions for the 1925-26 season, and comments, somewhat caustically, on the conditions prevailing throughout the industry.

JACK COHN

Vice-President of Columbia Pictures Corporation, joins Mr. Brandt in a statement setting forth the views of these independent producers regarding the conditions existing today throughout the motion picture industry.

Tyler's Next for F. B. O.

"The Wyoming Wildcat" has been selected for the permanent title on Tom Tyler's next F. B. O. production, according to announcement made at the lot. Work has just been begun on the picture under the direction of Robert De Lacey. Virginia Southern, Tom Delmar, Billy Bennett and others support the star. The picture was formerly called "The Rolling Stone."

The story is an original by Percy Heath. Arthur Statter did the adaptation and continuity.

Christie Consummates Deal For Davis's "Nervous Wreck"

THE long pending negotiations for the purchase of the screen rights to Owen Davis's famous stage comedy "The Nervous Wreck" were consummated this week, according to an official announcement from Producers Distributing Corporation in which Charles and Al Christie are reported as securing the screen rights.

Al Christie's estimate of "The Nervous Wreck" as the most valuable piece of property offered by the stage in recent years, is justified by the fact that this farce, after running to capacity business for a solid year at the Sam Harris Theatre in New York, and for almost the same period at the Majestic Theatre in Los Angeles, is now being presented in almost every civilized country throughout the world.

Four road companies have presented the play in every important city in the United States, and during the past year, five hundred rights have been sold for its presentation by stock companies.

During the past season, in London, England, it proved the biggest success in recent years, and in international theatrical circles, "The Nervous Wreck" is looked upon as the biggest farccial success in the past five years.

"The Nervous Wreck" was first written as a novel by E. J. Rath, and prior to its stage triumphs it enjoyed a remarkably big sale as a two-dollar book. Following its dramatization by Owen Davis and its successful presentation on the stage, the story was republished by Grosset & Dunlap and its current sales have reached enormous figures.

Al Christie will produce the story as an elaborate feature for release through Producers Distributing Corporation following "Madam Behave."

HOBART HENLEY

The Metro-Goldwyn-Mayer director, who is responsible for a long list of really big screen successes for this house (as well as others), is now at work on "Free Lips," Norma Shearer's forthcoming starring vehicle. Lew Cody again plays opposite the beautiful M.-G.-M. star.

F. B. O. Is in Home Stretch Of Its 1925-26 Production

WITH the completion of "The Midnight Flyer" F. O. B. has swung into the home stretch of its big 1925-26 production program. From now until early spring the big plant at Melrose avenue and Gower street Los Angeles, will function at full blast, not only with F. O. B.'s own units but with companies of some of the most prominent independent stars and producers, including Douglas McLean, Larry Semon, S. S. Hutchinson, Howard Estabrook and Monty Banks.

Feature productions will continue to occupy the attention of F. O. B. executives and directors. Harmon Weight, director of "Drusilla With a Million," is filming oil flood scenes for "Flaming Waters," featuring Mary Carr, Malcolm McGregor and Pauline Garon. J. Grubb Alexander is writing the continuity for "The King of the Turf," formerly called "The Futurity Winner," a racing melodrama by Louis Joseph Vance and John Brownell. Work also is progressing on scripts for two Laura Jean Libbey stories, "When His Love Grew Cold" and "A Poor Girl's Romance," both of which will shortly be filmed. Emory Johnson also is planning another melodrama to follow his newspaper drama, "The Last Edition," just completed.

With the return of Evelyn Brent from her vacation in New York, it was announced by B. P. Fineman, general manager of the studio, that she would start work this week on "A Broadway Lady," a romance of the New York show world. It is by Fred Kennedy Myton. Maurice Flynn will start work in a few days on Gerald Beaumont's very interesting story, "The Kitten and the King."

Fred Thomson has completed "All Round Frying Pan" and next week starts "The Tough Guy" (tentative). Dick Talmadge is expected shortly to return from New York to resume work on his long term contract with F. B. O. Tom Tyler is galloping through his latest western feature, "The Wyoming Wildcat."

F. O. B. also is active in the short subject field. Series will shortly be filmed from stories provided by Sam Hellman and H. C. Witwer and work is progressing on the "Mazie" series by Nell Martin, which stars Alberta Vaughn.

"The Barrier" Company

Pat Harmon has joined the cast of Rex Beach's "The Barrier," now in production at the Metro-Goldwyn-Mayer studios under the direction of George Hill. Harmon will have the role of the first mate. The company, which includes Norman Kerry, Henry B. Walthall, Lionel Barrymore, Marceline Day, Bert Woodruff and George Cooper, has left Culver City for Balboa Beach, where an entire village has been erected for special shots. Harvey Gates adapted the Beach novel to the screen.

Henabery Assigned to Direct Monty Banks in "Play Safe"

JOSEPH HENABERY has been assigned to direct Monty Banks in a six reel comedy entitled "Play Safe" which will be released through Associated Exhibitors, Inc. This comedy, which is a Howard Estabrook presentation, is the first in a new series of comedy-drama-thrill features which are scheduled for release through the company of which Oscar Price is president.

"Play Safe" marks Mr. Henabery's return to his earlier style of directing. He will be remembered for such successes of this calibre as "Say, Young Fellow," "The Man From Painted Post" and especially for "His Majesty, the American" which was one of Douglas Fairbanks' early starring vehicles.

"The Pinch Hitter" and "The Clodhopper," both starring Glen Hunter, are Mr. Henabery's latest work. These pictures are listed with Associated Exhibitors' "Triumphant Thirty" and their release dates have already been announced.

New Billy West Feature

Billy West has finished his second five-reel feature, in which he plays the leading role, and it is to be released by Ray Johnston on the Rayart program. The title for the present is "Oh, Horace!" The supporting cast includes Emily Fitzroy, Clara Horton, Yvonne Hughes, Bill Dyer, Stanton Heck, John J. Richardson, George Perriault, Joe Bonner, Lon Poff, Nelson McDowell and Dorothy Vernon. Jack Nelson directed.

Shooting Big Outdoor Scenes For Fox's "The Golden Strain"

LED by Victor Schertzinger, more than 600 inhabitants of the Hollywood film colony have left for the wilds of Arizona where the outdoor scenes of what promises to be Schertzinger's greatest picture, "The Golden Strain," will be filmed.

Much of the picture will be shot at the historic 10th Cavalry Post and the troops will have an important part in the production. In addition to the cavalry, Schertzinger will employ 1,000 Apache Indians in many of the sequences.

Incidentally, "The Golden Strain" is the first of four stories by Mr. Kyne, published in the Cosmopolitan magazine, which have been purchased by Fox Films. The scenario was written by Eve Unsell and with Schertzinger's master hand directing, the success of "The Golden Strain," from a box-office standpoint, seems assured.

De Mille and Metropolitan Studios Merge; Extensive Program Planned

AS a preliminary step to a most extensive program for the 1926-27 season, official announcement has just been made of the consolidation of the Cecil De Mille Studio at Culver City and the Metropolitan Studio in Hollywood with the production activities and the officers of both studios unified under Cecil B. De Mille.

Plans for this amalgamation which have been under discussion for some time, were perfected this week upon the arrival in Los Angeles of John C. Flinn, general manager of Producers Distributing Corporation, and president of Metropolitan Pictures Corporation. The consolidation brings under Cecil De Mille's general supervision a program of between forty and fifty features to be released during the 1926-27 season by Producers Distributing Corporation.

William Sistrom, general manager of the Metropolitan Studios, will assume the general management of the consolidated organization. The appointment of Sistrom to this position will allow De Mille greater freedom for concentration on his personally directed independent pictures, the second of which will be "The Volga Boatman" on which De Mille is planning to start immediately.

Fred Kley, heretofore general manager of the De Mille Studio, has been apointed personal representative of De Mille in the field of distribution and will divide his time between Los Angeles and New York. Kley's wide acquaintance in all branches of the industry qualifies him exceptionally for this work. The executive committee of Metropolitan Pictures Corporation consisting of Messrs. Charles and Al Christie and John C. Flinn, will extend its business supervision to embrace all the activities of the combined studios.

Under the plans of the consolidation, Cecil De Mille's name will be withdrawn from all productions excepting those which he personally directs, as soon as the 1925-26 schedule of pictures is completed. This arrangement will eliminate the confusion in the public mind caused by De Mille's name appearing on both productions made under his supervision and those made under his personal direction. De Mille's present plans call for three massive personally directed productions. These will carry his name exclusively and all other productions made at either studio will be known as Metropolitan Pictures.

With between forty and fifty productions planned for production under the unification of the two studios, as compared with this year's total of twenty-nine pictures from Metropolitan and De Mille, an increase of approximately eighty per cent in output is indicated for the 1926-27 season. Under the present 1925-26 schedule, seventeen productions are listed to come from the Metropolitan Studios and twelve from the De Mille Studio, with contributions from Christie, Neilan, Stromberg and Sebastian bringing the total to thirty-seven productions on Producers Distributing Corporation program.

The consolidation of the facilities and the executive control of the De Mille and the Metropolitan Studios marks another interesting development in the rapid and progressive affairs of Producers Distributing Corporation since its reorganization on January 1, 1924, In less than two years this organization has come from a standing start and a position in the background of the indusrty to a place among the foremost releasing companies.

In January of this year, Cecil De Mille acquired a large interest in Producers Distributing Corporation and this resulted in producing affiliations that gave the company the highest grade of product. Only a few months ago, Metropolitan Pictures Corporation was formed and the Hollywood Studios acquired for the production of Metropolitan Pictures, George Melford and Frances Marion Productions for release through Producers Distributing Corporation. These productions augmenting the features from Al Christie, A. H. Sebastian, and Marshall Neilan, placed Producers Distributing Corporation in a powerful position in the independent field; and now under the consolidation of two great producing plants this position is made still more dominant.

WILLIAM SISTRORM

Who assumes the general management of consolidated P. D. C. units.

I. E. Chadwick Returning from Busy Coast-to-Coast Trip

WITH the current season having reached the halfway mark, Chadwick Pictures Corporation finds itself with nine of its scheduled features already released, two in production, almost completed, and the remainder following very closely, one after the other, within the final two months of the year. The distributed pictures have met with nation-wide success and the exhibitors are clamoring for more.

I. E. Chadwick, president of the Chadwick Pictures Corporation, the Merit Film Exchange, and the Independent Producers Association, is returning this week from Hollywood and his coast to coast trip, during which he witnessed and supervised production activities of his producing units in Hollywood and thoroughly surveyed the field of independent distribution and exhibition in the key-cities of the country. Chadwick has placed his successes in the independent market and is bringing the latest completed production, "The Count of Luxembourg," with an all-star cast making it one of the finest pictures made by the company George Walsh has the title role.

The West Coast force at present are working on "The Transcontinental Limited," a railroad romance guaranteed by its prize cast to be one of the most interesting pictures in many years. Johnnie Walker, Mary Carr, Eugenie Gilbert and Alec Francis have roles of importance, and the successful work of these stars in the past points to an unusually fine film.

"The Bells," starring Lionel Barrymore; "Winning the Futurity," and the remainder of the George Walsh series, will close a year of hard work for Mr. Chadwick and his co-workers.

"Do Clothes Make the Woman?" F.B.O. Picture Starring Mrs. Rudolph Valentino

"DO CLOTHES MAKE THE WOMAN?" has been selected as the title of the picture which F. B. O. will produce in the East, starring Mrs. Rudolph Valentino, professionally known as Natacha Rambova.

Harry O. Hoyt, who will direct with Daniel Carson Goodman, under whose personal supervision the film will be produced, is at work on the continuity. Mrs. Valentino sailed on Election Day from Cherbourg on the S. S. Leviathan, and expects to arrive in New York next Monday. Work will start as soon as the complete cast has been assembled.

Mrs. Valentino has been affiliated with the motion picture industry for many years. She recently produced a very beautiful picture called "What Price Beauty?"

Her decision to return to the screen as a star was more or less expected by the Hollywood and New York film colonies. Mrs. Valentino is regarded as an individualist of high talents and originality.

GERTRUDE OLMSTEAD
Is always of the greatest assistance to the photographer, and invariably manages to get something unique out of her poses. She recently completed her role in "Time, the Comedian," for Metro-Goldwyn-Mayer.

Film Technical Advisor

Terry Spencer, a lieutenant in the English army during the World War, and later with ths same organization in Egypt, has been re-engaged by Scott R. Beal, production manager of the Corinne Griffith Productions, in the capacity of technical advisor for "Mlle. Modiste."

Mr. Spencer acted as technical advisor on "Caesar's Wife," recently completed by the First National star. Many of the sequences of this production were laid in Egypt.

Pick Release Title

"The Splendid Crime" has been selected as the final and release title of "Magpie," William de Mille's original story which he is producing for Famous Players-Lasky Corporation. Bebe Daniels and Neil Hamilton are featured in the attraction.

Four Small Town Houses Play "Hell's Highroad" Day and Date

SIMULTANEOUS runs at a number of theatres in big cities are not new nor unusual, but to practically monopolize the screens in a small city, as recently accomplished in Rockford, Ill., by Producers Distributing Corporation is a novelty in small town showmanship and a stunt that attracted the widest attention.

Under a combined booking agreement, four theatres in Rockford, the Dreamland, the Strand, the Columbia and the Family, presented Cecil B. de Mille's first independent picture, "Hell's Highroad" simultaneously after an advertising campaign in which exceptionally clever "institutional" copy was used to herald the unusual showing.

The four theatres, situated at conveniently reached points of the city, advertised the four simultaneous showings as a desire on their part to present "Hell's Highroad" at the one time in several theatres in order to accommodate the great number of people who wanted to see it, and at the same time permit everyone to view the production without the inconvenience of travel.

The stunt proved a big success and at a later date it may be repeated with other productions released by Producers Distributing Corporation.

Production Now Resumed at First National's N. Y. Studio

AFTER a four-weeks period of inactivity production was resumed this week at First National's New York studios when "Too Much Money" was started with John Francis Dillon directing.

"Too Much Money" is an adaptation of Israel Zangwill's stage play of the same title. Lewis Stone and Anna Q. Nilsson have been brought on from Hollywood to play the featured roles. "Too Much Money" is a story of a man who has enormous wealth and a beautiful wife, but who lacks happiness because the wife devotes her time to society. He conceives the idea of signing his money over to a friend temporarily and facing his pampered wife in the role of a penniless man. This is done and the result makes for a picture which First National executives believe will be one of the best domestic dramas seen on the screen in some time. Stone will be the wealthy husband and Miss Nilsson the pampered wife.

Present plans also call for the start of "Men of Steel," the big steel "special" which will be filmed from an original story by Milton Sills who will also have the starring role in the picture. George Archainbaud will direct under the supervision of Earl Hudson, head of First National's Eastern production units. In the supporting cast will be Doris Kenyon, Mae Allison, Claude Gillingwater, George Fawcett, Victor McLaglen and John Philip Kolb.

"The Midnight Sun" Next Big Universal Picture Completed

WORD comes from Universal City that the last camera work has been completed on "The Midnight Sun," the new big super-production being made by Universal to follow in the footsteps of "The Hunchback of Notre Dame" and "The Phantom of the Opera." Dimitri Buchowetzki is in charge of the production.

"The Midnight Sun" is being made with an all-star cast, but prominent in the principal roles are several featured players. Laura La Plante heads the cast, in the role of Olga, the prima ballerina of the Imperial Russian Ballet. Pat O'Malley also has a leading role, that of Grand Duke Sergius, of the Imperial Russian family. The story of "The Midnight Sun" deals with court and stage intrigues of Russia in the height of its history, just before the Great War.

Other Principals in Cast

Other principals in the strong cast are George Siegman, Theodore Korloff, Cesare Gravina, Arthur Hoyt, Earl Metcalf and M. Vavitch. Nina Romano also has a prominent role in the picture.

The picture is now in its cutting stage. Universal's leading cutters and editors have been assigned to the task of putting the finishing touches on the big spectacle drama. It is expected that the picture will be finally completed within ten days or two weks.

The action deals with the struggle of the two giants of Russia, the Grand Duke and the banker for the love of Olga.

Warner Bros. to Release Four Productions During November

FOUR feature productions, all of them of a different type will be released by Warner Bros. during November.

"Seven Sinners," starring Marie Prevost and Clive Brook will be the Nov. 7 release. This is an original story by Lewis Milestone and Darryl Francis Zanuck, directed by Mr. Milestone. Supporting Miss Prevost and Mr. Brook are John Patrick, "Heinie" Conklin, Claude Gillingwater, Mathilde Brundage and Fred Kelsey.

On Nov. 21, Lowell Sherman's first picture for Warner Bros. will be released. It is "Satan in Sables," from Bradley King's famous story directed by James Flood. In the cast, beside the famous stage star, are Pauline Garon, John Harron, Gertrude Astor, Frank Butler, Otto Hoffman, Richard Barry, Francis J. McDonald, Frances Raymond, Richard Botsford, Myrna Loy and Don Alvarado.

"Rose of the World," adapted from Kathleen Norris's famous novel, will be released Nov. 21. This was prepared for the screen by Julien Josephson and directed by Harry Beaumont. It has as its star Patsy Ruth Miller, who is supported by Rockliffe Fellowes, Alan Forest, Pauline Garon, Alex Francis, Lydia Knott, Barbara Luddy, Helen Dunbar, Edward Piel, Jr., and Carrie Clark Ward.

"Clash of the Wolves," another Rin-Tin-Tin production, will be the Nov. 28 release. This is an original story by Charles Logue, adapted for the screen by the author and directed by Noel Smith. June Marlowe plays the leading human role and others in the cast are Charles Farrell, Heinie Conklin, Will Walling and Pat Hartigan.

Hutchison to Make Series of Big Pictures for Associated Exhibitors

THE return of Samuel S. Hutchison, pioneer producer, to active production is marked this week by his announcement from the West Coast that he has a budget in excess of $500,000 with which to get underway an elaborate program.

Under the Associated Exhibitors Inc. banner, Hutchison is ready to commence work on the first of his series, a big comedy from the story by Frederick Isham, author of "The Three Live Ghosts," "Nothing But the Truth" and other popular sellers. Hutchison, according to his production manager, Clarence White, has already picked three other laugh features to follow the first which is titled "The Nut Cracker."

Other feature production in his 1925 program broadside are to be made from highly successful stage plays or novels of many editions. These are the work of famous playwrights and authors for which Producer Hutchison has expended thousands of dollars to secure the screen rights. Announcement of their titles and the casts, which will include film celebrities of the highest calibre, will be shortly announced by Production Manager White.

Hutchison has already signed up the leading figures in "The Nut Cracker." He expects to commence "shooting" on his feature comedy within the course of the next few days. Edward Everett Horton has been signed to star in "The Nut Cracker." With him will be co-starred Mae Busch. These two will be supported by an excellent cast including Harry Myers and Tom Ricketts.

Lloyd Ingraham, who has been associated with such stars as Douglas MacLean, for whom he supervised the making of "The Hottentot" and "Going Up," Charles Ray and many other celebrities of the screen in some of their most important productions, has been engaged by Mr. Hutchison to direct "The Nut Cracker."

Ingraham is particularly enthusiastic about "The Nut Cracker," expressing wonderful prospects for this riotous comedy of domestis life wherein Horton essays the role of a henpecked husband in a brokerage office who finally tears himself loose and delves into the most unproarious adventures.

With such men as Ingraham and Clarence White, formerly in a big executive capacity with Film Booking Offices, on his personal staff, Hutchison feels assured that his new unit will achieve the greatest success of any of the film enterprises with which this noted producer has been associated since his earliest relations with the old Mutual company. In this respect, however, he regards more highly than anything else his connection with Associated Exhibitors.

"My connection with Oscar Price's company assures me of the greatest success," Mr. Hutchison states. "I regard that affiliation as primary. With the stars that I have at my command, one of the best directors in the field, an excellent production manager and a wealth of the best books and plays for my screen material. I know that my product will be classed with the very finest in the industry."

The veteran producer believes that there never was a better time for the production of good comedies than today. "I am concentrating on comedies with strong human interest ingredients so as to give them a real starting point and not surrounding them with a lot of unrelated slapstick antics."

Before "The Nut Cracker" is completed work will be commenced on the second of the series of four comedies.

Mr. Hutchison, who formerly produced pictures at Santa Barbara, had until recently been devoting his interest for the past years to other business ties in the Middle West. He produced many of the successes of a decade ago including "Damaged Goods" and "Flying A" pictures.

"The Gold Rush" Plays Day and Date in Penn.

SHOWING Charlie Chaplin's "The Gold Rush" day and date at Loew's Colonial, Reading, Pa., and Loew's Regent, Harrisburg, made it possible to put on an effective though similar campaign in each city.

Larry Jacobs, Loew's Colonial, started his campaign a week before the opening with a uniquely worded message to all city officials, from the Mayor down, calling their attention to value of picture entertainment, and to "The Gold Rush" as a live wire tonic for happiness. Brunswick record shops carrying the Chaplin records gave big window displays, as did the Postal Telegraph branches displaying half sheets of congratulatory messages to Chaplin from Hollywood stars.

A well groomed man, wearing Tuxedo clothes, went into the better class stores of all kinds and distributed the Chaplin "Gold Rush" coin. This man also carried invitations to city officials and prominent citizens. He did not carry any sign.

A similar campaign was put on in Harrisburg by Sidney Gates of Loew's Regent. An added feature was the use of spare tires of Yellow Taxis, and the use of a Chaplin imitator leading a mule with mining prospector's kit. In the lobby of the Regent there was a phonograph which played the Chaplin song records as part of the Brunswick tie-up.

GLENN HUNTER (left) and Douglas Gilmore in a scene in "His Buddy's Wife," an Associated Exhibitors' production.

New Fairbanks' Picture

Select Cast for "The Black Pirate" Will Be First Star Attempted in Color Photography

Present indications are that the cast for Douglas Fairbanks' forthcoming screen feature, "The Black Pirate," the first photoplay he has attempted in color photography, will be one of quality rather than number. Just now only two women are scheduled to appear in this film—Billie Dove in the leading feminine role, and her maid, not yet selected.

Among the men in the cast are Donald Crisp, who dircted the last Fairbanks offering, "Don Q," and who this time will be seen as a one-armed Scotch pirate, a characterization so cleverly devised as to completely mask his identity. Sam De Grasse, villain, will work his way through the picture in another of his characteristic roles. Anders Randolf, one of the best of the character players, has an interesting part, which unfortunately ends all too soon when he dies early in the film in combat with the star. Others who will be seen to advantage are Roy Coulson, Charles Gorman and Al Mac Quarrie, all of whom had parts in "Don Q" and other Fairbanks productions.

Sherman in "Satan in Sables" Wins Reviewers in New York

LOWELL SHERMAN in the Warner Bros. production, "Satan in Sables," enjoyed a good week recently at Warners' Theatre, and won favorable comments from the New York reviewers. Extracts from some of these follow:

Louella O. Parsons, American: I listened for an opinion from the Warner audience and this is what I heard repeated word for word: "Lowell Sherman is simply grand. I love him in this picture." Mr. Sherman is a good actor and I like him very much. Gertrude Astor, looking very lovely, is a new kind of blonde. Pauline Garon does very well as Colette and John Harron gave a creditable account of himself. I feel in my bones "Satan in Sables' 'is a money-maker.

Alma Talley, Morning Telegraph: A colorful melodrama. James Flood in directing it has invested it with considerable charm. It moves along easily and consistently and there are bright little touches of humor. On the whole it is the sort of picture that Lowell Sherman fans, and audiences in general, will like. The star plays the hero in his usual suave fashion. Pauline Garon is charming as the little dancer. Johnny Harron and Gertrude Astor round out the cast nicely.

Regina Cannon, Evening Graphic: Lowell Sherman, 'twould seem, never steps out of his character. Not that Mr. Sherman is the bad, bad man he portrays in pictures. But his mannerisms, his detached air, his nonchalance and aloofness are all with him off the screen as well as on. It's difficult to criticize his performance when one feels he's just being himself. As Colette little Pauline Garon is a delight. John Harron gives a splendid characterization. He is a very good actor and we predict that it won't be long before he's doing "bigger and better things."

Sun: Mr. Sherman is an actor who can hold an audience. He makes his role continually interesting.

Roxy to Stage "Stella Dallas"

S. L. Rothafel (Roxy), as a special courtesy to Samuel Goldwyn, the producer, will stage and direct the presentation of "Stella Dallas," when it opens at the Apollo Theatre, November 15, for an extended run.

BUSINESS PROSPERITY BRINGS IN U. S. COMPTROLLER OF THE CURRENCY—And if you don't believe this we'll say something anyway. Col. W. J. McIntosh, United States Comptroller of the Currency, and right-hand man to President Coolidge in the latter's efforts to stabilize the financial problems of the country (at the left), visited the Metro-Goldwyn-Mayer studios in Culver City a few days ago, when he was greeted by Mae Busch, the charming M.-G.-M. player, and Louis B. Mayer and Fred Niblo, the director (at the right).

Added to Cast

John Roche, Stanley Taylor, Carl Stockdale, Arthur Thalaso and Eve Southern have been added to the cast of "The Agony Column," Monte Blue's next starring vehicle for Warner Bros., which is now in production. Miss Southern is to replace Myrna Loy.

Mathew Betz has been selected to play a part in "Nightie Night Nurse," Syd Chaplin's second production on the current Warner schedule. Patsy Ruth Miller is playing opposite Chaplin and among the others in the cast are Gayne Whitman, David Torrence, Edith York and Raymond Wells. Charles Reisner is directing.

Starts Work on "The Cave Man"

Marie Prevost has started work on her next Warner Bros feature, "The Cave Man," with Matt Moore playing opposite. This story by Gellette Burgess was one of the dramatic hits of the stage. Miss Prevost will have such a part as she had in Ernst Lubitsch's "Kiss Me Again," while Matt Moore will be presented in an entirely new type of character.

Starts on "Agony Column"

Dorothy Devore has been cast for the leading role in "The Agony Column," Monte Blue's next starring picture for Warner Bros. Production has been started with Roy Del Ruth directing. The balance of the cast includes Helen Dunbar, Heinie Conklin, Myrna Loy and Otto Hoffman. The story is by Earl Derr Biggers and was adapted for the screen by E. T. Lowe, Jr.

Lewis Added to Cast

Watler P. Lewis, well-known screen player, has been added to the already large cast of "The Green Archer," the new Patheserial now in the making. Lewis has been cast as Coldharbor Smith, owner of a waterfront saloon in this adaptation of Edgar Wallace's novel prepared by Frank Leon Smith and directed by Spencer Bennet.

Belle Bennett Signed for "The Reckless Lady"

Robert Kane has signed Belle Bennett for the title role in "The Reckless Lady," the production he will start immediately following "Bluebeard's Seven Wives." "The Reckless Lady" is by Sir Phillips Gibbs and is one of the best sellers. It will be a first National release.

Howard Higgin has been selected by Mr. Kane to direct "The Reckless Lady" and with Sada Cowan he will also make the screen adaptation.

The supporting cast will include James Kirkwood, Lowell Sherman and possibly Ben Lyon and Dorothy Sebastian.

Arlen's First for Paramount

Michael Arlen's first studio activity for Paramount will be to adapt his story, "The Ace of Cads," as a stellar picture for Adolphe Menjou, it was announced by Hector Turnbull, supervisor of production at Paramount's West Coast studio.

The author's first original story for the screen to be written when he has mastered film technique will be a starring vehicle for Pola Negri, this arrangement having been entered into several months ago between Mr. Arlen and Paramount.

Universal-Keith-Daily Mirror Tie-up To Select New York's Prettiest Girl

PROBABLY the biggest newspaper-theatre-picture tie-up ever made has just been aranged by the Universal Pictures Corporation, the Moss, Keith and Proctor interests and the N. Y. Daily Mirror, to exploit the final stages of the Laemmle-Mirror Beauty Contest. This contest is being conducted by C. E. Holah, director of Universal's cross-country mobile studio unit, the "See America First" caravan. The winner not only will be starred in a Universal two-reeler to be made in New York entitled "Peg of New York," but also will receive a six months' contract at Universal City.

As a result of the gigantic theatre tie-up, the semi-finals and finals in the beauty contests will be held on the stages of the various Keith theatres, winding up with the grand final picking of the winner on the stage of the New York Hippodrome, under dramatic and elaborately staged ceremonies.

Seven or eight of the "See America First" contest winners are now at Universal City, being trained and getting actual experience in Universal pictures. They include the winners from San Francisco, Salt Lake City, Omaha, Chicago, Milwaukee, Detroit and Toledo. As soon as "Peg of New York" is selected and the New York "See America First" two-reeler is completed, she will join the group at Universal City.

Eighteen theatres will participate in the semi-final eliminations, in addition to the finals at the Hippodrome. These theatres are as follows: Keith's 81st St. Theatre, Keith's Fordham Theatre, Keith's Jefferson Theatre, Keith's Prospect Theatre, Brooklyn; Keith's Greenpoint Theatre, Brooklyn; Moss' Broadway Theatre, Moss' Regent Theatre, Moss' Franklin Theatre, Moss' Coliseum Theatre, Keith's Hamilton Theatre, Keith's Royal Theatre, Columbia Theatre, Far Rockaway; Orpheum Theatre, Brooklyn; Moss' Flatbush Theatre, Brooklyn; Keith's Riviera Theatre, Brooklyn; Proctor's Fifth Avenue Theatre, Proctor's 58th Street Theatre and Proctor's 125th Street Theatre.

The eighteen winners from the various theatres will participate in the finals to be held Monday, November 9, on the big Hippodrome stage. They will have a dramatic entry, being brought in in the big "See America First" studio caravan, which will be run right onto the Hippodrome stage for this event. The finals at the Hippodrome will be noteworthy.

Secrecy and Mystery Feature Production of "The Bat"

IMAGINE a dozen of the most prominent motion picture players, each of practically equal importance in the cinema world and in box-office drawing power, cast for the same screen features—and their names kept secret. Imagine, also, the scenario writer being obliged to take an oath to the film producer that he will not reveal to any person whatsoever any single detail of the story. Imagine a director being obliged to take a similar pledge that he will not reveal a single item concerning the story, the cast or anything else.

Imagine these conditions, and have a fairly good idea of the secrecy and mystery that surrounds the preliminary steps in Roland West's forthcoming production of "The Bat," mystery sensation of the stage, motion picture rights of which Mr. West recently purchased.

In Mr. West's office recently Julius Josephson, scenario writer, took a solemn pledge not to reveal at any time any details of his story for the picturization of this sensationally successful mystery play. Just about all that the public is going to be permitted to know about "The Bat" before they see it on the screen is Mr. West's statement that the plot will be juggled just enough from the stage version so audiences never will know the identity of "The Bat" until the final moments of the screening.

"The picture will be a complete surprise even to those who have seen the stage play," said Mr. West. "For the first time in the history of the picture industry a photoplay will be made without the fanfare of publicity trumpets. We will try at all times and in all ways to keep secret all information concerning the production. No visitors will be permitted on the sets, in the studio or on the lot, and not the slightest bit of information ever will be offered concerning the progress of the picture."

THE CRUCIAL MOMENT ARRIVES. Adolphe Menjou, "His Majesty," in "The King on Main Street," a forthcoming Paramount picture, must now decide between signing his kingdom into bankruptcy or sacrificing the good name of an American girl (played by Bessie Love). The other man is instantly recognized as Joseph Kilgour.

"Classified" Breaks All Records in St. Paul

Another record for "Classified," the latest First National picture starring Corinne Griffith, was scored last week at the Capitol Theatre, St. Paul. In addition to establishing new figures for this house, "Classified" also topped the gross business at the State Theatre in Minneapolis. This is particularly significant in that, according to a statement from I. H. Ruben, of Finkelstein and Ruben, this is the first time the Capitol Theatre has ever topped its sister theatre in Minneapolis.

Robert Cain Added to "Too Much Money" Cast

Robert Cain, well known on stage and screen for his interpretations of villain roles, has been added to the cast of "Too Much Money" which First National is making in New York. Anna Q. Nilsson and Lewis Stone have the featured roles. John Francis Dillon is directing. Cain has the part of Dana Stuart, one of those gay bachelors who love only other men's wives.

GEORGE WALSH is "Renee Duval," "The Count of Luxembourg," in the Chadwick picture of this latter title, and the star is capably supported by Helen Lee Worthing, former Ziegfeld Follies beauty, who has the role of "Angele Didier."

Fox Buys More Popular Plays and Novels for Production

FOX FILMS has brought screen rights to ten of Charles H. Hoyt's big stage successes, four modern stage hits and three current novels, according to news re- from Winfield R. Sheehan, vice president and general manager of Fox Film Corporation, who is now conferring with production executives of his organization in Hollywood.

The Hoyt plays thrilled an earlier generation of American playgoers and made the name of the playwright a household word twenty or thirty years back. In that colorful period of the American stage, a Charles Hoyt play spelled success. All of them start with "A." Otis Harlan, who played in the Fox screen version of "Lightnin'" and "Thunder Mountain" this season, played the title role in "A Black Sheep."

The other celebrated plays in the Hoyt list are "A Temperance Town," "A Trip to Chinatown," "A Runaway Colt," "A Milk White Flag," "A Rag Baby," "A Brass Monkey," "A Day and Night in New York," "A Dog in the Manger" and "A Hole in the Ground."

The four recent Broadway hits contained in Mr. Sheehan's announcement are "Pigs," "The Family Upstairs," "Going Crooked" and "The Way Things Happen." The Fox raid on Broadway is growing greater. "Pigs" is John Golden's litter of laughs. Anne Morrison and Patterson McNutt wrote the play and Frank Craven staged it. After ten month on Broadway, "Pigs" is making a cleanup on the "subway circuit" preparatory to going on the road.

"Going Crooked" will be launched on Broadway this season after six successful weeks at the Cort Theatre in Chicago and a brief road test. The play was written by Aaron Hoffman and Willie Collier, Sr., and the latter is bringing it to New York. One of the Fox scouts saw its admirable screen qualities while it was playing in Chicago, and the deal was completed.

"The Way Things Happened," produced by A. H. Woods in association with Guthrie McClintock, was written by Clemence Dane. Katherine Cornell was featured in the principle role in the 1924 season.

"The Family Upstairs" is a slice of American life written by Harry Delf and produced by Sam H. Harris this season. It is a stirring drama with a theme that hits home and hits hard. It's the story of what happens behind the closed doors of half the homes in America.

"Married Alive" is a current novel by Ralph Straus which was purchased from Henry Holt & Co. The story centers about a professor of psychology at Cambridge whose frank comments on women and love have made him widely known. Straus has written a bold novel with a modern theme which probably will cause as much debate as Hutchinson's latest novel, "One Increasing Purpose." The other two novels to which Fox has secured screen rights are "Frozen Justice," by Ejnar Mikkelson, and "Down to Earth" by Julius Perutz.

Pick Title for Next Corinne Griffith Film

"Flirtation" has been selected as the title for the next First National picture starring Corinne Griffith, originally called "Caesar's Wife," a story by W. Somerset Maugham. Miss Griffith has completed work in this production under the direction of Irving Cummings with a supporting cast including Percy Marmont, Malcolm McGregor, and Warner Oland.

"Flirtation" is said to offer Miss Griffith a role unlike anything she has had in the past and to present a story particularly strong in its development from a motion picture standpoint.

The national release date set for "Flirtation" is December 13.

Added to Cast

Several additions have been made on the Metropolitan unit now filming "'The Million Dollar Handciap."

Lon Poff, well-known character actor, has been added to the cast, Norman McLeod, "comedy constructor" has been loaned by the Christie Comedy Company to supply the ideas for the comedy touches in the production, and Douglas S. Dawson has been assigned as assistant to Mr. Scott Sidney, director. Dawson acted in the same capacity on "Steel Preferred," which picture is now being edited.

McLeod was "comedy constructionist" on such well known successes as "'Charley's Aunt," "Seven Days" and "Madam Behave."

Valentino to Attend Opening of "The Eagle"

Word has been received from Los Angeles that Rudolph Valentino will leave there Tuesday for New York to be present when his new picture, "The Eagle," opens Sunday (Nov. 8) at the Strand Theatre.

"The Eagle" is Valentino's first production for United Artists Corporation and he says he has put his best work in this film; and is anxious to be here for the premiere showing at the Strand to study the audience reaction and also see the film as it is unwound with the musical score which has been arranged by Louis Gottschalk.

Marcus Touring Exchanges

Lee Marcus, sales manager of F. B. O., is off on a ten-day tour of the Central Eastern exchanges of the company. Mr. Marcus will visit Pittsburgh, Cincinnati, Indianapolis, St. Louis, Chicago, Detroit and Cleveland.

"The Live Wire" Booked Heavily in Key Cities

THE highly enthusiastic manner in which the representative first run theatres have been booking "The Live Wire," Johnny Hines' initial starring feature for First National, affords ample evidence of the popularity of this star and the success of his first picture.

Included among the latest bokings on this Johnny Hines production are the following key city theatres: Capitol, St. Paul; State, Minneapolis; Golden Gate, San Francisco; Orpheum, Oakland, Calif.; American, Salt Lake City; Olympia, Boston; Olympia, New Bedford; Strand, Hartford; Olympia, Lynn; Broadway, Lawrence, Mass.; Olympia, New Haven; Karlton, Philadelphia; Central Square, Cambridge, Mass.; Olympia, Brockton, Mass.; Strand, Dayton; Rialto, San Antonio; Strand, Grand Rapids and the Dome, Youngstown, Chio.

With "The Live Wire" doing excellent business, and "Rainbow Riley," Hines' next for First National promising to become an even more elaborate and more humorous production than its successful predecessor, the Johnny Hines-First National series should prove to be a most remunerative one for the distributors, the producer, the star and exhibitors.

De Mille Engages New Production Manager

James K. Aiman has been appointed production business manager of the Cecil De Mille unit at the De Mille Studio. Mr. Aiman will assume at once all business details in connection with Mr. De Mille's forthcoming production of Russian and American life, "The Volga Boatman."

Mr. Aiman was chosen by Mr. De Mille because of the able and efficient way in which he staged the spectacular train-wreck in "The Road to Yesterday." For fourteen years he was Terminal Superintendent for the Union Pacific and in charge of the railroad yards at Los Angeles. Mr. Aiman is now at the Sacramento River preparing for extensive scenes, which will be made at that point.

"Speed Limit" to Be Gotham's Ninth Production

Immediately upon Sam Sax's arrival in California production plans for the completion of the current season's program of twelve Gotham productions were put into effect.

Telegraph advice from the Coast received this week states that immediately after the final editing and titling of "The Phantom of the Forest" is finished the final series of four pictures will be put into work.

Eight Gothams have already been made and two are awaiting release, the ninth Gotham it has been definitely decided will be "The Speed Limit." This is a rapid fire automobile comedy drama which a new mark for speed in every branch of the picture.

Paul Kohner Appointed Executive at "U" City

Carl Laemmle, president of Universal, announces the appointment of Paul Kohner as supervising executive in charge of casting at the Coast Studios.

Five years ago, today, Kohner entered the service of Universal. Since then, he has held practically every position requiring contact with the outside world. He acquitted himself so highly that the film executive selected him to fill the important vacancy.

BARBARA BEDFORD

William S. ("Bill") Hart insisted on having dainty Miss Bedford for his leading lady in "Tumbleweeds," his first United Artists' release.

EDMUND LOWE AND ALMA RUBENS in the William Fox production of "East Lynne."

Preview Critics Praise Valentino in "The Eagle"

PRIOR to the shipping East of the first print of Rudolph Valentino's first release for United Artists Corporation, "The Eagle," the picture was previewed by several of the leading film experts and newspaper critics, and their comments are given briefly as follows:

George Shafer, Chicago Tribune—"To my mind this is the best picture Valentino ever made, not excepting 'The Four Horsemen.' He is in his element in this type, and I hope to see more Valentino pictures in this lighter vein. Summed up, my criticism would be: "Cast—perfectly balanced. Acting—excellent. Sets and atmosphere—amazingly well done. Direction—defies criticism. I believe this picture will be very popular with all audiences and will make a great deal of money."

Monroe Lathrop, Los Angeles Evening Express—"The picture is admirably acted and directed, is full of humor and is a credit to United Artists Corporation. I did not think a picture of this atmosphere could be made in Hollywood and keep the spirit so fully."

Lincoln Quarberg, United Press—"I enjoyed the picture immensely and believe it will be a great success. Certainly, Valentino has at last found his forte. I find no basis for adverse criticism.

Fred Fox, Film Mercury—"'The Eagle' is one of the best pictures of the year. I have not seen 'The Big Parade,' but unless I am mistaken I shall still consider 'The Eagle' the picture of the year. I believe it is invaluable to Valentino as a comeback vehicle, and will reinstate him in popular favor. 'The Eagle' is a costume picture which is not a costume picture, which I consider very high praise, indeed."

A. L. Wooldridge, representing eight large metropolitan daily newspaper, including the New York World, Kansas City Star, Portland Oregonism St. Paul Dispatch, Oakland Tribune San Francisco Chronicle and the American Weekly, (Hearst Sunday Magazine)—"The picture is very good indeed. It holds the interest from the start and the costume angle is never realized. I believe it will be very good for Valentino."

Edwin Schallert, Los Angeles Times—"My opinion cannot be definite because, unfortunately, I did not see all of the picture. I am anxious to see the rest of it (the first part) this week at the studio with Mrs. Schallert. On the whole, the picture seems to be excellent. It is a great comeback for Valentino. Miss Banky is marvelous. Brown's direction is adequate up to the finish. The scenes of 'The Eagle' in the house of his enemy, including the bedroom and the bear scenes, were very well done. I consider the audience reaction excellent.

Florence Lawrence, Los Angeles Examiner—"I sincerely believe 'The Eagle' is a very good picture. I liked Valentino's work, and also that Miss Banky."

Harry Carr, Los Angeles Times—"This picture is unquestionably Valentino's finest and I believe it will put him back where he belongs—at the top of the list. The action and the settings were excellent, and the direction beyond criticism. I am very enthusiastic about the picture, and believe it will be an ovrwhelming success."

MRS. RUDOLPH VALENTINO An artist to her finger tips, has signed a contract with Film Booking Offices of America, Inc., to star in an F. B. O. Gold Bond production.

Mrs. Valentino to Appear in An F. B. O. Gold Bond Picture

MRS. RUDOLPH VALENTINO, professionally known as Natacha Rambova, has, through her manager, Harry J. Cohen, signed a contract with Film Booking Offices of America, Inc., to star in an F. B. O. Gold Bond production, according to an announcement emanating from the offices of J. I. Schnitzer, vice-president of the company in charge of production, who consummated the deal.

The film, which will be a magnificently gowned and lavishly mounted society drama, and one of the most pretentious offerings on the company's 1926-27 program, will be made in a studio in the east. Mrs. Valentino is now in Paris, and is busily engaged in the purchase of an extensive and gorgeous wardrobe for the production.

Harry O. Hoyt will direct the production, while Daniel Carson Goodman will supervise. Shooting on the film, which is as yet untitled, will be started about November 15th.

F. B. O. Announces Eleven Releases for December

DECEMBER promises to be a big month for F. B. O. Five features, one a Gold Bond production, and six short subjects are scheduled for release during the last month of the year.

The program is headed by "The Midnight Flier," a roaring romance of the rails, in which Cullen Landis and Dorothy Devore share starring honors, while Tom Forman directed. "The Mindnight Flyer" was adapted from Arthur Guy Empey's two best stories, "The Book Engineer" and "The Dynamite Limited." Listed as one of F. B. O.'s twelve Gold Bond productions, it will be released on December 0.

"Smilin' at Trouble," a comedy drama starring Maurice B. (Lefty) Flynn, will also be shown to exhibitors on December 6. This story is a hilarious romance, and the third of the new series of comedy dramas starring Flynn which Harry Garson is producing for F. B. O. distribution.

December 13 is set as the distribution day for "A Broadway Lady," a story based on the experiences of a beautiful chorus girl in New York. Evelyn Brent is the star of the production, while Theodore Von Eltz plays opposite her, with Majorie Bonner, Joyce Compton, Clarissa Selwyn, Ernest Hilliard and Johnny Gough in support. Wesley Ruggles is directing.

The third Tom Tyler western production, as yet untitled, in which F. B. O.'s new "surprise" western star gallops through five reels of thrills and punch, will also be released on December 13.

There is a treat in store for exhibitors, with two episodes of "The Adventures of Mazie" listed in December. "Pike's Pique," No. 7 of "The Adventures of Mazie," in which Alberta Vaughn, pronounced the cunningest girl on the screen is starred with Larry Kent, Kit Guard and Al Cooke in support, will be released on December 6, while "East is Worst" No. 8 of the series will be distributed on December 20. Ralph Ceder is directing the entire series, while Doris Anderson is adapting them from Nell Martin's stories which originally appeared in Top Notch Magazine. George Marion, Jr., is writing the titles.

On December 13, a Bray cartoon entitled "How the Kangaroo Got His Pouch" will be shown, as wel las "A Peaceful Riot," a Blue Ribbon comedy produced by Joe Rock starring Alice Ardell, Rock's new French importation.

On December 27, "Look Out Below!" a Standard Fat Men comedy, featuring "Fat" Karr, "Kewpie" Ross and "Fatty" Alexander, the three fattest men on the screen, will be ready, as will another Bray cartoon, as yet untitled.

Critics Praise "Don Q"

Fairbanks in "Don Q" Wins in Cleveland

"Judging from the many outbursts of genuine merriment, Douglas Fairbanks in 'Don Q.' most people will agree that this picture is highly entertaining," said the reviewer for the Cleveland News when this United Artists Corporation release was shown at the Stillman theatre, Cleveland. "I think you will enjoy this photoplay, even as I enjoyed it. So will your wife, and so will your old man."

"There is much that is engaging, much that is gallant, much that is amusing in 'Don Q' and his romantic adventures," said the reviewer for the Cleveland Press.

"Put it down in your memory that 'Don Q' is a great piece of enterainment—eleven reels of romantic magnetism, heroic charm, gorgeous background, all traveling at the rate of ninety miles an hour on he highway and sixty on the turns," said W. Ward Marsh, in the Cleveland Plain Dealer. "Doug has never leaped so high, moved as quickly or kept in such constant motion so long before. The man isn't human; that's what he isn't."

Weiss Brothers Receive Three Feature Productions

Louis Weiss, managing director of Weiss Brothers' Artclass Pictures Corporation, announces that he has received three new features from Lester F. Scott, Jr., of Action Pictures Inc. which is the producing source of the present series now being released by Artclass.

The three features in question are "The Hoodoo Ranch," a five reel Rough Riding Romance featuring Buddy Roosevelt, "Trumpin' Trouble" a five reel Thunderbolt Thriller featuring Buffalo Bill, Jr. and "The Fighting Cheat" a five reel Acrobatic Stunt Thriller featuring Wally Wales (The Cowboy Prince.)

These three features are the fifth in their respective series. There are three more five reel features to come in each series. These will feature the same stars as heretofore announced.

Warner Pictures Please Exhibitors

John Hamrick, the well-known Northwestern exhibitor, who recently signed contracts for the Warner Bros. product for his Blue Mouse Theatres in Seattle and Tacoma, Wash., and Portland, Ore., has written a letter to Harry M. Warner, in which he says:

"Your 1925-26 product surpasses anything you have ever made and my patrons share with me this same belief."

This letter was written after some of the early numbers on the Warner schedule had had notably successful runs at the Blue Mouse Theatres.

The Multnomah Theatres Corporation, operating ten suburban theatres in Portland, Ore., also has signed contracts for the full Warner forty, according to advices from that city. Among other houses which have signed up for the full product in the last few days are Pantage's, Kansas City, and the Ellsworth, a Kansas City suburban theatre; and the Rialto, at Enid, the Criterion and Empress at El Reno, and the Cozy, at Okmulgee, Okla.

The American Theatre, in Terra Haute, Ind., a house devoted largely to the showing of Paramount product, has contracted for ten Warner specials.

Begins on "The Mocking Bird"

Tod Browning has begun production of "The Mocking Bird," Lon Chaney's new starring vehicle for Metro-Goldwyn-Mayer, based on an original story by Director Browning adapted to the screen by Waldemar Young.

The opening scenes of the story have the London Limehouse district for a background, and elaborate sets have been constructed for the taking of these scenes. Chaney here appears as the underworld character known as "The Mocking Bird." He plays two roles in the production, appearing also as a Bishop. Renee Adoree and Doris Lloyd are in the supporting cast.

Switching the Spotlight to the Exhibitor

Edited by Sumner Smith

Schenectady Exhibitor Now "Sees Red"

Hand a red pencil to Claude V. Fish, owner of the American Theatre in Schenectady, N. Y., and he "sees red" in more ways than one. In other words, Mr. Fish's pet aversion is a red pencil. It appears that Mr. Fish was playing the races at Saratoga one day last summer, and lacking an ordinary lead pencil borrowed one from a friend with which to mark the odds against his selections. By chance, the borrowed pencil was a red lead. Every horse picked by Mr. Fish that day finished outside the money, so it was only natural for him one night last week to refuse to sign a certain paper when the owner of the paper calmly handed him a red pencil.

Mr. Fish is not only an exhibitor, but he is president of the Bowling League in Schenectady, a lieutenant in the Arab Patrol and an officer in the Elks Lodge. He has been running the American for seven years and at first worked days as an inspector in the General Electric plant, and then plugged away at the theatre until nearly midnight. Finally getting on his feet, Mr. Fish resigned his daytime job and now devotes to his theatre as much of his time as is left from bowling and marching and working degrees. Business has been good this summer and fall, although like other houses in Schenectady the first of every month slumps off when the people are paying their rent, gas, electric and other bills. The American Locomotive Works, however, has an order for 100 engines and many an extra dime will find its way into the picture theatres because of that order.

The sales force in every exchange along Film Row is on tiptoes every time the expressman enters these days. Claude Wade of North Creek has promised, at least so the film men say, a hind quarter to every exchange, and in view of the fact that there are now a dozen or more exchanges in Albany, it looks as though Mr. Wade, if he keeps his promise, will have to call for aid from among his fellow hunters.

Father Blais, who is running the theatre in Schroon Lake these days, along with his church, is as busy with one as he is with the other, for he is now operating the theatre four days a week and doing an excellent business. Father Blais isn't inclined to take anyone's word for the pictures he books, and whenever possible prefers a screening.

Mr. and Mrs. A. E. Milligan, who are running the Broadway in Schuylerville, are now operating four nights a week. It has been quite a while since the two were along Film Row, but whenever they strike town there is always a warm welcome waiting for them. Unassuming and as honest as the day is long, their friends are legion.

Up in Hogansburg, which is about as far north as one can go in New York State without stepping onto Canadian soil, there is a theatre run by J. L. Thompson and known as the White Deer. One half of the house is in New York State, the other half in Canada. Members of the St. Regis tribe of Indians make up a good part of the patronage and the Wild Westerns are prime favorites.

Poccio and Dennis will reopen the Auditorium in Utica on November 14. There is quite a little activity in Utica these days, for Pop Linton is hustling along his new house, hoping to have it in readiness for opening sometime in December or January, while Sam Slotnick, formerly of Mohawk, is also erecting a new theatre in Utica.

The first presentation in Central New York of "The Phantom of the Opera" will take place on November 9, at the State in Schenectady. Manager James Roach is making great plans for the presentation and many exhibitors will be on hand.

Although Bill Benton of Saratoga Springs doesn't pretend to be much of a politician, he certainly stands in with the state senators from his district. The other night when Mr. Benton's new house in Mechanicville was opened, he received a handsome basket of flowers from Senator Brown, while former Senator Fred Kavanaugh wired his congratulations. The Film Board of Trade and the picture salesmen's association also sent flowers and good wishes.

Joe Braff's house, the Lyric, which in times past was the White Way, where the late Samuel Suckno got his start, and which has been closed for many months, is scheduled to reopen in the near future. The theatre is located between the Regent and Royal Theatres in Albany.

Between laying concrete and getting his hens to lay eggs, Lawrence Tefft, an exhibitor of New Berlin, simply doesn't have time to meet film salesmen and doesn't hesitate to tell them so. Mr. Tefft reports business as being "just fair" but doesn't specify whether he means the theatre, the sidewalk or the poultry business.

John Augello of the Family Theatre in Utica is spending quite a wad of money these days in changing the theatre into stores and in building a new theatre next door. Mr. Augello is rather close-mouthed and film salesmen, upon returning to Albany, declare that they do 99 per cent. of the talking when ever they are dealing with Mr. Augello.

E. J. Wolfe of the Bijou in Lowville was broken-hearted the other day when he went to one of his prize kennels and found the best dog of the lot stretched out dead. The dog had been slightly ill the night before. The animal had taken first honors at practically every dog show in the East United States and was regarded as the most valuable animal in all Northern New York.

Without a cent of outside capital, Whitney, Young and Pierce have about completed the Capital in Ilion, a 1,600-seat house scheduled to open November 16 and a theatre of great beauty. Robert Pierce will manage. Messrs. Whitney and Young were in New York recently, visiting the big theatres along Broadway and getting ideas which they will incorporate in their own house.

Once upon a time, Meyer Schine was almost a fanatic when it came to taking exercise. Over at the "gym" he would go for an hour's workout a day. But that was before he was married. Mr. Schine is now putting on weight and when anyone suggests exercise, he merely smiles. Of course he did journey up to Syracuse a week or two ago for one of the football games there, but that could hardly be termed his exercise.

The sympathy of the readers of the World is extended to Patrick Quinlan, a well known exhibitor of Chateaugny, in the recent loss of his wife.

A detective has been working during the last two weeks in an effort to unearth the firebug who attempted to burn down the new theatre being erected by Mr. Cornwall in Coxsackie, which will open about December 15. So far the detective has been unsuccessful.

The Odd Fellows Hall in Gardiner, which was dedicated about a month ago, is to run movies once a week during the winter.

Leave it to Louis Scott of Cazenovia to know the best bets along Broadway before booking. Mr. Scott's daughter is now attending a college in New York City, and arrangements have been made to the end that the young woman will be furnished with passes to the Capitol Theatre each week, where she will review the picture that will later be played in the well known Central New York village.

Nate Robbins of Utica, now a vice-president in the Mitchell H. Mark Realty Company, wears a broad grin these days, according to the film men arriving back from the pent-up city. Rae Candee, who is associated with Mr. Robbins, is back from his hunting trip. Film Row, without getting so much as a peep at venison, is now wondering what Mr. Candee really went hunting for.

Frank Braymeier, who is now handling the Barcli in Schenectady—and you can gamble your last dollar that he will put the house on the map—will shortly raise admission prices from 25 to 30 cents, with matinees remaining at 15 cents. Mr. Braymeier knows everyone in town, and through a friend in the General Electric Works will install a couple of searchlights that will play on the house during the evening.

On account of the lighting system going out of business at the American in Schenectady a week ago Saturday night, "The Making of O'Malley" was brought back last Friday night and played to big business.

Joe Saperstein of Harmanus Bleecker Hall in Albany will present the silver loving cups as well as the cash prizes on the night of November 9 to the winners of the Charleston dance contest what has been running for several weeks. A similar contest will start almost immediately after, as Mr. Saperstein has found them to be good drawing cards.

Mike Kallet, who runs the Madison in Oneida, paid one of his periodical visits to Film Row during the past week. Meyer Freedman of the Rialto in Schenectady was in New York City last week. Louis Buettner of Cohoes was also in town and so was Mrs. Buettner, the latter enjoying the show at the Capitol Theatre while her husband shopped along the Row.

William Shirley of Schenectady, who has been journeying back and forth to Florida for two months or so, doesn't look for the present boom to last and will sell out his holdings at the earliest possible moment. He may return to Schenectady within a month or two. At least, this is the latest word from Mr. Shirley.

What's Ben Davis, formerly of the Schine circuit, and who has been living at the Hotel Ten Eyck in Albany for the last month, got up his sleeve? Mr. Davis was in New York for five or six days last week, came back to Albany and then announced that he would probably return to New York almost at once. Mighty mysterious, but according to reports, Mr. Davis may shortly be heard of as having a chain of houses.

L. I. Connors of Cambridge will no longer be associated with the film business, resigning as a salesman at the F. B. O. exchange last week and moving on to Boston, where he will enter the ice cream business with his uncle. A year or so ago, Mr. Connors was running three theatres, one in Cambridge, one in Granville and another in Salem.

The theatre in Victory Mills, run by Sam Cummings, opened on November 1, for two nights a week.

William Curry, who is now running the Victory at Cambridge, had his troubles last week when his house was in darkness for two nights through failure of film to reach him.

A news note from Schenectady is to the effect that Miss Betty Feuer of the Crescent Theatre has passed her road test and is now a qualified automobilist under the laws of New York State.

Have you kicked in with your Box-Office Reports to our Little Van? If not—do so now!

Chicago's State Opens to Capacity

Lubliner & Trinz opened the State Theatre at 5814 West Madison street, Chicago, on the West Side to capacity business last Saturday. This is the second new theatre to be opened by this big organization within the past month and a couple more houses will soon be completed and ready for early opening. Edward F. Dlouhy, for seventeen years with the circuit, was made manager of the theatre, with Charles Kresge as assistant. Ferdinand Steindel is musical director of the new theatre with an orchestra of fifteen and Don George is organist. The house seats 2,600 and is of a Spanish type of architecture. A large turn-out from the trade attended the opening and Joseph Trinz, Harry Lubliner, Emil Stern, Arthur Mayer and Lou Kramer from the executive offices of Lubliner & Trinz and Capt. John T. Knight from Balaban & Katz gave the new house the once-over.

Abe Blocinski has been named manager of the Hersberg theatres, the Schindler, Rainbow and Cameo. Will Hersberg committed suicide here a few weeks ago after financial reveres.

S. J. Gregory is now giving his personal attention to his two theatres, the Partheon at Berwyn, Ill., and the La Grange at La Grange, Ill. Ted Schlanger is booking pictures for his houses and Will F. Guirre is office manager at the State Lake Building.

Mitchell and Allen expect to open their fine little 500-seat house at Westmont, Ill., this month.

Ellis Rees has taken over the management of the Gem at Plymouth and will feature exclusive picture programs.

E. S. Holland has taken over the management of the Valley Theatre at Spring Valley, Ill., from Vernon Hicks, who has gone to Olney, Ill., where he will have charge of the Elk and Alco Theatres.

Weeks and Greenough are negotiating with the Midwest circuit to take over the Illini Theatre at Sterling, Ill. J. J. Rubens is looking after the details for the circuit.

The Belvidere Amusement Company of Belvidere, Ill., has taken over the Majestic of that city and will operate the house in conjunction with the Apollo, which they now control in Belvidere.

The Beardsley at Red Oak has been taken over by George O. Monroe of Clinton from Harry Simons, who is retiring from the business to go to Florida.

Joe Hopp, managing director of the American Theatres Corporation, has been invited to address the meeting of the Independent theatre owners to be held at Omaha this month for the purpose of organizing a circuit along the lines of the American Theatres plan.

M. Nichols has taken over the Lincoln at Valparaiso and will open the house as an exclusive picture theatre.

Another theatre man has gone to Florida to look them over. This time it is Sam Warwick of the Sheldon. Here is I. L. Leserman paying the boys a visit and telling them how well he has done at Tampa on selling real estate.

Peter and N. Geannopolous and G. N. Kikolopolous have organized the Logan Square Auditorium Building Corporation with a capital of $200,000 to build a theatre and amusement building on North Kedzie avenue.

Henry Funk has sold the Homewood Theatre at Homewood, Ill., to Adolph S. Helquist for an indicated $90,000.

R. F. Emig, formerly with the Butterfield circuit, has joined Lubliner & Trinz as manager of the Windsor at 1225 North Clark street. The house has been redecorated and other improvements made, and a policy of vaudeville and pictures has been introduced which has met with the approval of the patrons in that district.

Now the Chinese are to have a theatre here, as last week Hone Wu, Frank Moy and John H. Collins organized the Hong Hing Theatre Company with offices at 218 West 22th street. The new company has a capital of $50,000.

The many friends of Nate Chapman, manager at Iowa City for the A. H. Blank circuit, will be sorry to hear of his death at his home in that city from an attack of heart disease. He had been in poor health for some time and was 34 years of age at the time of his death at the home of his parents.

E. S. Holland has been named manager of the Valley Theatre at Spring Valley, Ill., succeeding Verner Hicks. The house belongs to William Campbell.

Edgar Hopp, son of "Joe" Hopp, managing director of the American Theatre Corporation, is making a success in the Iowa territory, taking local movies in conjunction with the theatre owners in the various cities in which he has been working.

Harry Powers and his partners may erect another theatre on Seventh street next to the Blackstone Theatre, as plans are being considered for a fine new house in that district.

Balaban & Katz theatres were opened for student parties on the morning of October 31 to co-operate with the school authorities in their campaign to prevent the excesses that the Hallowe'en celebration brings in this city from the juveniles. The B. and K. circuit supplied films and operators for the school shows that were put on that day.

Fitzpatrick & McElroy continue the expansion of their circuit. Last week they announced a new theatre for Richmond, Ind.

William Pearl, owner of several movie theatres along the North Shore, will soon have a fine 6,000-seat theatre at Lake Forest, Ill. The projected house will cost $250,000 and be of an English type of architecture.

The opening of the new Harding Theatre marked the sixteenth anniversary of Lubliner & Trinz, which was started with Harry M. Lubliner and Joseph Trinz, an operator and a cashier and an investment of $2,000. According to Publicity Manager Kramer, the circuit now has 1,500 employes, twenty theatres in operation, nine new ones building and an investment in property in this city of almost $30,000,000.

Eddie Trinz, manager of the Pantheon for Lubliner & Trinz, has taken over the Calumet on the far South Side and will operate it as a picture and vaudeville house. He will continue to look after the Pantheon as well.

Bert Vought, who recently sold the Idle Hour at St. Charles, Ill., to Lester Norris, is building a fine 900-seat movie house at Paris, Ill., and will try and have the house open for the holidays.

Harry J. Powers is planning a new 1,400-seat theatre for the northeast corner of Wabash and 7th street, next to the Blackstone Theatre. The projected theatre will have only one balcony and main floor seats. It is expected that work will start early next year.

The new Tripoli Theatre at Maywood, Ill., is nearing completion and will be ready for opening by the holidays. The house is located on Washington boulevard at Fifth avenue and will be under the management of the Lynch circuit.

David Slepyan has leased the Rosewood Theatre Building at 1823 Montrose avenue to the Ascher circuit from April 1, 1926 to March 31, 1933, for a term rental of $51,300. Ascher circuit will pay $7,200 the first four years and $7,500 the balance of the term.

Radio Wedding in St. Louis Attracts a Capacity Crowd

A radio wedding put on at Loew's State Theatre, St. Louis, the night of October 27 attracted a capacity crowd. Harry Greenman, manager of the theatre, broadcast the words of the ceremony.

Gray & Coutrakan will open their new Pantheon Theatre on North Grand avenue, Springfield, Ill., about December 6. It will seat 700.

Out-of-town exhibitors seen along the Row during the week were: Dominic Frescina, Taylorville, Ill.; R. B. Maxwell, Sullivan, Ill.; C. B. Ferris, Lovington, Ill.; Charles Harned, Cozy Theatre, Bethany, Ill.; Frank Francis, Charleston, Ill.

Clarence S. Williams, formerly with the Shuberts and Klaw & Erlanger, but more recently with the Orpheum Circuit, will manage the St. Louis Theatre, Grand boulevard and Morgan street, now nearing completion. It will play first-run pictures and Orpheum vaudeville. It opens November 23.

Dominic Frescina has completed plans for the opening of his Capitol Theatre, Taylorville, Ill. This house represents an investment of $125,000 and ranks among the finest in the state.

Kerasotas Brothers of Springfield, Ill., plan to spend several thousand dollars in improving the organ in the Strand Theatre.

Joe Lyman and associates have purchased the interest of Carl Lowenstein in the Princess Theatre, Whitehall, Ill. Lyman has been manager.

"The Keeper of the Bees," F. B. O. super special, which played a week's engagement at Harry Thornton's Gayety Theatre, Springfield, Ill., has been booked back for a four days' run in December.

Harry Weaver of New London, Mo., is a patient in a St. Louis hospital. His doctors have denied him visitors. His condition is critical. Last Summer he spent several weeks at Mayo Brothers Sanitarium in Rochester, Minn.

Crane & Birch have taken over the Palace Theatre in the southern section of Springfield, Ill. It was formerly operated by Gus Wycoff.

Guy Durbin is said to have decided to close the Amuse-U at Chapin, Ill.

Frank Francis kept his promise to "Buns" Derby and called at F. B. O. to arrange for a booking on "Keeper of the Bees."

A Correction

"David Perkins is a busy man these days, what with having two of Lowell's leading film theatres under his direction. These are the Merrimack Square and Strand, both Paramount houses."

This item appeared in a recent issue of Moving Picture World. Samuel Dorgan, directing manager of the Strand, writes:

"This theatre is not in any way connected with Famous Players or the so-called Paramount houses and neither is Mr. David Perkins connected with the management. For your information we would advise that this theatre has been under this management since the theatre was built eight years ago and that no change is being contemplated."

We regret the error.

SUMNER SMITH.

Projectionist Injured In Baltimore Fire

On October 30, a fire occurred in the projection room of the Royal Theatre, 1900 block West Pratt street. Projectionist Leon Davidson leaped through a second-story window to the ground, broke his leg and is in a local hospital. Damage is estimated at $800. The Royal is a 250-seat house controlled by Frank Hornig, who also operates the Horn Theatre.

A. Rosen has taken over the management of the Roosevelt Theatre, a house catering to the colored residents. Mr. Rosen was former owner of the American Theatre, also a colored house.

Baltimore exhibitors are preparing to attend a golf tournament in Washington, D. C., which is to be held on November 6 by the Washington Film Board of Trade.

Sigmund Kleiman has taken over the management of the Superba Theatre in South Baltimore. Kleiman was formerly connected with the Brodie and Irvington Theatres.

Hornell, N. Y., Exhibitor Critically Ill

Charlie Bird, former manager of the Shattuck Opera House in Hornell, N. Y., who has been confined to the hospital in that town for several weeks, is reported to be in a critical condition. Mr. Bird formerly was manager of the Fox West Coast studio and at one time was general manager of the Shubert theatre interests in New York.

Al K. Root expects to have the new Thurston Theatre in Rochester ready for opening about Thanksgiving time. The theatre will be one of the most attractive community houses in this neck of the woods.

It is reported that Joe Brown soon is to start construction of a new theatre in Brooklyn Square, Jamestown, N. Y.

Shea's North Park, Buffalo, is installing a new orchestral organ. Much redecorating has also been done in this popular house, which is ably managed by Johnny Carr, brother of the late Henry Carr, former manager of Shea's Court Street Theatre.

M. Shea and Vincent McFaul accompanied H. B. Franklin, director of the Paramount-B. & K. Theatre Department, to Chicago the other day to confer with C. W. and George L. Rapp on decoration plans for the new Shea, Buffalo.

"The Story Without an End" is the title of a local film to be made by Globe Films in Niagara Falls in co-operation with Manager Herman Lorence of Bellevue Theatre and the Gazette. J. B. Launt and Roy B. Jones are now in the Cataract City preparing for the first shots. A local cast will be used. When completed the film will be shown on the Bellevue screen.

There seems to be much speculation in Batavia , N. Y., as to whether or not the Dellinger Theatre will comply with the new building code of the state building department. Being on the second floor the house is subject to drastic requirements and William F. Haitz, owner, seems to be uncertain as to the future of the place. The house has been closed several weeks. It had been used of late as a picture theatre by Harry D. Crosby under a temporary certificate issued by the state labor department. When the theatre was closed the order was revoked and now the owner must comply with pending orders, twenty-two in number, before he can again open the place. The Dellinger has been a Batavia institution for fifty-one years.

James Cardina believes in being his own boss. The owner of the Kensington and Varsity Theatres in Buffalo, although he has had several offers and is getting more daily from companies desiring to take over his houses, has turned them all down. Jim also is building a new theatre in Williamsville and has purchased a site for a house at Bailey near Delavan avenue, Buffalo.

Al Beckerich, Loew's State manager, and Mrs. Beckerich put on a great Hallow'en party for the children in honor of their daughter, Viola. The children had the time of their lives, there was enough to eat to last a week, many prizes and fun galore.

Strachan Aids Brown In Pittsburgh

J. Knox Strachan is the new assistant to Manager Ray C. Brown of the Cameo in downtown Pittsburgh, succeeding Harold J. Turner, who resigned after three years' services. Mr. Strachan formerly served in a similar capacity at the Olympic, Buffalo. Mr. Turner, who expects to stay in the local territory, has not as yet made known his future plans.

F. A. Flader, assistant general manager for the Universal Theatres, spent several days in Pittsburgh and the surrounding territory recently.

Among the out-of-towners seen on the Film Row recently were: Fred I. Thompson, Curwensville; Charles Feinler, Wheeling; Walter Silverberg, Greenville; Jake Smith, Barnesboro; Paul Thomas, Greensburg; Carl Becker, Butler; Nat Walken and B. E. Cupler, Washington; Harry Petz, Youngwood; Jimmie Retter, California and T. V. Barnes, Ellwood City.

"Tommy" Thompson, after having spent several years on a vineyard at Ripley, New York, is back in Pittsburgh, and expects to connect either with the theatre or the exchange end of the business. Years ago "Tommy" was manager of the old Columbia in downtown Pittsburgh, at which time he was nicknamed "Keystone Tommy." This was because he never played a single program that did not have a Keystone Comedy on the bill.

Connecticut Theatre News

A new theatre to cost $225,000 is under construction in Middletown, Conn., and will be finished early in February. It wil be a two-story building 287 feet long and 85 feet wide. Leading to the auditorium, which will seat 1,500 in the orchestra and balcony, will be a lobbby 25 feet wide and 100 feet long. The stage will be 50 feet wide and 35 feet deep. A prize will be offered for the best name. Besides the Saraceno brothers, the builders, Harry C. Browning, formerly of Middletown and now of New Haven, is interested in the building.

Israel B. Finn of Boston, formerly with the New England circuit of Loew's theatres, has been named manager of the Palace Theatre in New Britain, which is operated by the Contaras Brothers and Perakos and the Hoffman Brothers of New Haven and Ansonia.

Nebraska Theatre News

W. E. Dyer has sold the Gretna at Gretna, Neb., to John A. Martens.

Fred C. Taylor, Riverton, Neb., has sold the Lyric to W. H. Cline.

O. M. Blivens has sold the Auditorium at Osceola, Neb., to Harry Musselman.

Two Openings Staged In Hollywood

Two noteworthy openings were staged by the Paramount theatres this week. "Little Annie Rooney" had one of the largest openings of the season at the Million Dollar Theatre, where it is doing a land office business. "The Phantom of the Opera" went over with a bang at the Rialto. Director Newman is being congratulated on the artistic manner in which he is presenting prologues at the Metropolitan, Million Dollar and Rialto.

Sid Grauman acted as host to 1,500 orphans at a special matinee of "The Gold Rush" this week. Each and every orphan institution in Los Angeles was invited to send all their inmates to this special performance at which souvenirs of candy were given. A large Arctic wolf hound acted as assistant master of ceremonies to Sid. "The Gold Rush" will close at the Egyptian in two weeks after a run of twenty-one weeks. The next picture to be shown at this theatre will be Metro-Goldwyn-Mayer's "The Big Parade," directed by King Vidor.

M. J. Brock is planning for the erection of a small suburban theatre on Moneta avenue near Vernon, to cost approximately $35,000.

Weld Joins Circuit in Waterloo, Ia.

Alexander Frank, president and directing general of the Frank Amusement Company, Inc., of Waterloo, Iowa, announces aquisition of the services of Arthur E. Weld, who will be in charge of the concern's general neadquarters. He will also be booked for the Frank circuit in Clinton, Waterloo, Cedar Rapids, Sioux City and other localities, directing this angle of the business from a suite of offices in the Paul Davis building.

Mr. Weld brings to the organization a wealth of experience obtained through sixteen years of close association with theatres while a newspaper reporter and editor and seven years of active theatre management. He was manager of a Cedar Rapids theatre for three years, going there from the Los Angeles Evening Express, then was transferred to Waterloo and spent four years as manager of a local motion picture house.

New Louisville Theatre

The Dixie Theatre, for negroes, was opened Sunday night at Preston and Caldwell streets, Louisville. The theatre is owned and will be operated by Jackson Brothers, a firm long engaged in the grocery business in the neighborhood.

Detroit Opening Sets Building Record

The opening of John H. Kunsky's new State Theatre probably set a record for speedy accomplishments. On noon of the day of opening it did not appear possible for the house to open, yet a great crew of workers succeeded in performing what appeared to be a week's work inside of twelve hours and everything was ready for the opening whistle at 7:30 p. m. Mr. Kunsky arrived back from Europe just in time to attend the opening. The first attraction was Corinne Griffith in "Classified."

Members of the film fraternity have entered politics with a vengeance at this election and have formed an organization to back John W. Smith in his fight to be re-elected mayor. Mayor Smith has been very friendly to the film industry, not only as mayor but in the past when he held other public offices. The membership of the organization is over 500.

The George F. Koppin Co. has completed negotiations whereby it takes a fifteen-year lease on the new Lasky Theatre being erected on Joseph Campu street at Davidson avenue. The house will seat 1,500 and will be one of the most elaborately appointed theatres in the city.

Mr. and Mrs. Henry S. Koppin are receiving congratulations on the birth of a baby boy two weeks ago in New Orleans. The happy parents arrived in Detroit only a few days ago.

"Doc" Cook of Kansas Still on the Run

"Doc" Cook, energetic business manager of the M. P. T. O. A.-Kansas-Missouri, darted in after a week's trip through Kansas, attended several meetings, said "hello" while on the run and then departed for the territory again.

Gustav Eyssell, house manager of the Newman Theatre, who was operated upon recently, is so far improved he is taking an interest in movie matters again.

"Little Annie Rooney," Mary Pickford's offering, set a new record at the Liberty Theatre. With the exception of two days the picture demolished all past records for a single day's performance. It opened at the Liberty October 10. "Give me twelve pictures like this," pleaded Manager Sam Carver.

Among out-of-town exhibitors along Movie Row: L. W. Hooper, Orpheum, Topeka, Kas.; Herb Welsh, Orpheum, Atchison, Kas.; L. Wagner, Princess, Eureka, Kas.; J. W. Davis, Lyric, Holden, Mo.; Ben Hill, City Hall Theatre, Beldon, Mo.; Mr. and Mrs. Christian, Excelsior Springs, Mo.; A. R. Zimmer, Royal, Atchison, Kas.

Kehrlein Plans New San Francisco Chain

Oliver Kehrlein, of the Kehrlein Investment Co., Oakland, Cal., has announced plans for a chain of picture houses in the east-bay suburbs of San Francisco. The first one is to be located at Forty-eighth street and Telegraph avenue and is to be known as the Claremont-Kinema. It will have a seating capacity of 1,800. Other houses will on the Foothill boulevard, Grand avenue and College avenue.

A brand new member has been taken into the firm of Ackerman & Harris, San Francisco, a bouncing baby boy having arrived at the home of Mr. and Mrs. Herbert A. Harris. Mr. Harris is the son of Sam Harris, of the amusement firm, and is part owner and general manager of the Century Theatre, Oakland.

Alexander Pantages has secured a ninety-nine year lease on property at Fulton and Tuolumne streets, Fresno, Cal., and plans a theatre to represent an investment of $500,000. This is the first ninety-nine year lease in the history of Fresno.

The Thos. O'Day Estate, of which Jack Ryan is manager, has taken over the Lincoln Theatre at Lincoln, Cal.

The Emeryville Theatre at Emeryville, Cal., has been reopened under the management of Joe Meyer.

J. J. Woods, of Redding and Red Bluff, was a recent visitor on San Francisco's Film Row. His new Market Street Theatre in Redding will be opened at an early date.

J. A. Harvey has arranged to open a picture house at Santa Cruz, Cal.

J. B. Price of Cottonwood, Cal., has arranged to open a theatre at Anderson.

L. B. Brown, of the Peters Theatre, Yreka, has been nursing a badly injured hand, but expects to have the use of this again shortly.

C. P. James of Meridian, Cal., couples his duties as agent for an electric road with those of booking film attractions for the Parent-Teachers Association, a service he performs without remuneration.

The Donner Theatre at Truckee, Cal., is being remodeled by William Englehart and new seating equipment is being installed. Mr. Englehart is one of the pioneer exhibitors of California.

"The Phantom of the Opera" has been booked for presentation at the St. Francis Theatre, San Francisco, following the run of "The Merry Widow."

L. R. Cook of Exeter and Harry Fontana of Exeter, exhibitors from neighboring towns in Central California's citrus belt, were recent visitors at San Francisco film exchanges.

The booking duties of the National Theatres Syndicate, San Francisco, have been taken over by Frank Vesley.

Mrs. Gladys Kelsall, wife of Ray Kelsall, manager of a picture house at Burlingame, Cal., has been made a director of the Burlingame Bees, a baseball club.

Spokane Man Utilizes Indian Congress

Ray A. Grombacher, circuit owner of Spokane, played "The Pony Express" at his Casino Theatre during the big Indian Congress. You may leave it to Ray not to overlook anything in the way of exploitation. He simply could not let all those noble Redmen go to waste. Therefore he staged a pageant of his own on the main street when the Pony Express dashed down the street, pursued by a band of yelling Indians in full regalia. Ray cashed in on this one!

Milburn Kenworthy of the Kenworthy Theatre, Moscow, Idaho, opened with "The Freshman." Everybody in town tried to get in at once to see this much heralded laughmaker. Wherefore Kenworthy announced that "the "Freshman" would also be shown at the Liberty. He stood 'em up for three days, spoiling all previous house records.

H. Crisman is opening his new house in Dryad, Wash., November 14. He was formerly owner of the Ideal, Pe Ell, Wash.

H. J. Taylor, who operates a house in Selleck, Wash., has obtained a site in Enumclaw and is completing plans for the construction of a theatre.

The Rex, Lewiston, Idaho, is now operating every day instead of the week-ends and has raised its admission price from 10 to 15 cents.

T. M. O'Donnell of Bend, Oregon, has plans completed and contracts let for the construction of a 600-seat house. B. F. Shearer, Inc., will completely furnish, equip, seat, light, carpet and drape the theatre. O'Donnell has purchased an organ as part of his equipment.

The Liberty was eleven years old on October 27. The event was celebrated by capacity audiences who cannot get enough of Lloyd's "Freshman" even in its third week. It has broken all house records. A Hallowe'en Frolic was staged at which appropriate carnival souvenirs were presented to patrons.

From far off Juneau comes the story of exhibitor John T. Spickett, of the Palace Theatre, who arranged an impromptu showing in honor of the return of the "Rocking Moon" company from Sitka, who attended his theatre en masse. The latest local musical composition, "Northern Lights," a delightful waltz number, was placed before the orchestra and played after a special announcement. The selection made such a hit that the entire audience joined in the chorut nnd dsmanded it again and again.

Mississippi Theatre News

Advices from Biloxi, Miss., are that Max and Jack Yellen of New Orleans, La., will build a $500,000 picture theatre on Lameuse street, Biloxi. The building will be three stories in height and of reinforced concrete and brick construction.

British Picture Runs Week in Ottawa

During the week starting October 31, Manager Dave Coplan of the Imperial Theatre, Ottawa, Ontario, presented a special British production, G. B. Samuelson's "The Unwanted," as a special attraction, setting apart a large section of the orchestra floor as reserved seats for every evening performance. Usually the pictures run three days at the Imperial, but this was made a week's engagement. This was the first big British release to be given special presentation in the Canadian Capital in many weeks.

Manager Coplan had a fire scare on October 31, when, during the early morning hours, fire attacked the business premises adjoining.

The picture projection at the Capitol Theatre, Ottawa, which was recently opened by Manager Peter Kehayes, has been placed in the capable hands of James McGuire, one of the best known projectionists in Eastern Ontario.

Manager Leonard Bishop of the Regent Theatre, Ottawa, obtained interesting publicity on October 28 through a timely stunt in inviting the whole squad of the Ottawa Football Club to the theatre for a "special workout" when the gridiron stars witnessed a presentation of Harold Lloyd's "The Freshman."

Vancouver, B. C., is to have a large new theatre, work to be started early next spring, according to an announcement by J. F. Langer of Vancouver, who states that he represents a chain theatre organization. A site has been secured on Granville street at a cost of about $100,000. The theatre is to seat 2,200.

Manager Charles A. Meade closed the Lyceum Theatre, Winnipeg, Manitoba, one of the largest cinemas of that city, during the week of October 26 to carry out a number of big improvements. An entirely new set of opera chairs, costing close to $10,000, were installed throughout the house, and other new equipment included new lighting effects, draperies and general furniture, while the whole house was redecorated. All this was done within a week through the use of day and night shifts of workmen.

Many Theatres Change Hands in Iowa

Pace & Bauma of Pocahontas, Ia., have bought the Princess at West Union, La.

E. O. O'Hara has sold the Orpheum at Fairfield, Ia., to Mr. Schultz.

C. R. Coons has opened a new theatre, the Lyric, at Seymour, Ia. The theatre seats 275.

Stanley Fuller, who recently leased the Lyric at Jewell, Ia., has remodeled the house.

Fred Arterburn of LaMars, Ia., is operating the Grand at Grand Island.

Ohio Burlesque House Turns to Films

The Columbia Theatre, Cleveland, Ohio, which has for years played a straight policy of Columbia burlesque, has swung into the picture column, at least partially. Due to lack of patronage, Billy Hexter, considered one of the most successful managers on the circuit, was dismissed and was succeeded by R. C. Jones, an attache of the Miles circuit. Coincidentally, the policy of the house changed to a three-in-one combination of burlesque, vaudeville and pictures, running continuously from noon to 11 p. m.

In an attempt to prevent the spread of a virulent type of measles, City Manager W. W. Cotton of Ashtabula, Ohio, has barred children under 15 years of age from attending picture shows, Sunday schools and other public gatherings for at least two weeks.

The Dreamland Theatre, Columbus, Ohio, will in the future be operated by Theodore J. Perkas and William N. Petrakis, following a recent deal whereby they purchased the interests formerly owned by George Perkas, who was compelled to retire from active duty some months ago on account of ill health.

The Marquis Theatre, Cleveland, Ohio, formerly owned by B. C. Steele, and which has been closed for several months, has been taken over by W. S. Glen and recently reopened.

Charles R. Broz, Cleveland, Ohio, has purchased the Miles Theatre in that city from Vincent Seas. At Bucyrus, Ohio, Mrs. George Moore has disposed of her interest in the Southern Theatre to Harry Charnas.

The Majestic Theatre, Sidney, Ohio, which has been legally involved for some time and which was recently purchased at sheriff's sale by the American Mortgage Co., has now been acquired by Frankel and Malott Amusement Co., which operates some twenty houses throughout the state, including two at Columbus, Ohio. The lease calls for payment of an annual rental of $700 in addition to all taxes.

A new picture theatre will be erected at Broadview road and 25th street, Cleveland, Ohio, by A. Greenwood and S. H. Stecker, at a reported cost of $250,000.

John Schleifenheimer is remodeling his theatre, the Falls, at Cuyahoga Falls, Ohio.

W. Va. Showman Promoted

Promotion of Sol Burka, well-known theatrical man of Clarksburg, W. Va., to the position of general manager of Moore's Opera House, the Robinson-Grand and Orpheum Theatres, has been announced by Claude Robinson, who owns the Robinson-Grand and leases the other two-named theatres. While Mr. Burka has been assistant manager to Mr. Robinson for some time, the promotion is declared to be a well-deserved one. "Sol," as he is familiarly known about the city, has had fifteen years' experience in the theatrical business.

Little Pictures with the Big Punch

News, Reviews and Exploitation on Short Subjects and Serials

A Department Devoted Exclusively to the Pictures, Short in Footage But Long in Drawing Power

"The Amundsen Polar Flight"

Remarkably Interesting Pictorial Record of Attempted Flight to the North Pole by Aeroplane

Reviewed by Sumner Smith

Tremendously interesting scenes of the Amundsen expedition to near the North Pole are being released by Pathe under the title of "The Amundsen Polar Flight." The 2,683-foot picture is authentic and a wonderful box-office attraction by reason of the publicity attending the flight and the interest of what the camera captured. Pathe claims that the subject is "one of the most remarkable human screen documents ever recorded since the advent of the cinema," and Pathe is right.

The film takes the spectator on a "personally conducted" tour with the aviators and their two 'planes. There are close-ups of Raold Amundsen, Lincoln Ellsworth, Lieutenants Riiser-Larsen, Omdal and Dietrichson and of Master Mechanic Karl Feucht, all now well known to the public.

The film starts with the transportation of the dismantled 'planes by steamer to the base in the Arctic where they are assembled. Then comes the dash through the air for the Pole. There are thrillingly impressive scenes of ice packs and icebergs. The 'planes descend when half the gasoline is consumed, and the spectator sees the struggle to merge the forces of Amundsen and Ellsworth, the men with the latter leader dragging a big container of gasoline across treacherous ice after their 'plane is abandoned. Scenes follow of the desperate attempts of the combined forces to clear take-off surface for their sole remaining 'plane before the ice cracks underfoot.

Maps clearly illustrate the passage of the 'planes both toward and from the North Pole.

The wild homecoming at Oslo harbor occupies considerable footage and is wonderfully impressive. Thousands of craft jam the harbor. At the King's palace they are decorated for valor.

"Mazies Won't Tell"

(F. B. O.—Series—Two Reels)

In the fourth issue of "The Adventures of Mazie" her two pals decide they don't like her boss's girl and plant Mazie's picture in a bathing suit on his desk. He fires her. She aids her pals as detectives at a swell dance in guarding the jewels. The pals, Al Cooke and Kit Guard, turn out to be rotten detectives, for jewels are found in Mazie's room. It develops that they have been placed there by a burglar who was in league with the boss's sweetheart. Mazie is vindicated and gets her job back again. The standard of pep, interest and humor is holding up well in this series and it should prove as popular as the earlier ones in which Alberta, Kit Guard and Al Cooke have appeared. Larry Kent, the boss, is a newcomer, but he is fine looking and entirely satisfactory as the hero.—C. S. S.

Here They Are!

Amundsen's Polar Flight—Pathe.
Beware of Your Relatives—Universal.
Cleaning Up—Educational.
Constant Simp, The—F. B. O.
Hot Doggie—Educational.
Hot Feet—Educational.
Mazies Won't Tell—F. B. O.
Or What Have You—F. B. O.
Two Many Bucks—Universal.
Speedy Marriage, A—Universal

"The Constant Simp"

(F. B. O.—Series—Two Reels)

With this, the second issue, the new F. B. O. "Adventures of Mazie" series gets well under way. Alberta Vaughan appears as Mazie, a go-getter stenographer who by strenuous methods lands a job with a lawyer. Coming down late, she is fired, but gets her job back by collecting a bill during which she discovers the debtor is the head of a counterfeiting gang. Kit Guard and Al Cooke appear as her two boob admirers and as usual supply considerable comedy. In this instance it centres around a bouquet which one gives the boss by mistake and when he tosses it out the window the other one picks it up. There is good snap, action and comedy and it is thoroughly entertaining. —C. S. S.

"Or What Have You"

(F. B. O.—Series—Two Reels)

Here is the third of "The Adventures of Mazie" series. Once more, Mazie, the go-getter stenographer, proves of great assistance to her boss, a struggling young lawyer. A professional crook who gets hit by autos and sues for large sums is unmasked by Mazie, who, posing as a salesman, calls on him and gets him dancing the Charleston. Her two boob friends, now detectives, snap a picture of the scene and although the picture was no good, the bluff worked. Well up to the first of the series in humor and interest.—C. S. S.

The Ski's the Limit!

"THE SILVERY ART"

One-Reel Skiing Thriller Sensation at the RIALTO, N. Y.

729 7th Ave. RED SEAL PICTURES CORP. N. Y. C.

Edwin Miles Fadman, Pres.

"Cleaning Up"

(Educational—Comedy—Two Reels)

Johnny Arthur's first starring comedy for Educational was a corker, and although of an entirely different type, his second is just as funny. It is not so much the fact that Johnny has new material, for in the first he got his laughs largely out of a flivver and in this one he shows up what happens when a husband tries to clean house, but it is his amusing personality and the clever gags that have been provided for him. For instance, there is nothing new if a husband makes a wreck of his house in attempting to straighten things up, but what Johnny managed to do to his is good for a lot of real laughs. Among other things, he covers the parlor with feathers from a leaking pillow, the firemen invade the kitchen and deluge the place, the bathtub overflows, and finally his big dog smashes nearly everything that is still intact when it chases a cat all over the place. There are some witty subtitles and plenty of real good laughs in this comedy. All classes should find it amusing, but the married folks and especially the wives will discover that it is especially so, for they can appreciate the situation.—C. S. S.

"Two Many Bucks"

(Universal—Comedy—Two Reels)

While Western in atmosphere, like the previous two-reelers released under Mustang brand by Universal featuring Pee Wee Holmes and Ben Corbett, this one is really a comedy. It deals with the rivalry of this pair of cow punchers for the hand of a fair maiden and the schemes they employ to get the best of each other. Pee Wee tampers with the steering gear of Ben's flivver which runs amuck. He takes the girl to a rodeo where a prize is offered for riding a broncho. Ben paints another horse the same color as the broncho, but Pee Wee outwits him. Ben is thrown, Pee Wee rides the substitute and is about to cop the reward when Ben turns a hose on the horse, reveals its true color, and The episode with the broncho is amusing and there are some situations that are good for laughs. An amusing number.—C. S. S.

"Beware of Your Relatives"

(Universal—Comedy—One Reel)

Built around the familiar idea of a chap having to marry a certain girl to inherit an estate, this Blue Bird comedy featuring Neely Edwards nevertheless has some good laughs due to the amusing slap-stick actions of the girl's tough brothers and their chase of the nero after he has had a good look at the girl. The best laugh however is based on a toothache. Neely goes to a dentist and while trying to summon courage to enter the office, a pretty nurse comes out followed by the jealous dentist who hits Neely in the jaw for flirting, knocking out the offending tooth. This reel is well up to the standards of the series.— C. S. S.

"Hot Feet"

(Educational—Comedy—One Reel)

At least four different comedy devices have been employed in this single reel distributed through Educational. First a cheap sport gives a girl an engagement ring and his dog continues to embarrass him by retrieving the box showing it was bought at a five and ten cent store. Next, an old negro mammy, a colored butler and a pickaninny are shown, being afflicted with the Charleston dance craze Then when the character woman says she cannot eat any cake but chocolate a white cake is covered with shoe blacking and the guests of course get all smeared up. Finally, a little hooch in the punch causes the staid old lady from the country to put on kid clothes and with her boob nephew to "'show up the crowd" as dancers. While much of the humor is forced the abundance of material offers such a variety that it is bound to get laughs from the average slapstick fans. Cliff Bowes is featured; cast as the old lady is one of the best known comedienne and soubrettes of several years ago, Elfie Fay, well known to the older generation. She does good work.—C. S. S.

"A Speedy Marriage"

(Universal—Comedy—Two Reels)

Fast-moving slapstick in which Wanda Wiley is called upon to do some strenuous stunts, characterizes this Century Comedy distributed through Universal. While enjoying enormous wealth and luxury, Wanda suddenly learns she must be married within a few minutes in order to retain the money. There is a mad rush to reach her lover, during which she is chased by a horde of traffic cops and escapes by invading a toy store and bombarding them with toys and also by diving into an open man-hole. After various other mishaps she picks up her lover and they collide with another car. Both cars are wrecked, then Wanda discovers the other car was driven by a minister who marries them on the fatal minute. There are some clever and amusing lightning effects in the first reel where the lightning goes in the mouth and out of the ears of the butlers and through their clothing causing them to act as if they had fits. There is certainly no dearth of action here and it should please the Wanda Wiley fans.—C. S. S.

"Hot Doggie"

(Educational—Comedy—Two Reels)

Although Walter Hiers is the star of this two-reel comedy distributed through Educational, the little dog Buddy gives the picture its title and comes very near stealing the laurels away from Walter. As is usual with comedies made by Christie, there is a definite idea running all through the picture. This time, Walter is an unwelcome suitor and his dog delivers messages for him. Finally he gets a letter from a rich uncle who is coming and will give him a million if he is married. Walter meets with all sorts of trouble, forgets the license, burns it up, forgets the ring, is robbed of his clothes and to cap the climax has a run-in with a stranger who proves to be the rich uncle. The girl, however, uses her wiles on "uncie" and all turns out O. K. Buddy, the dog, is certainly a remarkable animal and does a lot of stunts that are both clever and amusing. The action is fast, with a laugh every minute. It is one of the best of the recent Christies.—C. S. S.

ANOTHER CHARMING O. HENRY STORY SCREENED
In "Shoes," one of William Sidney Porter's most delightful little tales, Marion Harlan is again seen as "the O. Henry Girl." Daniel Keefe directed this two-reel feature for William Fox.

New York Daily Gives Space to "Felix the Cat" Caricatures

MORE persons than usual, 330,000 more in fact, had an opportunity to laugh at the antics of "Felix the Cat," the comical feline star appearing in Educational Pictures, when the rotogravure section of the New York Herald-Tribune on Sunday, October 25, featured a series of "Felix" photo caricatures.

Felix "crashed" his way into the picture pages of this metropolitan Sunday newspaper in the manner that would do justice to Temmany Young himself. Not only did Felix "crash in," but he also "strutted in," in his own inimitable feline way—via "The Charleston."

On the Sunday afore-mentioned, the famous Pat Sullivan character dominated one of the picture pages with four views of his version of the dance as taught him by Virginia Vance, leading lady of Educational-Mermaid Comedies.

Not to be outdone by the "thousand and one" celebrities who have been breaking into print these days, by showing pictorially the "fad fond" multitudes how they do the "Charleston" and having himself a few new ones up his pelt, Felix decides to broadcast evidence of his skill to the world.

That he does this satisfactorily is borne out by the fact that following the use of this pictorial feature by the Sunday Herald-Tribune, another great news organization, King Features Syndicates, requested the use of the pictures for distribution to about fifty of the principal newspapers throughout the country subscribing to this Hearst feature service—a most decided publicity "beat" for Felix.

This and many other Felix publicity ideas may be used to advantage by exhibitors who have booked the Felix cartoon series. For instance, the photo of a pretty local girl could have a small cut-out of the cat pasted on her check—call it a new beauty spot fad or what you will. A prominent boxer could be posed boxing and Felix afterwards inserted as a sparring partner. Felix directing traffic could be inserted in place of the regular officer over a photo of the busiest corner in your town.

Think up a few of these trick photographic stunts yourself, Mr. Exhibitor. Send any print you desire Felix inserted into, to the exploitation editor of this publication and they will be returned promptly with a quaint figure of the cat carefully inked in. This is the sort of picture material that your local newspaper is usually willing to print—it has humor and local interest, a most ideal combination.

Universal Arranges Short Subject List to Aid Exhibitors in Selecting Programs

By FRED J. McCONNELL
Sales Manager of Short Subjects.

UNIVERSAL is definitely in the front ranks of the short product field this Fall. All along the line, vast improvements have been made in the quality of short product entertainment put out by the Universal studios and the releases scheduled have been arranged with an eye to the best interests of the theatre owner. The releases are not only suitable for the exhibitor who is supplementing his long feature with carefully chosen comedies or other shorts, but the grouping of Universal short product has been made to fit the man who runs all short product programs.

The weekly short product releases of Universal, in themselves, make an ideal short product program for any house. They include a one-reel Bluebird comedy, the International Newsreel, a two-reel Century Comedy, an Adventure Picture of two-reel chapters, and a dramatic Mustang Picture or two-reel western—eight strong reels of selected entertainment. From time to time, these releases are supplemented by a special release, such as The Gump Comedies, two reels each, or "Little Red Riding Hood," a Century special, recently issued.

In the Adventure Picture field, Universal promises to outstrip all past efforts. Universal's Adventure Pictures are ten-chapter serials, and are being made this year as a result of a new policy in serial production. This policy is based on the selection of stories and subject matter for serials which will admit of national tie-ups and exploitation. They are based on American history, famous books or interesting inventions.

The Universal schedule for 1925-1926 includes six Adventure Pictures, made with popular stars and directed by men of top-notch rating in the serial production field. For sales purposes, the pictures are known as The Lucky Six. In the order of their release they are "Perils of the Wild," made with Jack Mower, Joe Bonomo and Margaret Quimby, now being released; "The Ace of Spades," starring William Desmond, just beginning its release period; "The Scarlet Streak," starring Jack Daugherty, for release beginning Dec. 21st; "The Winking Idol," with William Desmond, for release February 22nd; "The Radio Detective," starring Jack Daugherty, supported by Margaret Quimby, for release April 28th, 1926, and "Strings of Steel," for release beginning June 28th, 1926.

"Perils of the Wild" is based on the famous story, "Swiss Family Robinson." "The Ace of Spades" is built around the great land-rush days of early Oklahoma history. "The Scarlet Streak" is based upon the famous Death Ray invention now current in the news. "The Winking Idol" tells of the mysteries and treasures of the Aztecs, in a story written by Charles E. Van Loan. "The Radio Detective," written by Arthur B. Reeve, is a story of the famous scientific detective, Craig Kennedy, and his work with the Boy Scouts in solving mysteries by radio. "Strings of Steel," written by Philip Hurn, is a story of the pioneering days of the telephone.

The Century Film Corporation, producers of Century Comedies, is making a great advance in its forthcoming product. In planning the 1925-1926 comedies, Julius and Abe Stern, the officials of the Century company, took several radical steps. In the first place, following a long and careful survey of the comedy field, they determined to make outstanding improvements in stories, in studio facilities, in production personnel and in the quality of the players and supporting casts.

Another innovation in Century Comedies, is the distinct grouping of the season's output into Star Series; the pictures made by each star, such as Wanda Wiley, Edna Marian and others, to be considered as a separate brand of pictures. This was decided upon when returns early this year conclusively proved that Miss Wiley and Miss Marian had built up for themselves a strong clientiele and that their comedies, as such, were in unusual demand. Thus, the Star Series plan is expected to be of great advantage to exhibitors, by reason of the fact that the Century Stars have individual box-office values in different theatres.

A third Century innovation is the acquisition of the screen rights for a novelty series of two-reel comedies—the Buster Brown Comedies—being made from the celebrated newspaper cartoon comic by the noted artist, R. F. Outcault. The Century Company is making these pictures as straight comedies, not as animated cartoons. The result is a high class brand of two-reelers which already have won a place for themselves on the first-run screens, although only two of the series have been completed so far.

In the new Gumps, Universal has an excellent comedy series for the 1925-1926 mark. A series of twelve of these two-reelers is projected, to be released one picture a month. Joe Murphy, the living image of Andy Gump, plays the leading role. Fay Tincher is seen as Min. These pictures are being made with especial care and cost in production. When Universal found how well the first series was going over, the new series was planned to be an even better box-office bet. These comedies are crashing into the first-run houses all over the country and are reported to be exceptional successes. They are being produced at Universal City by Sam Van Ronkel for Universal release. The first of the new series, "Andy's Lion Tale" was released October 26. The second, "Chester's Donkey Party," will come along November 30.

In its one-reel comedy product, Universal has made great strides in the past few months. This brand is known as the Bluebird Comedy series, and the one-a-week releases are made with popular comedians and built around logical and interesting stories. Thre stars are used, Charles Puffy, Arthur Lake and Neely Edwards. Charles Puffy is the internationally known fat-man comedian brought over to this country from Europe by Carl Laemmle. His comedies are proving to be excellent sellers, Universal reports. Arthur Lake is the original youngster in Universal's popular Sweet Sixteen Comedies, based on juvenile love and other experiences of the first-long-pants age. This series of Sweet Sixteen Comedies is being continued with Lake for release under the Bluebird brand. Neely Edwards, one of the most popular comedians on the screen, has just returned to Universal to make fun-films for this one-reel schedule also.

Universal's Mustang Pictures, the 2-reel western brand, remain as the outstanding short product release in the entire screen world. Universal long has featured these two-reelers. Such western stars as Harry Carey, Hoot Gibson, William Desmond, Art Acord and other popular cowboys, got their start in Universal westerns. This year, however, Universal has enlarged its two-reel western department and promises an unusual output.

In the first place, a new galaxy of western stars have been acquired. Among them are Edmund Cobb, Fred Humes, Jack Mower, Ben Corbett and Petey Holmes. Most of these men are graduates of Universal famous band of Ranch Riders, the hard-riding, straight shooting bunch of horsemen who have made Universal western features stand apart from other pictures of the cowboy days. A corps of expert western directors has been engaged for these two-reelers. Among them are Vin Moore, V. Nordlinger and William Wyler.

These two-reelers are being produced so that they can bear the brunt of a short product program in any theatre, or can bolster up a weak feature. Universal reports that hundreds of theatres throughout the country are using Mustang Pictures as features, along with comedies and a serial.

One of the special series to be put out in the Mustang release schedule this year will be a succession of pictures made from W. C. Tuttle's famous Magpie stories of magazine fame. Ben Corbett and Petey Holmes are to be featured in this series.

Universal short product also will contain an improved series of International Newsreel releases, twice a week. Edgar B. Hatrick, general manager of the International Newsreel Corporation, announces that the International Newsreel not only will be better in quality during the coming months, but also that additional facilities and plans have been perfected to increase International's service to exhibitors.

ORDER A TON OF BIRDSEED.—Here's Glenn Tyron in the Pathe comedy, "Cuckoo Love." The middle scene ought to send every good exhibitor post-haste to Atlantic City.

Educational Comedy Makers Have Large Studio Space

MIDSEASON at Educational Studios in Los Angeles finds the units producing comedies there enjoying the greatly increased stage spaces as well as the most modern studio facilities which have been installed on the grounds of the studio.

The fourth stage is completed, bringing the total to 38,000 square fet of covered stage space available to the Short Subject producers.

Not only has the stage space been greatly enlarged over that previously used by these companies, but in the estimation of Jack White, the director general, an increase of thirty percent in efficiency is possible from the same amount of space. Lack of adequate room has somewhat hampered production in the past, slowing down the directors and adding to the cost of production.

Several radical changes in studio construction have been incorporated in the design of the new stages. Two of them are elevated fourteen feet, the first story being occupied by scene docks, storerooms for bulky props, a garage for the company trucks and a stock room for motor parts. Cement flooring has been laid over the two stages.

The stages proper, while resembling the conventional ground floor stage, have been especially braced against vibration. One side of the building is finished to resemble an office or apartment front with store windows along the level of the street. This will, in many cases, obviate the necessity of securing permits to photograph exteriors on busy streets and the annoyance of working surrounded by a crowd of curious onlookers.

"At the start of the producing season," said Jack White during his recent visit to New York, "I promised that every picture from our new studios would be a feature in everything in length. That was before we could take advantage of the greatly improved studios which we now occupy. I now repeat that promise, for I know that the first releases of Hamilton, Mermaid, Lupino Lane, Tuxedo and Juvenile Comedies have come up to that standard.

"With all the advantages of the new stages and improved facilities, we will make them even better. We do not intend to make them cheaper for we are spending more than ever on our product. Our improvements have been more than justified, for we find that we have secured more production value, dollar for dollar expended, than at any other time in our existence.

"The new surroundings have had their effect on the morals of our stars and our staff also. It is almost impossible to estimate this value, but it is reflected in their daily work. Large, clean and comfortable dressing rooms, stages, property rooms, electrical departments complete in every detail, and the atmosphere of efficiency, have had their effect on every one of the staff. They are full of enthusiasm, and this enthusiasm cannot help but make their work better than ever before."

"A Peaceful Riot" to Be Next Blue Ribbon Comedy

Joe Rock denies that Herron, Ill., is the locale of his new Blue Ribbon comedy "A Peaceful Riot" which he has placed in production at the Joe Rock studio at Hollywood.

Alice Ardell and Slim Summerville head the cast which includes Max Asher, Harry Martell, Leon Kent, Ethan Laidlaw and others. The comedy satirizes the recent Russian trend in filmdom and opens a new laugh vein.

Two directors appear in the cast, as both Slim Summerville and Leon Kent have won their spurs as directors. Tweedy, who is handling the megaphone, was once a comedian.

Four Units at Sennett Studios Busy on New Two-Reel Comedies

FOUR production units are busily engaged in the making of new two-reel comedies for Pathe release at the Mack Sennett studios in California. Alice Day, Harry Langdon and Ralph Graves head their companies in their respective series and Billy Bevan leads in the film being made by the all-star unit, for the "Mack Sennett Comedies series."

Alice Day is being directed by Eddie Cline in a new two-reeler, and she is supported by Danny O'Shea, Joe Young, Mary Ann Jackson, Andy Clyde, Barney Hellum, Edward Quillan and Irving Bacon.

Harry Langdon is being directed by Harry Edwards, who has guided this famous comedian in most of his popular screen successes. Harry plays the rcle of a musician. The cast includes Ruth Hiatt, Vernon Dent, and Frank Whitson.

Ralph Graves is being directed by Lloyd Bacon in a fun-film involving a dental parlor. Thelma Parr, seen opposite Graves in several of his recent Pathe two-reelers, is again the star's leading lady. Others in this picture are Marvin Lobach, Eugenia Gilbert, Lee Willis and William McCall.

Billy Bevan and the "Mack Sennett" two-reel unit are being directed by Alf Goulding in a boarding house story. Natalie Kingston, Dave Morris, Patsy O'Byrne, Sunshine Hart and Barney Hellum are in the cast.

Comedies completed include an Alice Day comedy directed by Eddie Cline and a "Mack Sennett" two-reeler directed by Gilbert Pratt. Final titles on these new Pathe comedies have not been announced.

SNAPPY SCENES FROM FOX IMPERIAL COMEDIES AND SHORT FEATURES

Upper left—Hallam Cooley and Kathryn Perry in "The Pacemakers," based on "The Married Life of Helen and Warren," by Mabel Herbert Urner. Center, top—A scene from "Failure," an O. Henry story, directed by Daniel Keefe. Upper right—A scene in the Imperial comedy, "Love and the Lions." Lower left—A scene in "A Business Engagement," a Mabel Herbert Urner story. Center, at bottom—A scene in the Imperial comedy, "Sweet Marie." Lower right—Hallam Cooley in "All Aboard," in Miss Urner's series.

Two Special Comedies Listed By Century for November

JULIUS AND ABE STERN, officials of the Century Film Corporation, announce an unusual schedule of releases for the month of November. Five two-reelers will be released in all, including a new Buster Brown Comedy and a Century Special entitled "Red Riding Hood."

"Red Riding Hood" is a screen adaptation of the famous fairy story and was made with an all-star cast. Included in those who took part in this production are Arthur Trimble, now popular as Buster Brown, Baby Peggy, Louise Lorraine and Peter the Great, the famous dog star. Peter the Great, not to be confused with Pete the dog comedian, now playing Tige in the Buster Brown comedies, is seen in "Red Riding Hood" as the Wolf.

The Century release schedule includes comedies by Edna Marion, Wanda Wiley and Eddie Gordon, in addition to the two aforementioned.

The first release for the month will be "Nursery Troubles," an Edna Marian Century Comedy directed by William Watson. It depicts Edna as a nurse-maid in a baby-checking establishment. Besides containing several amusing and entertaining baby sequences, in which a dozen or more of lusty infants provide sentiment and comedy, "Nursery Troubles" shows Edna in a delightful role, filled with humor and laughable escapades. It is scheduled for release November 4th.

The next Century release, on November 11th, will be "A Taxi War," in which Eddie Gordon is seen as a belligerent taxi-driver, whose chief rival is played by Larry Richardson. Their troubles and battles will afford great satisfaction and amusement to anyone who ever harbored vengeance against a taxi-driver. It was directed by Noel Smith.

On November 18th, a new Wanda Wiley Comedy will be released. It is "A Speedy Marriage," and was directed by Edward I. Luddy. Miss Wiley's chief support in this two-reeler is Charles King. Its action concerns her escapades in dodging a group of persistent motorcycle cops, and the various disguises and occupations she takes to throw them off the track.

The Century Special, "Red Riding Hood," will be released November 21st. It is an ideal picture for children, and makes the fairy story thrilling and graphic, while at the same time, including many comedy scenes and laughable situations. Baby Peggy makes an ideal "Red Riding Hood." Some of the film is in color, and the tie-up with the title is doubly effective.

The last Century release of the month, on November 25th, will be "Oh, Buster," the third of the Buster Brown comedy series, and said to be far superior to the first two which now are establishing new records for Century Comedies. "Oh, Buster" was directed by Gus Meins, a newcomer to the Century lot. He has obtained the maximum comedy out of the ability of Pete the dog comedian, and has made Tige a very laughable and important figure in the picture. These comedies are adapted from the famous R. F. Outcault newspaper cartoons, but are played by real people. Buster is played by little Arthur Trimble, Mary Jane by Doreen Turner and the butler by Pinto Colvig.

Burns Starts New Comedy

Neal Burns has started on his new comedy at the Christie Studios, under the direction of Harold Beaudine. Yola d'Avril, formerly of the Parisian stage and of the "Follies" is appearing opposite Burns in his current vehicle. "Household Hints" is the working title of the production which Educational will release.

THIS SOCIETY GIRL GETS A KICK OUT OF LIFE IN THE "OPEN SPACES."—Wanda Wiley's latest Century comedy release, "Won by Law," a Universal release, shows us the delightful Wanda in a type of role that is refreshingly new to her.

"Brainstorm" Completed Latest Imperial Comedy

Director Robert Kerr has completed his latest William Fox Imperial comedy, "The Brainstorm," with Sid Smith and Katherine Bennett in the leading roles.

"The Brainstorm" has more locations than most two reel comedies, having covered Long Beach, Venice, Los Angeles, and Kernville, California.

Supporting Mr. Smith and Miss Bennett are Larry Stears and Frank Weed. "The Brainstorm" was filmed under the personal supervision of George B. Marshall, comedy director in chief.

Third Tuxedo Done

Johnny Arthur has just finished his third production for Educational-Tuxedo Comedies under the direction of William Goodrich. His latest two-reeler will show him as a boy in love with a girl who is movie-struck and in love with all the handsome heroes of the screen.

Pathe Announces Release of "The Amundsen Polar Flight"

PATHE announces the acquisition of the authentic motion-picture log of the Amundsen Polar expedition in the first attempt to reach the North Pole by airplane, which will be released on or about November 10 as a special screen attraction under the title—"The Amundsen Polar Flight."

Undoubtedly, this subject is one of the most remarkable human screen documents ever recorded since the advent of the cinema. It was photographed under the strangest conditions ever faced by a cameraman. He cranked his machine through all the perils of the Arctic air flight, even during the heart-rending period when they were lost to the world and facing death at every step, and only discarded his camera at the final moment when the last ounce of superfluous weight had to be dispensed with in the desperate but successful return trip.

As presented by Pathe, "The Amundsen Polar Flight" film takes the spectator on a "personally conducted" trip with the daring explorers who trusted their lives to Providence and two super-airplanes. Captain Raold Amundsen, discoverer of the South Pole, who at 63 sought to reach the North Pole by air, is first introduced. Then, Lincoln Ellsworth, the only American in the party makes a close-up bow. The two giant Dornier-Wal planes are shown. Each plane carried a crew of two besides the leader. With Amundsen in the N-25 were Liteutenant Riiser-Larsen, Norwegian Navy, and Master Mechanic Karl Feucht. In Ellsworth's plane, the N-24 were Lieutenants Omdal and Dietrichson.

An animated map discloses the fate of other expeditions, their routes and the route planned by Amundsen.

The picture is in three parts and will be released on November 10.

THE BIBLE LANDS TODAY AS PICTURED IN THE PATHE SERIES "A Pilgrimage to Palestine." This issue is the second and is titled "Nazareth."

Starts Second Mermaid Comedy

Stephen Roberts is starting on his second Educational-Mermaid Comedy starring Lige Conley with Estelle Bradley in support. The picture will take the comedy company to San Francisco.

Adams Starts New Comedy

Jimmie Adams starts a new Christie Comedy this week. Under the direction of William Watson, Adams will make "A Busy Bum." And for the first time in his cinema career, Jimmie will appear as "a knight of the Piccadilly in Rochester, the Apollo, Indianapolis; the Allen, Akron, O.; Loew's State, Memphis; Loew's Newark, Newark; as well as the Ascher Circuit, the Lubliner & Trintz Circuit, Finkelstein & Rubin, the Whitehurst circuit, the Saenger cricuit and similar chains.

In Leading Role

Virginia Vance will be seen again as leading lady with Lupino Lane, popular Follies comedian in his new Lupino Lane Comedy, "The Fighting Dude."

Pathe Short Feature Product Gets Big Display Space in Newspaper Advertising

NEWSPAPER clippings, photographs of theatre fronts and lobbies, house organs and letters reaching Pathe Exchange, Inc., offer conclusive proof that the short-feature comedy is being given more and more promotion space by showmen with each passing month.

The slogan that "anything that is worth buying is worth advertising" has caught on with exhibitors in a good many parts of the country. They have begun to appreciate the full box-office power of the short comedy and no longer use its length as a sole criterion of its entertaining value. A year or so ago a line or two of type, crowded in the feature space and sticking out like a sore finger, began to appear in the theatre advertisements. With the establishing of the ready-to-insert cornerblock copy by Pathe, the comedy got a fixed percentage of space in a good many pieces of copy. Now it is not uncommon to see the comedy taking up a third or even half of the advertising space and frequently the comedy is played up over the feature.

With the establishing of a series of Pathe Comedy weeks at the Egyptian Theatre in San Francisco, the entire advertising space was given over to the comedies.

The brand, the name of star and the title of Pathe's short comedies are now mentioned in a majority of the theatre newspaper advertisements, according to S. Barret McCormick, director of exploitation for Pathe. In slightly less percentage than this there is a cornerblock cut carried, with strong type display in many instances.

"We have frequently played up your Harry Langdon and 'Our Gang' Comedies over our feature production," says H. L. Davidson of The Burford Theatre Company, Arkansas City, Kans. We use the mats that your company furnishes free with each subject and find that they are very neat and effective. We also furnish our daily newspaper with readers and other copies of stories regarding the comedy release."

"There is no getting away from facts," says Nyman Kessler of the Atlantic Theatre, Atlantic, Mass., "advertising short features certainly draws dividends. From results to date, I shall continue to give as much attention to my one and two reelers as I do to my features."

In one issue of his house program, Mr. Kessler devoted seventy-five per cent of his space to the short features. The Burford Spotlight, house organ of the theatre chain referred to, runs cornerblock comedy ads in each issue as well as several readers. In the house organ of the Imperial Theatre, San Francisco, the Pathe Comedy, as well as the Pathe News and Pathe Review, is given a good display just beneath the feature billing.

Editors of house organs say that the Pathe cornerblocks fit nicely into their make-up at the same time afford a much-needed comedy relief to the stories and billings of longer features. They are to the house organ what the cartoon is to the newspaper.

It was not so long ago that no pressbooks of any description were issued with the short comedy. For this reason the exhibitors never knew in advance what it was all about until the film arrived so that no effort was made to make a local tie-up with merchants. Pathe's four-page sheet gives complete information about the comedy and showmen are enabled to make tie-ups that are just as effective as tie-ups with their feature pictures.

Comedy displays now get a goodly share of space in the theatre lobbies and marquee. The Orpheum Theatre, Leavenworth, Kan., recently played "Our Gang" in the main lights to the exclusion of the feature film. A teaser question mark was used instead of the feature title. "Our Gang" even took precedence over the vaudeville acts.

THE WAY FRANK MILLER DOES IT.—The manager of the Modjeska Theatre, Augusta, Ga., doesn't overlook any bets in featuring his short subjects. In this case Pathe gets the display honors.

Christie Plans 28 Two-Reel Productions for Next Season

THE season 1925-26 will mark the greatest in the history of the Christie Comedy. Production is well under way on a schedule which calls for twenty-eight two-reel productions, all of which will be released through Educational Film Exchanges. The new schedule, the largest thus far attempted, includes four separate series with Bobby Vernon, Neal Burns, Jimmie Adams, Billy Dooley and Walter Hiers as the stars.

But it is not only in numbers that the Christie program is big. Whatever the Christie stars may have offered during the past year, their new vehicles will be entirely different than anything they have ever attempted. Variety of characterizations in their offerings is the keynote of the new schedule, with one or more pictures released in each series, and thus far, they have adhered strictly to this rule.

This has been made possible partly through an exchange of directors with each production.

Earl Rodney, erstwhile Christie Comedian, has been raised to the rank of director, and with William Watson, Robert Thornby and Harold Beaudine, comprises the directorial staff.

Scott Sidney has been loaned to Metropolitan Pictures for one production. This production will be "The Million Dollar Handicap."

It is rather a difficult procedure to follow the Christie comedians in their respective efforts. Hiers' last effort was as a policeman; Jimmie Adams' most recent vehicle casts him as an immigrant; Bobby Vernon in his latest is an American Doughboy who returns to France four years after the armistice in search of his former sweetheart. Neal Burns has just finished enacting the part of a Swedish maid.

With the plan of alternating directors and a class of stories built around each of the stars, despite the enlarged production schedule each production will be distinctively humorous.

Frank Roland Conklin is editorial supervisor.

Sig Herzig and Hal Conklin are also working with Frank Conklin.

Norman McLeod is chief gag man at the studio.

Engages Well Known Players

Mildred Harris and Stuart Holmes Engaged By Hal Roach For Two Reel Comedies

Mildred Harris and Stuart Holmes, both well known to every movie fan, are the latest screen celebrities to be signed by Hal Roach for important roles in two-reel comedies for Pathe release. Miss Harris will appear opposite Charlie Chase and Stuart Holmes is working with Clyde Cook in his current comedy production.

The signing of these prominent players who have previously been identified with dramatic features is a continuance of Roach's announced policy of providing the best possible supporting casts for his various two-reel comedy series. Other dramatic players who have enhanced recent Roach casts are Gertrude Astor, Walter Long, George Siegeman, William J. Kelly and Lucien Littlefield. The producer believes that the dramatic players have an especially keen sense of acting values and are thus able to put over the comedy business effectively.

Miss Harris, long a popular featured player in special productions, will play the heroine opposite Charlie Chase in his next comedy which Leo McCarey will direct. Negotiations for Miss Harris' services were arranged by Warren Doane, General Manager of the Roach organization. Chase and McCarey have been preparing the new story under the supervision of F. Richard Jones, director-general, and are now completing the cast.

Three Directors in One Comedy

Two directors are being put through their paces by a third in Joe Rock's Blue Ribbon comedy "A Peaceful Riot" which is now being filmed.

Tweedy, known to millions as a comic of rare ability, is handling the megaphone, while his cast includes Slim Summerville and Leon Kent, who are directors as well as actors.

Special Local Editions of Pathe News

As an added service to exhibitors during the fifteenth anniversary celebration of newsfilms period, Pathe News will film and release exclusive and special local editions twice each week in all of the thirty-four big cities where the firm's exchanges are located.

Very often a news happening is not of national importance, yet it is of very great importance and interest to the locality in which it occurs. These special local editions will show the important events in each of the various cities and nearby territory immediately after their occurrence. They will picture well-known people and familiar scenes. Many people will have the novelty of seeing themselves and their friends; all will have the opportunity of seeing familiar scenes and landmarks.

Emanuel Cohen, editor of Pathe News, made all arrangements for the making of the special local editions during his recent trip from coast to coast. It is this careful planning and the execution of these plans that has made this unusual special edition service to exhibitors possible.

Straight from the Shoulder, Jr.

Edited by Van

The tips below were added on the blanks that "Our Gang" uses to report Feature Length pictures.

In an effort to give exhibitors the straight steer on the performance of the little pictures that may save your show, these boys give you this generous service.

Come back at them. Send in tips on Short Subjects. VAN.

ADVENTURES OF MAZIE. (F. B. O.—Short Subject). Star, Alberta Vaughn. Have run three of these and they compare very well with the former series. Tone and appeal, good. Sunday, yes. Very small town class. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

BLUE BLOOD. (Fox—Comedy). Poor comedy by Fox. Children enjoyed a few slapstick scenes, but grown-ups complained. Tone, fair. Sunday, yes. Little appeal. Town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

CURSES. (Educational—Comedy). Star, Al St. John. Good burlesque by Al St. John on the blood-and-thunder type of serial. Some laughable situations. Pleased kids more than adults. Tone, okay. Sunday, yes. Fair appeal. Town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

DAY DREAMS. Star, Buster Keaton. Just a fair comedy. Has some humorous situations but dragged somewhat. Nelson & Ottem, Rex Theatre, Osnabrock, North Dakota.

HOUSE OF FLICKERS. (Fox—Comedy). A burlesque on a one projector movie emporium. This is lively and good. Tone, okay. Sunday, yes. Rural and village class town of 400. Admission 15-30. E. L. Partridge, Pyam Theatre (240 seats), Kinsman, Ohio.

LUCK OF THE FOOLISH. (Pathe-Comedy). This is a good two reel Sennett comedy which furnishes a number of good laughs. Draw town and country class, town 900. Admission 10-30. Chas. L. Nott, Opera House (450 seats), Sutherland, Iowa.

OMAR KHAYYAM. (Universal-Comedy). This hysterical history comedy is absolutely rotten; not a laugh in it. Pay for it and get another. Print good. All classes, in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

ONE TERRIBLE DAY. (Pathe-Comedy). Our first "Our Gang" comedy. These are well produced and acted. Pretty clever stuff in them and yet they do not seem to get the laughs here. Kenneth W. Thompson, M. W. A. Hall, Hancock, Wisconsin.

PACEMAKERS. (F. B. O.—Short Subject). Star, Alberta Vaughn. Just starring on this series of twelve and they look so good have bought the next, "Adventures of Mazie." If you play to students get this series and they'll come. Tone, fine. Sunday, yes. Appeal, one hundred per cent. Student and working class town of 4,084. Admission 10-25, anytime. Raymond Cleveland, Lyric Theatre (500 seats), Lebanon, Tennessee.

POWDER MARKS. (Educational Comedy). Star, Cliff Bowes. A Cameo one-reeler that I thought only fair. Tone, okay. Sunday, yes. Rural and village class town of 400. Admission 15-30. E. L. Partridge, Pyam Theatre (240 seats), Kinsman, Ohio.

RASPBERRY ROMANCE. (Pathe—Comedy). Star, Ben Turpin. Can't hand them much on this one. Just a fill-in, that's all. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

STEAM HEATED ISLANDS. (Fox Variety). An interesting number of this series. Rural and village class town of 400. Admission 15-30. E. L. Partridge, Pyam Theatre (240 seats), Kinsman, Ohio.

ONE CYLINDER LOVE. (Pathe—Comedy). A Mack Sennett that surely brought a roar of laughter. If you're looking for comedies that make your patrons laugh, buy these. Kenneth Thompson, M. W. A. Theatre, Hancock, Wisconsin.

F. B. O. Preparing for New Two-Reel Series

With work on the F. B. O. "Mazie" series by Nell Martin, speeding toward completion, plans are under way for a new two reel series by Sam Hellman called "Fighting Hearts" at the same lot, according to an announcement by B. P. Fineman, general manager of production.

F. B. O. promises to take a leading part among independent concerns in the two reel field. Following "Fighting Hearts" it will film "Bill Grimm's Progress" by H. C. Witwer.

Next season's plans, now being formulated, will embrace at least four two reel series by popular authors, it is stated.

Two Important Players Added to "Green Archer"

Ray Allen and Dorothy King, well known stage and screen players were added for the closing episodes of the Patheserial "The Green Archer." The already large cast of principals included the names of Allene Ray, Walter Miller, Burr McIntosh, Frank Lackteen, Wally Oettal, Walter P. Lewis, Stephen Grattan, Earl B. Powell, William Randall, and Jack Tanner. "The Green Archer" is an adaptation by Frank Leon Smith from the popular novel by Edgar Wallace. Spencer Bennet directed.

Ray Allen portrays the mystery role of Elaine Holding and appears to splendid advantage in this sympathetic type of characterization.

Dorothy King plays the part of Fay Savini and is one of the few screen celebrities who first entered the picture field as a scenario writer.

Virginia Warwick Returns to Screen in Pathe Serial

Virginia Warwick, former Mack Sennett player returns to the screen in an important role in the Patheserial production "Wild West," which features Jack Mulhall and Helen Ferguson.

Miss Warwick, who plays the second feminine lead in the Pathe chapter film, gives a highly commendable characterization as Elsie Withers, a jealous circus performer, ever seeking to defame the show's beautiful star, portrayed by Helen Ferguson.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

Boys, these tips are contributed by us, exhibitors like yourselves, to help you pick the pictures that are most likely to please your patrons.

"It is my utmost desire to help my fellow man"—that's our motto. We play fair by you and by the pictures we have run.

You can help us in return for our willingly given tips. Send reports on the pictures you have used—especially late releases. "OUR GANG."

Associated Exhibitors

BATTLING BUNYAN. Star, Wesley Barry. A very fine picture of the fight ring. Book it and boost it. Sunday, no. Town of 3,500. Admission 15-25. E. C. Bays, Globe Theatre, Buena Vista, Virginia.

BATTLING BUNYAN. Star, Wesley Barry. Plot is very very thin. Men and boys liked the prize fighting. A little comedy, but picture moves slowly. Not so good. Sunday, yes. Special, no. Tone, good. Appeal, seventy-five percent. Rural class town of 110. Admission 10-25. Mildred B. Russell, Benton Theatre (120 seats), Benton City, Missouri.

F. B. O.

ALIAS MARY FLYNN. (6,550 feet). Star, Evelyn Brent. A good picture. I did not receive my advertising on this but made some money. Tone, okay. Sunday and special, no. Appeal, okay. All classes, town of 3,000. Admission 10-25. D. C. Smith, Lyric Theatre (300 seats), Fordyce, Arkansas.

BREED OF THE BORDER. (4,920 feet). Star, Lefty Flynn. Nothing startling, just the regulation type western, with comedy touches, but with a well-rounded show, gave entire satisfaction. Tone, okay. Sunday, no. Special, no. Fair appeal. Rural class town of 300. Admission 10-30, 15-40. Charles W. Lewis. I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

DRUSILLA WITH A MILLION. (7,301 feet). Star, Mary Carr. This was a good clean picture and was liked by everyone that saw it, but, many didn't see it. If you can get them in they will like it. Tone, best. Sunday, yes. Special, questionable. Good appeal. Student and working class town of 4,084. Admission 10-25, anytime. Raymond Cleveland, Lyric Theatre (500 seats), Lebanon, Tennessee.

GALLOPING VENGEANCE. Star, Bob Custer. Alright for the small towns. Perhaps if Bob had Mix stories he could do better; as it is, he gets by in this one with the broken dam used for a thrill. Will please. Tone, okay. Sunday and special, no. Appeal, seventy-five per cent. Mixed class town of 1,400. Admission 10-30. Pace & Bouma, Rialto Theatre (300 seats), Pocahontas, Iowa.

GALLOPING VENGEANCE. (5,095 feet). Star, Bob Custer. A dandy from start to finish and winds up with a good lesson in it which I think all pictures ought to have. Star, Bob Custer and Bob sure did well in this one. People pass out and stop and say that's a fine show and that pleases me. Tone, good. Film in good shape. In fact, all the pictures I get from F. B. O. have been good and in good shape but a little to high. I get just as good pictures from others for less money, but I don't want anymore pictures from Progress. W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

LET'S GO GALLAGHER. (5,182 feet). Star, Tom Tyler. A knockout. Small, but "oh my" this fellow looks enough like George O'Brien to be his brother. I hope F. B. O. will star him in another one like this. Tone and appeal, good. Sunday, yes. Special, no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

LIFE'S GREATEST GAME. (7,010 feet). Star, Johnnie Walker. A good picture, as baseball is the background. Sunday, yes. Town of 3,500. Admission 15-25. E. C. Bays, Globe Theatre, Buena Vista, Virginia.

MAN OF NERVE. Star, Bob Custer. At last they have given Bob a story to appear in, must have been through error, as it seems to me that they have had a spite at Bob and picked the punkest stories heretofore for him. Give us some more like this, and Bob will commence to register at the old box office. Tone and appeal, good. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

NORTH OF NEVADA. (5,000 feet). Star, Fred Thomson. Fair western, lots of action but the white horse easily carried off the honors. Some horse; he will surely please horse lovers. Tone and appeal, good. Sunday, yes. Special, no. Small town class and farmers' town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

RANGE TERROR, THE. (4,378 feet). Star, Bob Custer. Our first Bob Custer picture which gave general satisfaction and produced a pleasant feeling in the box-office. It has no outstanding features, but is just a good hustlin' western that served to entertain. Tone and appeal, good. Rural class town of 300. Admission 10-30, 15-40. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

RIDIN' THE WIND. (6 reels). Star, Fred Thomson. Good like all his others. Lots of action and comedy. Print new. Tone, good. Sunday, yes. Special, no. Appeal, seventy-five percent. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

SILK STOCKING SAL. (5,367 feet), Star, Evelyn Brent. Pleased everybody and the majority classed this a good picture. Did a nice business. Al C. Werner, Royal Theatre, Reading Pennsylvania.

THAT DEVIL QUEMADO. (4,720 feet). Star, Fred Thomson. A dandy little show that pleased everyone that saw it. Fred is going to be a "Comer" for us. He has what the massse like. Tone and appeal, good. Sunday and special, no. Student and working class town of 4,084. Admission 10-25. Raymond Cleveland, Lyric Theatre (500 seats) Lebanon, Tennessee.

WALL STREET WIZ. Star, Richard Talmadge. Just another good Talmadge and this boy is in a class by himself. It will take a long time to get anyone who can even come close to him. Tone and appeal good. Sunday and special, yes. Working class city of 14,000. Admission 10-15. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

First National

DECLASSE. (7,889 feet). Star cast. Good. Did nice business for three days. Griffith a favorite here. Special, no. H. Tammen, Moon Theatre, Yankton, South Dakota.

DESERT FLOWER. (6,837 feet). Star, Colleen Moore. Why can't we have more pictures of this type? Enjoyed by everyone and all go out pleased, then advise all their friends to come. Pictures like Colleen Moore is making are a pleasure to run. Moore is one of the best bets in the business today and any theatre not using them is just losing money. Played Sunday, good for any day. H. Tammen, Moon Theatre, Yankton, South Dakota.

GRAUSTARK. Star, Norma Talmadge. A very fine picture, however, Talmadge doesn't mean so much as she used to since her appearance in so many costume pictures have no doubt distracted from her drawing power. This picture will please your audience and is up among the finest of the year. Tone, good. Sunday, okay. Special, yes. Appeal, eighty percent. Industrial class town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

HALF WAY GIRL. (7,570 feet). Star, Doris Kenyon. A knockout, thrills and action galore. Played Friday and Saturday and gave splendid satisfaction. You can stand on the door as they come out and throw out your chest on this kind. H. Tammen, Moon Theatre, Yankton, South Dakota.

LADY. (7,337 feet). Star, Norma Talmadge. Just fair. In my opinion too sad, though I must say that the work of Norma Talmadge was very, very good. H. Tammen, Moon Theatre, Yankton, South Dakota.

LADY WHO LIED. (7,111 feet). Fair, gave general satisfaction. Lewis Stone always draws for me. H. Tammen, Moon Theatre, Yankton, South Dakota.

LOST WORLD. (9,700 feet). Star cast. Gave best of satisfaction and did good business for three days at advanced admissions. For Sunday and special, yes. H. Tammen, Moon Theatre, Yankton, South Dakota.

LOVE'S WILDERNESS. (7,037 feet). Star, Corinne Griffith. This pleased quite well. South Sea scenes very good. Acting and cast fair. Will go over, although hard to put across in small place. Tone, okay. Sunday, yes. Special, no. Good appeal. Town and country class town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre, (250 seats), Correctionville, Iowa.

MAKING OF O'MALLEY. Star cast. A story that holds interest and sends them home happy. Played Friday and Saturday and pleased highbrows and farmers alike. Clean and good for any day, play it. H. Tammen, Moon Theatre, Yankton, South Dakota.

NECESSARY EVIL. (8,307 feet). Star cast. Good entertainment. Drew usual business. H. Tammen, Moon Theatre, Yankton, South Dakota.

PACE THAT THRILLS. Star cast. Good entertainment. Played Wednesday and Thursday to ordinary business. H. Tammen, Moon Theatre, Yankton, South Dakota.

SALLY. (8,636 feet). Star cast. Knocked 'em cuckoo, in my opinion better entertainment than lots of the so-called specials. First National can be proud of this one. Every house in every town should run it. Good for any day. H. Tammen, Moon Theatre, Yankton, South Dakota.

SALLY. (8,636 feet). Star, Colleen Moore. Nothing more delightful than to watch Colleen wade through a picture of this description. She sure works hard for the approval of the fans and her magnetic personality draws and keeps the audience with her. A dandy picture and a good remedy for the sick box office. Tone, good. Sunday and special yes. Appeal, one hundred per cent. General class city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

SCARLET WEST. Star cast. For houses that cater to western fans here is one that you will find hard to beat, especially good

for this section of the country where the locale is laid. Drew extra business for us on Friday and Saturday. H. Tammen, Moon Theatre, Yankton, South Dakota.

SELF MADE FAILURE. Star, Lloyd Hamilton. Rural class town of 300. Admission 10-30, 15-40. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

SHORE LEAVE. Star cast. Personally I did not care for this as well as "Classmates," but I got a lot of good comments and no knocks, so why worry. H. Tammen, Moon Theatre, Yankton, South Dakota.

SILENT WATCHER. (7,576 feet). Star, Glenn Hunter. This is a pretty good picture and will please all who see it, however, hasn't the box office qualities that will make it big money maker. A fine picture to run, but not big enough to get after in a big way, so save your enthusiasm for something more adapted to the box office. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

SO BIG. (8,562 feet). Star, Colleen Moore. Colleen never before has done such acting as she did in this picture, especially the characterization of Selina Peake DeJong in her later years. Yet, evidently our patronage does not enthuse over this type of picture, or there wasn't enough appeal to invoke attendance. Lost plenty on this one, possibly on account of poor weather. Tone, okay. Sunday, yes. Special, yes. General appeal. Rural class town of 300. Admission 10-30, 15-40. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

SOUL FIRE. (8,262 feet). Star, Richard Barthelmess. A five reel feature drawn out into eight reels. Nothing in first three reels but a lot of blah! blah! about a young music composer who is looking for a soul inspiration or something like that in order to compose better music. He finally beats it from home leaving a fortune. Then the audience makes up for the picture. Is really entertaining from there on, William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

SUNDOWN. (9,000 feet). Star cast. Fair, beef too cheap. H. Tammen, Moon Theatre, Yankton, South Dakota.

THOSE WHO DANCE. (8 reels). Star cast. A picture that carries a message for just the people who don't attend picture shows. Story carries intense interest and every bootlegger in the land should be compelled to see it, in an endeavor to "touch his conscience and reach his heart," if that be possible. Tone and appeal, okay. Sunday, yes. Special, no. Rural class town of 300. Admission 10-30, 15-40. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

Fox

CYCLONE RIDER. (6,672 feet). Star cast. Action, comedy, thrills, everything. Pleased immensely. The press sheet is a wow. I made a lobby display out of mine and it pulled more than all of the other paper. My print was very bad. Patches pulled apart by the dozens. Tone and appeal good. Sunday and special, no. All classes town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

DEADWOOD COACH. Star, Tom Mix. Tom Mix in one of his hard riding straight shooting and stage-coach stories. Of course, it is good for Tom is in a class by himself. He sure got well earned honors heaped on him on his recent pleasure trip to Europe. Draw from tourist class city of 3,000. Admission 10-30. George W. Walther, Dixie Theatre (500 seats), Kerrville, Texas.

KENTUCKY PRIDE. Star cast. Three days to fair business. Picture is a poor race horse melodrama and fails to register. General class city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

Metro-Goldwyn

EAGLE'S FEATHER. (6,500 feet). Star cast. Was considered a good picture but failed to draw as it should. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

FASHION ROW. (7,300 feet). Star, Mae Murray. A new Mae Murray in a different role from her former prancing pictures and in which she does some real acting. The title is misleading as the plot is the melodramatic variety and Russian at that. But the public want it these days and it's spread on thick. If your people like this kind they will be pleased. George W. Walther, Dixie Theatre, Kerrville, Texas.

MAN AND MAID. (5,307 feet). Star, Lew Cody. It's an Elinor Glyn story. About the poorest drawing power picture she has made. Nothing deep to it. Even the stars were the bunk. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

MONSTER, THE. (6,425 feet). Star, Lon Chaney. Three days to good business. Picture liked by our patrons. Sunday and special, no. General class city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

WIFE OF THE CENTAUR. (6,586 feet). Star cast. Pretty good, but did not draw. Lost money on a two day run. Sunday and special, no. All classes town of 3,000. Admission 10-25. D. C. Smith, Lyric Theatre (300 seats), Fordyce, Arkansas.

Paramount

AIR MAIL. (6,976 feet). Star cast. This is a good attraction and draws them in. Tone, good. Sunday, yes. Special, no. All classes town of 1,000. Admission 10-30. G. H. Perry, People's Theatre (250 seats), Cloverdale, California.

SON OF HIS FATEHR. (6,925 feet). Star, Warner Baxter. Not new. As good as I expected and pleased fairly well. Nothing very heavy. The comedy situations were good. Paramount has made as good a picture here as they do with the Zane Grey's. Tone and appeal, good. Sunday, yes. Special, no. Town and country class town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

THE SON OF HIS FATHER. Star cast. This one was good all right, yet it was a little disappointing to my patrons. It could have been better. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

COAST OF FOLLY. (7,000 feet). Star, Gloria Swanson. Good feature. Majority of fans expect too much of Gloria on account of name. Her acting is wonderful. Tone, good. Sunday, yes. Not suitable for a special. Fair appeal. Mixed class town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

CODE OF THE SEA. (6,038 feet). Star, Rod LaRocque. Nothing extra. Sea pictures not liked here. Broke even on it. Sunday, no. Special, no. Mixed class town of 3,000. Admission 10-25. D. C. Smith, Fordyce Theatre (300 seats), Fordyce, Arkansas.

CODE OF THE SEA. (6,038 feet). Star, Rod La Rocque. A good sea picture, but they do not please here. They are looking for some jazzy stuff. Sunday and special, no. Appeal, seventy per cent. All classes town of 3,000. Admission 10-25. D. C. Smith, Lyric Theatre (300 seats), Fordycke, Arkansas.

CROWDED HOUR. (6,508 feet). Star, Bebe Daniels. Here's a first rate war picture with Bebe Daniels as the central and enobling character, and leave it to Bebe to give a good account of herself. We need these reminders of great sacrifices made by the heroes who went over the top and suffered and died that we might be free. It is your duty, boys, to show this picture, and it's worth while, too. Draw from tourist class city of 3,000. Admission 10-30. George W. Walther, Dixie Theatre, Kerrville, Texas.

DRESSMAKER FROM PARIS. (7,080 feet). Star, Leatrice Joy. This is a fashion parade of a picture that has them all beat a mile. Fourteen beauty prize winners who wear the lasest modes from Paris that will make your feminine patronage talk about it for nine days and besides a real love romance between Leatrice Joy and Allan Forrest and the mirth provoking Ernest Torrence thrown in makes an enjoyable evening's entertainment that should fill your house. George W. Walther, Dixie Theatre, Kerrville, Texas.

EMPTY HANDS. (6,976 feet). Star, Jack Holt. Good outdoor picture. A little strong on the sex stuff, but I would say book it unless your patrons are too prudish. Tone, fair. Sunday, no. Special, yes. Fair appeal. Small town class and farmers town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

FIGHTING COWARD. (6,501 feet). Star, Cullen Landis. A dandy picture for all classes. Plenty of action and comedy, but will please the highbrows anyway. Cast, excellent. Tone good. Sunday, yse. Semi-speeial. Appeal ninety-eight per cent. Rural class town of 110. Admission 10-25. Mildred B. Russell, Benton Theatre (120 seats), Benton City, Missouri.

HERITAGE OF THE DESERT. (5,785 feet). Star cast. A mighty good picture. Will make you some dough if you will step on it. Sunday and special, no. All classse town of 3,000. Admission 10-25. D. C. Smith, Lyric Theatre (300 seats), Fordyce, Arkansas.

ICEBOUND. (6,471 feet). Star, Richard Dix. A dandy William DeMille picture. Don't let them think it's a northern. Supporting cast is excellent. Good tone. Appeal, ninety per cent. Sunday, yes. Special, no. Draw farming class, town 110. Admission 10-25. M. B. Russell, Benton Community Theatre (120 seats), Benton City, Missouri.

IN THE NAME OF LOVE. Star, Great Nissen. Clever comedy-drama that went over good. Greta is a comer there's no doubt; should please most any audience. Tone, okay. Sunday, yes. Special, no. Appeal, eighty per

Between Ourselves

A get together place where we can talk things over

Boys, not long ago I jumped into another part of the magazine with our short subject reports—and some of you have voiced the opinion—held by many, I hope—that it was a good stunt—a step ahead in making things better for you.

This week I'm doing some more jumping—but it isn't a change in the reports activities—it's something entirely new.

You know it's been my idea to find out what you folks want—then go after it. Well—in another place in this week's issue you'll notice the spreading out of that idea in a new quarter.

I think you're going to like the new department.

I know I'm going to work for your interest there as I have here.

BUT I SHALL NOT LAY OFF STRAIGHT FROM THE SHOULDER!

HERE'S MY PROMISE. I'M RIGHT WITH THIS DEPENDABLE TIP DEPARTMENT SAME AS ALWAYS—AT YOUR SERVICE. VAN.

cent. Mixed class town of 1,400. Admission 10-30. Pace & Bouma, Rialto Theatre (300 seats), Pocahontas, Iowa.

LIGHT OF THE WESTERN STARS. (6,650 feet). Star, Jack Holt. This is as good a Zane Grey as we have had for some time and pleased all my patrons. It is worthy of extra advertising in any house and is truly a big western. Much better than "Wild Horse Mesa." Special, yes. Appeal, ninety-five per cent. Industrial class town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

LITTLE FRENCH GIRL. (5,628 feet). Star, Alice Joyce. Just an ordinary program picture. Good for one day only. Put good short subject before and A-1 comedy following it. Tone, okay. Sunday, yes. Special, no. All classes town of 1,000. Admission 10-30. G. H. Perry, People's Theatre (250 seats), Cloverdale, California.

LOST, A WIFE. (5,377 feet). Star, Greta Nissen. Sophisticated comedy-drama. Not much story, but acting and settings splendid. Robert Agnew has an engaging smile but he worked it overtime in this one. Tone, okay. Sunday, yes. Special, no. Appeal, sixty per cent. Pace & Bouma, Rialto Theatre (300 seats), Pocahontas, Iowa.

LOST A WIFE. (6,420 feet). Star, Adolph Menjou. This is a sophisticated married life comedy drama. No true comedy but several amusing situations. But for the work of Menjou it would be away below the ordinary. He makes it a little better than the average picture. Greta Nisson, the new star, wears good clothes, but she isn't another Anna Q. Nilsson by any means. Her face would neither win a beauty contest or stop a clock. There are thousands of better looking girls in America who can act as well as she. A trifle risque. Sunday and special, no. Fair appeal. M. W. Larmour, National Theatre, Graham, Texas.

LUCKY DEVIL. (5,935 feet. Star, Richard Dix. My patrons sure did enjoy this one; it's good for any day and will be a good one for Saturday. It has everything—thrills, comedy. This one will go good for more than one day in small towns. Draw small town class. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

LUCKY DEVIL. (5,935 feet). Star, Richard Dix. Boys, here is a good one, and if you want a thriller, here it is. I think it has one of the best auto races I have ever seen in pictures. You can't go wrong on this one, as it will build up. Good tone and appeal. No for Sunday or special. Draw all classes, city 15,000. Admission 10-25, 15-35. Ed. Malhiot, Monarch Theatre (659 seats), Medicine Hat, Alta., Canada.

MARRY ME. (5,526 feet). Star, Dorothy Devore. Good program picture, but didn't bring them in. Price of picture too high. Only broke even. Tone, okay. Sunday, yes. Special, no. Appeal, fair. All classes town of 1,000. Admission 10-30. G. H. Perry, People's Theatre (250 seats), Cloverdale, California.

MEN AND WOMEN. (6,232 feet). Star cast. Just did fair business for me. It is a very ordinary program picture. The title does not draw. Fair tone. No appeal and no for Sunday or special. Draw all classes, city 15,000. Admission 10-25, 15-35. Ed. Malhiot, Monarch Theatre ((569 seats), Medicine Hat, Alta., Canada.

MISS BLUEBEARD. (6,453 feet). Star, Bebe Daniles. A comedy drama of the first rank. Raymond Griffith is really the "big show." He acts like a comedian. Tone, okay. Sunday, yes. Special, no. Appeal, seventy-five per cent. Farmers and merchants town of 600. Admission 10-25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

MISS BLUEBEARD. (6,453 feet). Star, Bebe Daniels. Was a little late in using this picture, but consider it to be the very best comedy star has made. Was good from the start, which is not true of most pictures. Good tone and appeal. Yes for Sunday and special. Draw from rural community, 1,500. Admission 10-20-30. I. I. Kennedy, Electric Theatre (250 seats), Glasgow, Missouri.

NEW BROOMS. Star, Neil Hamilton. A very clever comedy drama that pleased quite well. Has not any extra drawing power. Picture will take where you have no rural patrons. Tone and appeal, good. Sunday, yes. Special, no. Town and country class town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

NORTH OF 36. (7,908 feet). Star, Jack Holt. One of the best small town pictures ever made. They all came and said it was great. Jack Holt, Ernest Torrence and Lois Wilson do the honors. Used extra advertising and drew a very, very good crowd. Paper is fine—business getter. Print was fair Suitable for Sunday and as a special. Guy C. Sawyer, Town Hall, Chester, Vermont.

PATHS TO PARADISE. (6,741 feet). Star, Betty Compson. With Raymond Griffith and Betty Compson in a picture it just has to be good. This one is a knockout. Lots of action, laughs, mystery, and comedy situations. To see Betty and Raymond trying to steal the jewels from the owner and from each other was alone worth the price of admissions. All comments were favorable. However, the posters advertised Noah Beery. I couldn't find anyone who saw him. Tone and appeal good. Sunday and special, okay. All classes in small town. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

PONY EXPRESS. (9,929 feet). Star cast. A box office winner. Pleased patrons one hundred per cent. Tone, good. Sunday and special, yes. One hundred per cent audience appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placervile, California.

PONY EXPRESS. (9,929 feet). Star, Ernest Torrence. This is one of the finest pictures I ever have shown. Pleased absolutely every one and drew out an excellent attendance. Very historical. Tone okay. Sunday and special, yes. Very good audience appeal. Town and country class town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

RUGGED WATER. (6,015 feet). Star cast. A waste of film stock; public no longer cares for crude stuff like this. Tone O. K. Poor appeal. No for Sunday or special. Draw family and student class, town 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

RUGGED WATER. (6,015 feet). Star, Warner Baxter. Not as good as I expected: very little action. No good for Saturday. Will please the ones that like a sea story without action. Good tone. Appeal fair here. Yes for Sunday, no as special. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

SACKCLOTH AND SCARLET. (6,732 feet). Star, Alice Terry. A human story with a great appeal, portraying the waywardness of one sister and the self-sacrifice of the other. Alice Terry never looked sweeter nor acted better; and Dorothy Sebastian, a Ziegfeld Follies girl, is very good, indeed, as the frivolous, headstrong sister. Orville Caldwell is ideal as the bashful cowboy. A very convincing story and one that should satisfy the most exacting audience. Draw from tourist city of 3,000. Admission 20-50. George W. Walther, Dixie Theatre (500 seats), Kerrville, Texas.

SACKCLOTH AND SCARLET. (6,732 feet). Star, Alice Terry. Played two days to fair business. The censors sure played havoc with this, here in this state. Very good show for the women fans. Print was fair. Good appeal, tone good for adults. Maybe as special? Draw better class, town 4,500. Admis-

Al Hit Hard

Just after last week's issue started out with the call for help from some of the old-timers of "Our Gang" who had not been in lately, Al C. Werner, Royal Theatre, Reading, Pennsylvania, handed me a straight from the shoulder proof of his constancy with three envelopes, crammed with blanks—all filled out too.

The boys thank you, Al.

DIDJA EVER HEAR the story of the Jew and the Irishman? It seems that The Cohens and The Kellys

———————!!!

sion 10-20. C. A. Anglemire, "Y" Theatre (410 seats), Nazareth, Pennsylvania.

SAINTED DEVIL. (8,633 feet). Star, Rudolph Valentino. Personally I don't care for this type of picture but I had better attendance than usual so Valentino must have some fans here. Tone, fair. Sunday, no. Special, yes. Fair appeal. Small town class town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

SALOME OF THE TENEMENTS. (7,017 feet). Stars, Jetta Goudal, Godfrey Tearle. A high priced picture and as sorry as I ever saw. Most of the people left the show before it was over. A bunch of Russian Jews thrown together—with no story. Tone, not any. Appeal none. No for Sunday or special. Draw from college town, 2,100. Admission 10-25. R. X. Williams, Lyric Theatre (345 seats), Oxford, Mississippi.

SALOME OF THE TENEMENTS. (7,017 feet). Star cast. Good program picture, but didn't bring them in. Lost money on it. Tone, good. Sunday, yes. Special, no. Appeal, none. All classes town of 1,000. Admission 10-30. G. H. Perry, People's Theatre (250 seats), Cloverdale, California.

SHOCK PUNCH. (6,151 feet). Star, Richard Dix. Dix does some wonderful acting in this picture; consider it one of his best pictures. Picture has a few thrills—but consider it extra good. Good tone. Appeal, and Sunday, yes. No as special. Draw from rural community, 1,500. Admission 10-20. D. C. Kennedy, Electric Theatre (350 seats), Glasgow, Missouri.

SINGER JIM McKEE. (7 reels). Star, W. S. Hart. Here is a good picture for the small towns. Was liked better than many so-called specials. Audience appeal, ninety per cent. No for Sunday or special. Nelson & Ottem, Rex Theatre (140 seats), Osanbrock, North Dakota.

SINNER IN HEAVEN. (6,621 feet. Star cast. Boy! They sure liked this here. And this is a small town, too. I was afraid of it, but it sure pleased. Sunday, no. Special, yes. Appeal, okay. All classes town of 3,000. Admission 10-25. D. C. Smith, Lyric Theatre (300 seats), Fordyce, Arkansas.

Sticking together, standing by. Giving their best without complaint. Telling you what's a good film to buy, tipping the one that ain't!

Regular fellows, men sincere, trying to serve their fellow men: boosting the stuff that you needn't fear—slamming some, now and then.

Just to the pictures, fair to you; whether they write high-brow or slang—give them the credit, these boys—true blue—PROUD TO BE CALLED "OUR GANG!"

SINNERS IN HEAVEN. (6,621 feet). Star cast. A jazzy picture, but that is okay, sometime. At lease I made money on it. That is what I am after. Sunday, no. Special, no. Appeal, ninety per cent. Mixed class town of 3,000. Admission 10-25. D. C. Smith, Fordyce Theatre (300 seats), Fordyce, Arkansas.

PATHS TO PARADISE. (6,741 feet). Stars, Ray Griffith, Betty Compson. Raymond Griffith is becoming quite a favorite, and any picture in which he stars is sure to please all. Good tone and appeal. Draw mixed class, town 1,800. Admission 25. Fred S. Widenor, Opera House (492 seats), Belvedere, New Jersey.

TEN COMMANDMENTS. (11 reels). Star cast. First let me state that this is most emphatically a box office picture. It gets all the business there is to get. People came who do not ordinarily attend the picture shows. And they all said they liked it. It is a picture that people are afraid to say they do not like. I believe it is the best box office picture I have ever seen in my fifteen years in the show business. But in the face of so many glowing reports I am forced to say that I have seen lots of better pictures. The prologue is extra good. The only mistake in it was the unhappy choice of Roberts to play Moses. In viewing the picture I saw Roberts, not Moses. Roberts is one of the best and most popular actors we have but we do miss his cigar. He appears unnatural without it. The modern part of the story is fair. In fact, it is better than an ordinary drama. The picture as a whole is good, it is better than the ordinary but from all of the glowing reports I expected a much better picture. But I would advise any house to play it. Of course I don't suppose there is any money in pictures like these. The producers have them figured out to where the exhibitor only acts as an agent during the showing of such picturse, but it will draw tremendous crowds to your theatre and create worlds of good will. Tone and appeal, good. Sunday, okay. Special, okay. Special, yes. All classes town of 3,000. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

THE TOP OF THE WORLD. (7,167 feet). Star, James Kirkwood. A South African locale rich in thrils and suspense with James Kirkwood playing a dual role and exquisite Anna Q. Nilsson displaying her emotional ability. There is a scene of a great storm and the bursting of a dam that floods the country and brings the lovers together and happiness. Good entertainment value. Draw from tourist class city of 3,000. Admission 10-30. George W. Walther, Dixie Theatre, Kerrville, Texas.

WANDERER OF THE WASTELAND. (6,700 feet). Star, Jack Holt. Wonderful scenery, fine story. Natural color, not a black and white scene. Tone, good. Sunday, yes. Special, no. Appeal, ninety-five per cent. Farm class town of 150. Admission 15-30. Robert W. Hines, Hines Theatre (250 seats), Loyalton, South Dakota.

WILD HORSE MESA. (7,164 feet). Star, Jack Holt. Another big one that missed. It is hardly above the average cheap western and is lacking in that something that is essentional to a good picture. If you have booked this for goodness sake don't say much about it. Not worthy of any extra advertising. Special, no. Appeal, seventy per cent. Industrial class town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats Hazard, Kentucky.

WILD, WILD SUSAN and LOVERS IN QUARANTINE. Star, Bebe Daniels. Here is two real good comedy dramas, both shows pleased my patrons. Good for Saturday or any other day, they will please them. Many good compliments from patrons. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

WILD, WILD, SUSAN. (5,774 feet). Star, Bebe Daniels. Far better than "The Manicure Girl" with the same star. Plenty of action and comedy. Print new. Tone, good. Sunday, yes. Special, no. Good appeal. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

"THAT'S A PEACH

Now I'll tell one: There were two friends—a Jew and an Irishman—their families were known everywhere as The Cohens and The Kellys

——————!!!"

(Gosh, this one's a scream. Ask Harry Pollard)

Pathe

GIRL SHY. (7,457 feet). Star, Harold Lloyd. A good picture from every angle. But business was terrible. We're through with Lloyd's unless we can get prices commensurate with our patronage; any cheap western will get us more change than the best of the Lloyd's. Pathe and Lloyd take the dollars and leave the exhibitor a small crop of pennies. Tone, okay. Sunday, yes. Special, yes. General appeal. Rural class town of 300. Admission 10-30, 15-40. Charles W. Lewis, I. O. D. F. Theatre (225 seats), Grand Gorge, New York.

Producers' Dist. Corp

HARRY CAREY PICTURES. We can depend on Carey any time, rain or shine. He always packs them in here, and Producers don't try to take all the profit in film rentals. The prints are good. Carey's pictures are always good. He makes us money. Now what else could a fellow want? Student and working class town of 4,084. Admission 10-25. Raymond Cleveland, Lyric Theatre (500 seats), Lebanon, Tennessee.

ROARING RAILS. (5,753 feet). Star, Harry Carey. A good picture of its class and went over satisfactorily. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

Schulberg

VIRGINIAN. Star, Kenneth Harlan. The best cowboy story every published, written by Owen Wister, dedicated to Teddy Roosevelt and splendidly put on the screen. The characters of the book are perfectly portrayed by Kenneth Harlan, Florence Vidor, Raymond Hatton and Pat O'Malley. It's a peacherino. Money in your pocket. Draw from tourist class city of 3,000. Admission 10-30. George W. Walther, Dixie Theatre, Kerrville, Texas.

WHITE MAN. (Schulberg). Star, Kenneth Harlan. (6,370 feet). A romance of the jungles, containing thrills, fights, love and everything that makes an exciting picture with a happy ending. Tone, okay. Sunday, yes. Special, no. Appeal, seventy per cent. General class city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

Universal

HEADWINDS. (5,486 feet). Star, House Peters. A heavy sea romance with a reckless shipmaster who kidnaps the girl he loves on her wedding day, carries her to sea and through stern commands and finally tenderness, converts her to his idea of real love. A splendid picture. Tone, good. Sunday, yes. Special, no. Appeal, eighty per cent. General class city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

MAD WHIRL. (6,174 feet). Star cast. Another cheap program picture that means a loss to any one that plays it if their patrons are like mine. Don't boost this junk. Special, no. Appeal, sixty per cent. Industrial class town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

OH, DOCTOR. (6,507 feet). Star, Reginald Denny. If all features were as good as "Oh, Doctor" and all film contracts as satisfactory as Universal's complete service, I would think the millenium for the exhibitor had arrived. Mill and farming class. Admission 25 cents. L. E. Parsons, Parsons Hall (325 seats), Marcellus, New York.

United Artists

LOVING LIES. Star, Monte Blue. This picture was very well liked by patrons and we had many favorable comments on it. Did fair business. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

RICHARD THE LION HEARTED. Star, Wallace Berry. This may be a little old, but if you haven't played it, get it and turn it over to the Public School and it will make you money. It's a good picture, can be bought right and the kind that can be played in years to come. Very good tone. Probably suitable for Sunday. Very good appeal. Student and working class town of 4,084. Admission 10-25. Raymond Cleveland, Lyric Theatre (500 seats), Lebanon, Tennessee.

AMERICA. (14,000 feet). Star cast. While this may be considered an outstanding production something was lacking. In spite of extra exploitation it failed to draw. Those who saw it seemed satisfied without being enthusiastic, but the run showed a loss. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

Vitagraph

BAREE, SON OF KAZAN. (6,893 feet). Star, Anita Stewart. A wonderful northern drama with Wolf, the noted war dog, sharing honors with Anita. Pictures of this sort gets them in on Sunday and this one is exceptionally good in direction, acting, scenery and story. Go after it strong. General class city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

Sending dependable tips every week is a fine and generous habit to get into.

But if you can't get the time each week, then when you DO get time, don't shoot in just what you've finished playing—remember the ones you haven't reported and send them along too.

These free-will reports may seem to break in on other work—but just think how many of the boys are grabbing the tip department each week and watching for YOUR name!

Warner Brothers

MY WIFE AND I. Star, Irene Rich. This is just a fair offering and it don't pay to show such. Didn't draw very good. Tone, okay. Sunday, yes. Special, no. Fair appeal. Town and country class town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

RECOMPENSE. (7,480 feet). Star, Marie Prevost. Here is a very fine picture. My advice step on it. War scenes very good and true to life. Acting and cast very good. Tone, fair. Sunday, fair. Special, no. Appeal, very good. Town and country class town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

Independents

COME ON COWBOYS. (Five reels). Star, Dick Hatton. Played this right after "Beggar on Horseback" and it pleased one hundred per cent more. Rental right. Film in good condition. Tone and appeal good. Sunday, yes. Special, no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

LOVER'S LANE. (6,000 feet). Star cast. Fair program picture that pleased the majority. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

DANGER AHEAD. (State Right). Star, Dick Talmadge. Oh boy, the best of program pictures. Dick keep it up. Sunday, yes. Town of 3,500. Admission 15-25. E. C. Bays, Globe Theatre, Buena Vista, Virginia.

LOST TRIBE. (State Right). Star cast. Very interesting travel picture for an educational show it was good. But it looks as though the rank and file don't care to be educated. A few said wonderful, but more said no. Tone, good. Sunday and special, yes. Appeal, fifty per cent. Small town class and farmers' town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

MAKERS OF MEN. (Progress). Star cast. (6 seels). Mostly about the World War and a young man who has inherited a feeling of terror of all excitement. He redeems himself by his heroic action in battle. Then marries the girl of his choice. Should be shown by every showman for its thrilling, entertaining and patriotic atmosphere. Tone, good. Sunday, yes. Special, no. Appeal, eighty per cent. General class city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin. days to fine business. Give them action and they will come in. General class city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

WAGON TRAILS. (State Right). (5 reels). That made me money. A dandy western full of pep. If you haven't played this one buy it and play it. You won't be disappointed. Fine for any day that you want a real western. Tone good and films in good shape, as I find all of the pictures that come from Oklahoma. I've always found them fair in their dealings, a thing I can't say for some of the rest I have dealt with. The worst skinning I've had was from Progress. W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

"WELL, IT'S IN 22 reels now and nobody wants to cut an inch of it. What are we going to do? The Cohens and The Kellys are waiting."

Selling the Picture to the Public

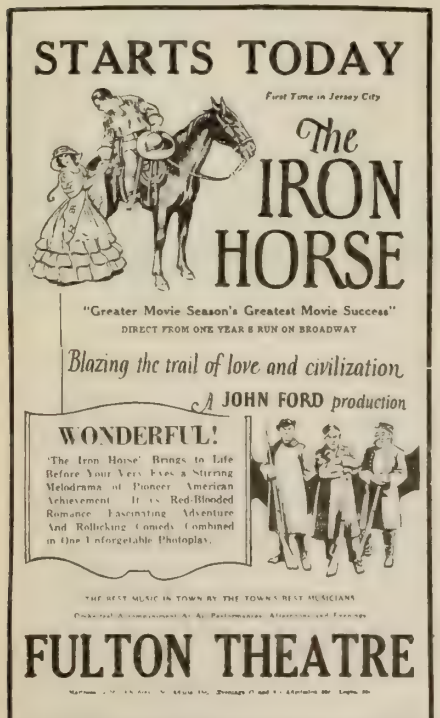
This Department Was Established September 23, 1911

Edited by Epes Winthrop Sargent

Rittenberg Makes a Plea for Better Ads To Get Real Results from Newspaper Work

RECENTLY we reproduced in the advertising examples section a display from A. S. Rittenberg, advertising manager of the Fulton Theatre, Jersey City, showing how he blanketed the page of theatre ads with a space not very much larger than the others for The Sky Raider. At various other times we have given similar examples, though this Pathe example was unusually good.

Acknowledging the use of the material, Mr. Rittenberg writes: "It certainly is a pleasure to receive recognition for what I think is the most important medium of advertising in our business—the newspapers. It is a mystery to me that so few exhibitors realize the value of this medium. Most of them are so inefficient in preparing their copy."


STARTS TODAY
First Time in Jersey City
The IRON HORSE
"Greater Movie Season's Greatest Movie Success"
DIRECT FROM ONE YEAR & RUN ON BROADWAY
Blazing the trail of love and civilization
A JOHN FORD production
WONDERFUL!
'The Iron Horse' Brings to Life Before Your Very Eyes a Stirring Melodrama of Pioneer American Achievement. It is Red-Blooded Romance, Fascinating Adventure And Rollicking Comedy Combined in One Unforgetable Photoplay.
FULTON THEATRE

A Fox Release

ANOTHER RITTENBERG EXAMPLE

We could write a couple of pages from this text and still leave much unsaid, but Mr. Rittenberg assuredly points to one of the largest wastes in the exhibition business—the inefficient newspaper display.

The Value Varies

Some managers will not agree with Mr. Rittenberg as to the vital importance of newspaper advertising. This is all—or largely—a matter of locality. Some sections can draw more from the newspapers than others. Lem Stewart places the average draught of newspaper advertising at about 20 per cent. In some localities this is less and in others much greater. It depends upon the town and the class of the patrons.

To Mr. Rittenberg, in Jersey City, newspaper work means more than it does to the small town manager whose patrons respond more quickly to the appeal of the perambulator and the lure of the lobby display. In the small town most persons get to see the lobby. Practically all can be shown the perambulator.

In Jersey City it is different. The Fulton draws from a larger radius. It is not probable that the bulk of the prospects pass the Fulton daily. Comparatively few would see the perambulator, since so many work in New York.

Papers His Best Bet

His surest means of reaching the greatest number is the newspaper, and even here he is handicapped by the fact that most of his prospects read the New York papers. They little more than glance over the Jersey City paper for the local news, and he has to work fast and surely if he catches them as they skin the pages. He must stand out. And he does.

Of course there is a large class who look the paper over in search of the amusement ads, and he wants to get their attention first, but the real trick is to catch the man who is not looking for amusement, but who is sold into the idea of going to see a show. That is where Mr. Rittenberg makes his advertising profitable. He takes a little more space and gets ten times the value out of the idea.

We reproduce one example; a cross page (short one column), on The Gold Rush. It appears on a page with other announcements of the picture, but the Fulton got it first, and he is trying to get as many as possible to see it at the Fulton instead of nearer home later on. Probably all of the border cuts were obtained from a single mat, but it looks like an elaborate design. For the second day he broke to eight four inch single scatters with five columns given to all of the local theatres. Your eye cannot strike the page without lighting upon Chaplin. It completely blankets everything else on the page. You see only Chaplin and the Fulton signature. It is not a new idea; he has worked it himself on other attractions, but after the first big smash the dividend space will kill everything else.

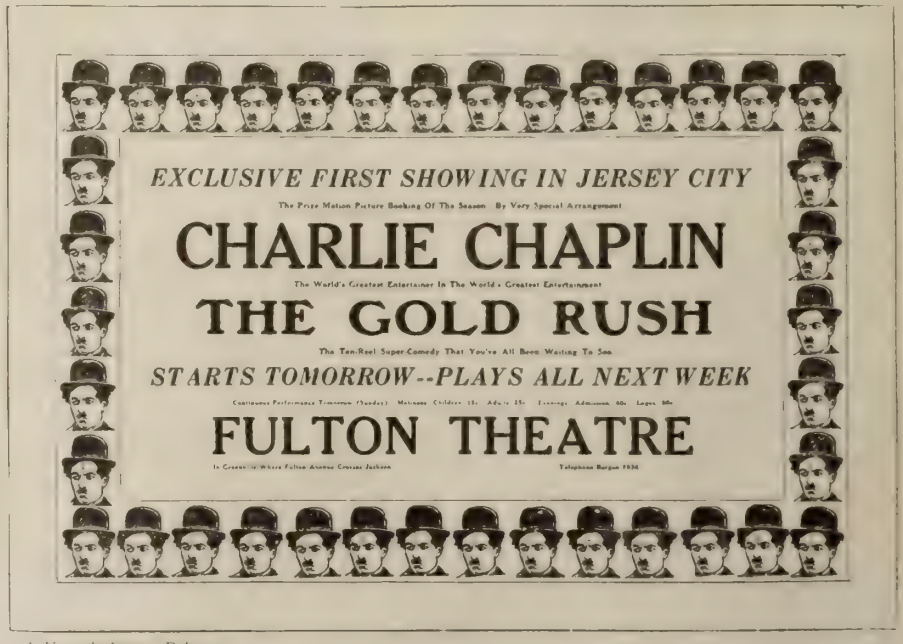
He got more than his share of the business through making the best appeal.

The Real Problem

But Mr. Rittenberg only skins the surface of the real problem. The big thing is the tremendous waste of opportunity that is represented by the inefficient work of thoughtless managers.

To most managers a newspaper ad is that and nothing more. It is a five or ten or fifty inch space into which something can be dumped. And most of them merely dump. They do not plan, they do not figure, often they do not even use the material created for their assistance by the producers of film. They seem to think that if they put some type into the space they are advertising.

They are not. Often they actually unsell the picture instead of disposing of extra tickets.


EXCLUSIVE FIRST SHOWING IN JERSEY CITY
The Prize Motion Picture Booking Of The Season By Very Special Arrangement
CHARLIE CHAPLIN
The World's Greatest Entertainer In The World's Greatest Entertainment
THE GOLD RUSH
The Ten-Reel Super-Comedy That You've All Been Waiting To See
STARTS TOMORROW--PLAYS ALL NEXT WEEK
FULTON THEATRE

United Artists Release

YOU GET THE IDEA SOMEHOW THAT CHAPLIN WILL BE THERE

A novelty display in seven ten and one-halfs for The Gold Rush from A. S. Rittenberg, of the Fulton Theatre, Jersey City, which supports his argument in favor of intelligent newspaper work to get the fullest returns from space investment.

Boston Braves Have Competition from Wm. Fox

No matter whether space costs ten cents an inch or fifty cents a line, the advertising is important, and the manager is cheating himself or his employer unless he makes the very best possible use of the space for which he is paying.

That is what Mr. Rittenberg means.

He knows that good work can be done, for week after week he goes out and licks most of the other ads. And he does it by giving time and thought to his displays.

How Is Your Show?

A manager who has to look after innumerable details may not have as much time for newspaper work as a special advertising agent, but we contend that he can give it some THOUGHT.

For more than fourteen years this publication has given not less than two pages of examples of newspaper advertising each week, with comment on the good and bad. Any manager within six months can learn to at least get good result through a careful study of these examples, and yet even the larger houses still offer work that would disgrace a high school boy.

If you can make a two dollar space sell $2.10 worth of tickets, you have a profit. If you can make it sell $20 worth of admissions, you have a larger profit. It is all merely a matter of thinking a little and studying a lot.

Why not get the most for your money?

Stressed Dreams

In the campaign on Beggar on Horseback at the New Madison Theatre, Madison, Wis., the dream angle of the play was stressed in most of the advertising elements including a phonograph hook-in to "dream" titles, which is a clever idea.

Students of the University of Wisconsin wrote advertising copy along dream lines, and 10,000 postal cards were mailed which were printed "Not a horse in it, nor a beggar. Just laughs, laughs, laughs." Some 15,000 broadsides were dropped from an airplane, and the perambulator was a man in fantastic dress on a caparisoned horse.

The newspaper advertising carried the line: "Don't send the kiddies. It's not for them." This may be taken to suggest an improper moral, which in turn might hurt the play. A better line would have been "they won't appreciate the satire." This will convey the suggestion that the adult readers will.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

William Fox's super-picture, "The Iron Horse," was somewhat longer than the average features used at this theatre, and, therefore, the stage numbers had to be cut down.

Consequently, there was only one stage presentation, this being in the nature of an atmospheric prologue built upon scenes from the picture. In addition there was the usual Mark Strand Topical Review. The whole show, however, required 2 hours and 12 minutes, of which time "The Iron Horse" took up 1 hour and 49 minutes; the prologue 5 minutes; and the Topical Review its accustomed 8 minutes.

Each deluxe performance, of which there are four, was opened with the popular Von Suppe overture, "Light Cavalry," played by the Famed Mark Strand Orchestra. The lights were as follows: foots and border of large stage in blue; two orange Mestrum floods of 150 amperes from the dome on the orchestra; spangled purple draw curtains closed across the small production stage and lighted by green foots, two lemon arc spots and two straw arc spots; mirror mosaic vases in transparent windows at either side of stage lighted by green and pink spots. Eight minutes for the overture.

Following the Topical Review came one of the most effective and elaborate atmospheric prologues that has been presented in this theatre for many a season. The scene represents Promontory Point, Utah, where the linking of the Central Pacific and the Union Pacific took place, and around which point the action of the picture is mostly centered. No details were overlooked to make the prologue realistic. The backdrop represented a typical western railroad station of the Reconstruction Period, with a set cabin to the right. Across the stage ran a railroad track, over which, at the close of the prologue, ran a profile reproduction of the famous engine "Jupiter," lighted and steaming as it slowly approached the station. A tenor, a baritone and a basso, costumed as "The Three Musketeers," the comic relief of the picture, were the central characters of the prologue. With them appeared six members of the ballet, costumed 1860 style, and a banjo player in the typical pioneer garb of the day. The selections used were as follows: "The Iron Horse March," played by the Famed Mark Strand Orchestra as an introduction: "John Brown's Body," sung by the "Three Musketeers;" "Silver Threads Among the Gold," by a tenor; "Jubilo" by a baritone; and "Drill Ye Terriers Drill," by the Ensemble. Lights: 3 amber spots and 2 orange box lamps on backdrop; orange baby spot shining through window in set cabin; red borders and amber foots. At close 2 light blue baby spots and blue foots dim up and all other lights dim off.

A Fox Release

INDIANS USED TO EXPLOIT THE IRON HORSE IN BOSTON AND GOV. ALVAN T. FULLER

Nine bucks and two squaws were encamped on the Fenway, the most aristocratic section of Boston, to advertise the Fox release at Tremont Temple. Governor Fuller was made an honorary chief as one of the stunts, and a visit was paid to the Children's Hospital and other points where the Indians could advertise the show. They had a special coach at their disposal.

Whip Cracking Contest is a Don Q. Boomer

A Metro-Goldwyn Release

A FLOAT THAT CLEANED UP SUMMER BUSINESS IN BROOKLYN

This is a little late getting in, but this display packed the huge Metropolitan Theatre, Brooklyn, N. Y., during the September hot spell. The house's three lobbies were put into hula grass skirts to help things along. Not the marquise.

Whip Crackers Got Lot of Publicity

Knowing that cracking the stock whip such as Fairbanks uses in Don Q. is no joke, M. B. Hustler rolled up the publicity for the Capitol Theatre with a contest for boys under sixteen.

He tied up a local newspaper as sponsor for the stunt, and the paper liked it so well that it offered a radio set as first prize and ran publicity stories for a week, winding up with a 30 inch advertisement. The theatre gave prizes of $5 and $3 with a $2 booby prize to the worst performer.

The contest was decidedly colorful, for if you do not know how to manipulate the ten foot lash you are likely to wind it around your neck or a telegraph pole. One kid thought he was going to be chocked to death when the lash coiled about his throat.

The ten year old boy who stands just to the left of the picture of Fairbanks in the cut won the first prize, for he could get a report like a pistol shot out of the snaky lash.

After the contest the boys were paraded to the theatre to see the picture, and at every street corner the procession would stop to permit the winner to demonstrate his skill.

About three times to the block Mr. Hustler would have a boy planted on the sidewalk yell "Where you guys going?" and back would come the response: "To the Capitol Theatre to see Don Q." They didn't need a band.

Mr. Hustler says it's a wonderful business maker.

The band of the U. S. S. Savannah, a battle cruiser heading a submarine flotilla, played as a stage attraction the first three days of the run of Shore Leave at the Warfield Theatre, San Francisco, during the Diamond Jubilee celebration.

Marines and sailors from all United States and foreign ships were on the free list for the week.

Sent Sand

Using large sized pay envelopes, D. Roscoe Faunce, of the Strand Theatre, Birmingham, Ala., had them printed up: "A sample of Florida real estate sent you by Gloria Swanson from The Coast of Folly in which she appears all next week at the Strand."

Of course the envelopes contained a portion of sand. Hooking to the real estate boom and the fact that part of the action takes place in Palm Beach gave the stunt unusual appropriateness.

Tickets for Adonis Put Over Lightnin'

It is not altogether new, but it always is a hard worker.

The week before the showing of Lightnin' at the Colonial Theatre, Indianapolis, Bingham and Cohen sent a pair of seats to the secretary of each business lunch organization with the statement that they had been contributed by Madge Bellamy, of the cast.

The Rotary and similar organizations used the item to jazz up the luncheon period, to the handsomest man in the organization. and a few pairs of tickets brought an unusual amount of solid publicity.

The newspapers ran good-natured stories and told the night the tickets would be used, and in a number of instances delegations from the club were present to cheer their winning member on his entrance.

It worked very well in Indianapolis, but it's great small town stuff.

Science Stunt

One of the ideas which helped The Lost World over to a breaker business at the Strand Theatre, Hartford, Conn., was a pseudo scientific stunt.

A series of illustrated stories was run in the daily paper describing the various monsters shown in the Rothacker picture. The contestant, working from the measurements given, was required to work out the approximate weight of the beasts.

Some trusted to lead pencils and paper. Others rushed off to the library to borrow the encyclopedia, but all were given a real interest in the coming attraction.

A United Artists Release

THE BOYS WHO SNAPPED THE STOCK WHIP IN SACRAMENTO

It is not as simple as it looks to get a snap out of a ten or twelve foot stock whip, such as Fairbanks uses in Don Q. All of these youngsters tried it as an advertising stunt for the Capitol Theatre and a ten year old boy walked off with the prize.

The Series Card is a Good Seller for Serials

Series Cards Have Stood a Long Test

Just to prove that he is offering no snap judgment, M. W. Larmour, of the National Theatre, Graham, Texas, sends in a set of five serial cards used by him to put over The Ace of Spades, with a similar set used last year for The Ghost City, and a set in 1923 on The Beasts of Paradise. He says that he works it every year, but only once a year. This is the first card of the present series.

Card No. 1.

Present 5 of these cards, numbered consecutively (1-2-3 4-5) to the National Theatre on Friday, October 30, and you will be admitted free.

On that date we will start—
"THE ACE OF SPADES"
Starring
WILLIAM DESMOND

In an Adventure Serial of the Great Oklahoma land rush. See every chapter.

If you haven't a full set of cards trade with your friends. Cards given with every ticket purchased.

A Universal Release

THE SERIAL CARD

The other four cards are precisely similar save that they carry different numbers. The idea is to get a full complement of five cards through exchange.

Mr. Larmour makes one number the control, printing fewer of these than of the others, but says that he issues about double the number of control cards since only about half of them are turned back in a town his size.

The other four are put out in large numbers so that the children may have plenty of trading material. The advertising value comes from the efforts of the children to acquire a complete set of cards.

The idea is far from new. Thirty odd years ago you got a pipe if you collected coupons to spell the name of a brand of pipe tobacco, and even that was not the start.

It's not new, but it is a first class annual stunt, particularly for a serial. We mentioned this last year, when Mr. Larmour sent that set in, but the idea seems to have been forgotten, so we are starting it on its rounds again. Try it and you'll be pleased with the result.

Years ago the Star Theatre, Chambersburg, W. Va., had its roll tickets printed with a letter of the house name, offering admissions for sets spelling "Star." It had the town in a ferment for a while. You might try that, too.

When you get a good idea, pass it along for the benefit of the rest. They do the same for you.

4,000 Megs

Catering to the University crowd, E. B. Roberts supplied a batch of 4,000 megaphones at one of the big games on the home grounds, to tell that The Freshman was coming to the Majestic Theatre, Austin, Texas. This was one meg to each 2½ patrons, but it was sufficient.

A local clothier paid for the printing in return for a small card announcing the display of College Freshmen's suits in his window, and gave plenty of advertising space in the window, as well.

The Freshman broke the records at regular prices and attendance records at any price.

A Paramount Release

ONE OF THE MOST ARTISTIC PAINTINGS BROADWAY EVER HAS SEEN

The front of the Criterion Theatre dressed for The Vanishing American. The mounted Indian is cutout and placed before the backing. Effective enough in the daytime, it is a thing of real beauty at night. The other detail is the Putnam Building, diagonally across Longacre Square. This is being razed for the new Paramount Theatre and bears the legend, The Vanishing Putnam Building Bows to the Vanishing American.

How Two Theatres Handled the Same Feature

Two Displays Show Variety in Handling

These two displays are practically the same size, a three nines. One comes from Loew's Valentine Theatre, Toledo, and the other from Loew's Palace Theatre, Washington, D. C. One sells the selling point, the other sells the star, with no reference whatever to what should have been made the big appeal. Last June the newspapers were filled with stories of the refusal of President Coolidge to pose for scenes in a motion picture made

LOEW'S VALENTINE
Starts Today
Aft. 15c-25c
Eve. 25c-40c
Eve. Prices All Day Sunday
Continuous Sunday 1 to 11 P. M.
Week Days 11 A. M. to 11 P. M.
ROMANCE AHOY!
GET ABOARD!
Ramon Navarro in his greatest role as the hard-fighting, fun-loving midshipman who takes the count only when Cupid lands the knockout.
2400 Cadets in the Big Cast
RAMON NAVARRO
The MIDSHIPMAN
A Splendid Metro-Goldwyn Production
Mack Sennett presents DON'T TELL DAD
RALPH GRAVES
Harriet Hammond
Wesley Barry
Crawford Kent
You'll Never See Anything Like It

A Metro-Goldwyn Release

THE VALENTINE AD

around the graduation exercises of the U. S. Naval Academy at Annapolis. It was fine publicity, though it came too early to have the fullest effect, since the picture was not ready for release. The Valentine advertises this picture, but there is no mention made of the fact that the picture actually was made in Annapolis. There is a reference to 2,400 cadets just back of Novarro's neck, but nothing to tell that these actually were cadets and not California extra players. There is also the statement that "You'll roar at the pranks of the Naval Academy," but nothing to tell that the academy was the real thing and not a studio set. And the pranks were "at" rather than "of" the academy. There is nothing in the entire space to mark this as a special locale. Moreover the display is not particularly good. The half tone of the star is very weak and there is nothing in the two line cuts to contribute particular strength. It is like buying butter at a butter price and selling it for oleomargerine. On the other hand the Washington space carries strength. There is more authority to the black lettered star and title, and the super-imposition on the naval scene makes a direct hook-up to the naval atmosphere. Moreover there is a strong style appeal with the fact that the picture was made at Annapolis for the heading. It's the first thing you get, after the title. The statement is made that "this is the picture that was filmed at the Naval Academy in June." Very wisely there is no reference to the President's refusal, but you'll probably remember that, and there is a strong line toward the bottom which tells that the picture was "produced with the cooperation and approval of the U. S. Navy, with 2,400 cadets in

A Thrilling Romance of Annapolis Life!
Metro Goldwyn Mayer presents
RAMON NOVARRO
in
The Midshipman
CHRISTY CABANNE
PRODUCED WITH THE COOPERATION AND APPROVAL OF THE U. S. NAVY WITH 2400 CADETS IN CAST
LOEW'S PALACE

A Metro-Goldwyn Release

THE WASHINGTON SELLER

the cast." There is also room for mention of four supporting players and a full listing of the short features. This merely goes to show that there is something to this advertising game other than cuts and type. The Toledo space probably got all the Novarro fans. Probably it did a satisfactory business. But we think that some who did not come, who are not Novarro fans, might have been coaxed with the appeal of government cooperation. Assuredly it would not have driven business away to have used the better cut and the ready made selling angle.

Chaplin Ad Not a "Better Than"

Pin a fragrant rose to someone out in Cleveland. We do not know who it is, but he works for the Circle Theatre there, and he fixed up this 150 by 4. It's a nice open display, with plenty of appeal, but that's not the reason the rose is awarded. Take a look at the Benday panel. In the smaller sized cut it may not be as legible as in the original, so we will save your eyes. Instead of proclaiming the fact that The Man on the Box is "better than Charley's Aunt," this genius tells that "By comparison Charley's Aunt was only a pacemaker." What do you know about that? Instead of pulling the old bromide out of the corner, this chap gets something that sells ten times as well. He says it is better than the other, but he does not use the threadbare old phrase. He dug into his brain and got out a new and better idea. He gives the impression that this is not merely better, but very much better. "Better than" has simply come to mean another play with the same star as a former success. It has lost any ring of conviction through overuse. It is more apt to kill a sale than to clinch one. This will work only on a comedy, but perhaps it will lead you to get out a new one for a drama. We heartily hope that it will. Meanwhile this Cleveland chap has made the day brighter for us. Apart from this, you will probably like the display, which gains strength from the contrast between the Benday and the line cut. Each

A Warner Bros. Release

NOT A "BETTER THAN"

helps the other if you will remember that the line cut is stronger and give that to the phase which needs it most. Putting that figure in halftone would have spoiled the display. As it stands, the panel centers interest on the title and star and still gives greater prominence to the figure than would come from its use with straight type. If the Circle can contribute such examples as these, you will see frequent reproductions.

Sells Drusilla With a Hurrah

Evidently the Keith-Albee Hippodrome Theatre, Baltimore, thought very well of Drusilla With a Million. It knew that it had a picture that had pulled a load of business in New York, and figured that it would be worth while getting behind, so it sold off the title with a whoop. It is a 75 by 3, which is a little more than five inches drop, and most of the space is given to the cut work, with a Clyde Cook comedy down in the corner. But the talk is going to sell the story, once the cuts get attention for the space. Probably it will be too small to be read in the three-times reduction, so this is the essential copy: "Here at last is the picture about which an entire nation has been talking. Proclaimed by tne million women as the finest projected by the silver screen since the very dawn of the photoplay as an instrument of real entertainment. This picture is filled with drama as you have never seen it before—sentiment as the screen never revealed before—romance as

Terminal Iron Horse is an Excellent Example

you have always hoped for yourself and such comedy as you have never dreamed of. See it all in this great picture." Taking it by and large, we think the K-A manager figured that this was a pretty fair play. It may be plan book copy; it sounds like Nat Rothstein, but the house uses it and stands sponsor, and probably it drove the business in. Certainly it should. Such extreme praise is seldom war-

KEITH-ALBEE
HIPPODROME
"Drusilla with a Million"
"Crowds and more jammed their way into the Capitol Theatre, New York, to see this splendid picture!"
Here at last is a picture about which an entire nation is talking! Proclaimed by ten million women as the finest projected by the silver screen since the very dawn of the photoplay as an instrument of real entertainment.
This picture is filled with drama as you have never seen it before—sentiment as the screen has never revealed before. Romance as you have always hoped for yourself and such comedy as you have never dreamed of!
SEE IT ALL IN THIS GREAT PICTURE!
KENNETH HARLAN
PRISCILLA BONNER
MARY CARR
ÆSOP'S FABLES
NEWS WEEKLY

A F. B. O. Release

WHOOPING IT UP

ranted in a newspaper advertisement, but Drusilla seems to be a sort of Abie's Irish Rose when it comes to cleaning up. Drusilla will make good with the public even for this very strong endorsement, but if you tell all that about an average picture you will waste the next two or three space bills. But you can repeat the handling of the cuts and title for any title. This is very well done.

Iron Horse Has a Good Display

We like this five nines from the Terminal Theatre, Newark, on the Iron Horse so well that we are holding it to two columns since the drawing will not stand further reduction. We would like it even better if the small lettering had been done in type instead of pen work, but we presume that the Newark papers do not stock the fancy faces. A Della Robia, such as is used for the main heading of this department, would have ben more legible and just as attractive, but though we do not like hand lettering, we are ready to admit that this makes a prettier display than would the use of straight roman or the usual full face such as they have on newspaper machines. But this is not a matter of type. The layout is doing part of the selling, and perhaps as much as the type argument itself. Precisely the same words could have been crowded into a smaller space or even been crowded with larger letters in this space and the thing would have been a blot. It is not sufficient that you have good copy. You must display your arguments attractively. Talk does not become sales argument until it has been read, and the reading must be made easy. Most of the selling value is in the title, which has been so widely advertised, but backing this up is the value of the cast of players and the large number of extras and animals employed. All of this will help to create a desire to see the play if properly presented. It may win in some, perhaps many, additional patrons, provided that they can be coaxed to read about it. This space is well filled and yet it creates the suggestion of largeness that makes for easy reading. The type is not jammed against the cut, the cut does not detract from the type. It is all like a clean and comfortable sitting room.

A Capital Seller for U Melodrama

Selling your offering on suitable lines is more than half the advertising battle. You

NORMAN KERRY in
"Lorraine of the Lions"
MARY RUTH MILLER
GARDEN
Whitehurst Theatre
A Girl—
A Man
A Gorilla—
In the Strangest Love Story Ever Told
A beautiful girl marooned on a South Seas island Queen of beasts in a jungle home protected by a great gorilla, watched over by elephants, guarded by lions. A tigerish little beauty whose entrance into polite society created a turmoil of passion and jealousy. You'll be amazed at this weird love story!
Added Comedy
"The Heart Breaker"

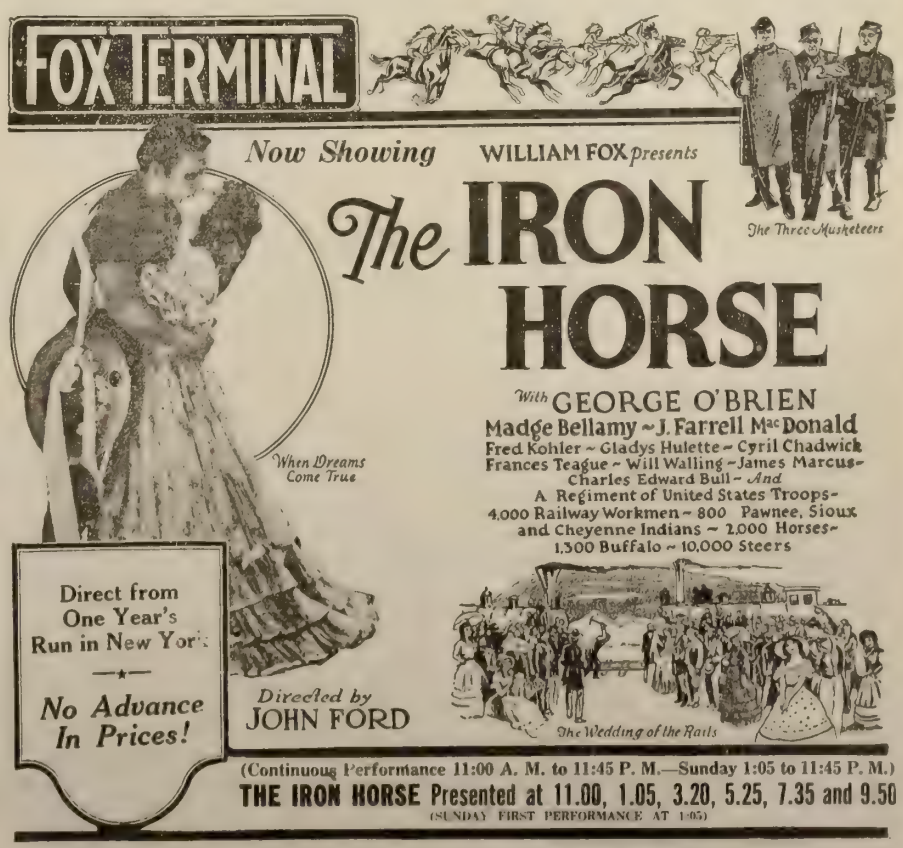
A Universal Release

FITS THE SUBJECT

cannot sell melodrama on the same lines as a society play any more than you can sell melodrama and farce with the same appeal. Pictures make a fine seller for real melodramas, but the Garden Theatre, Baltimore, gets away with Lorraine of the Lions with just one cut, and from the plan book, at that. No lover of melodrama is going to pas up the appeal of a wild woman guarded by a gorilla with a white hero just appearing in the offing. The idea is repeated in the three lines just below the signature, and then elaborated in the type box. This is not a large space; about a three fives, but it is going to sell about all the tickets that a half page advertisement could dispose of because every feature is developed to the strongest selling point. Even the cut helps to put it over, for instead of a mass of intricate lines in the background this is largely a dark mass to throw the three figures into relief. A cut with greater detail would not be as effective. Here the almost crude design gives strength to the appeal through its suggestion of strength as well as through the situation it plays up. Even the tidy rule panel helps along, and we do not believe that this appeal is susceptible of material improvement. Study the cut a little and let it sink in.

Taking a stunt from the Universal press book, the Randolph Theatre, Chicago, used old tires for its marquise display on California Straight Ahead. Dozens of old shoes were provided with circular cards and hung from the marquise, while the larger truck tires were similarly carded for still frames around the lobby.

It will work as well for any automobile picture as it did for the Denny story.


FOX TERMINAL
Now Showing
WILLIAM FOX presents
The IRON HORSE
With GEORGE O'BRIEN
Madge Bellamy ~ J. Farrell MacDonald
Fred Kohler ~ Gladys Hulette ~ Cyril Chadwick
Frances Teague ~ Will Walling ~ James Marcus ~
Charles Edward Bull ~ And
A Regiment of United States Troops ~
4,000 Railway Workmen ~ 800 Pawnee, Sioux
and Cheyenne Indians ~ 2,000 Horses ~
1,300 Buffalo ~ 10,000 Steers
The Three Musketeers
When Dreams Come True
The Wedding of the Rails
Direct from One Year's Run in New York
No Advance In Prices!
Directed by JOHN FORD
(Continuous Performance 11:00 A. M. to 11:45 P. M.—Sunday 1:05 to 11:45 P. M.)
THE IRON HORSE Presented at 11.00, 1.05, 3.20, 5.25, 7.35 and 9.50
(SUNDAY) FIRST PERFORMANCE AT 1:05)

THE TERMINAL AD ON THE IRON HORSE.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C. S. Sewell

"Proud Heart"—Universal Pictures Corp.

Noted Stage Actor Makes Screen Debut in Intensely Appealing Story of Family Life

Reviewed by C. S. Sewell

Rudolph Schildkraut, one of the finest actors of the spoken drama, makes his debut in motion pictures in "Proud Heart" an intensely appealing story of the family life of an aged couple with two sons, which is being released under the Universal-Jewel brand as an Edward Sloman production.

Mr. Schildkraut is cast as a learned Hebrew who has to eke out his living as a pushcart peddler. He worships knowledge and skimps to make his son Morris a successful lawyer. Even Sammie, the other son, helps selling papers. Sammie becomes a prize fighter and his father is so enraged he casts him out. Morris, ashamed of his parentage, refuses to even acknowledge his old father before his wealthy fiancé and friends. Meanwhile, Sammy wins a prize fight and gets money to send his sick father away. Sammy then faces his brother, denounces him, and drags him back home. Morris realizes his sin and pleads for his forgiveness, which is granted. The old man realizes how he has wronged Sammy and takes him back and Sammy finds additional happiness with his little Irish sweetheart Mamie.

Rudolph Schildkraut gives a magnificent performance as the elderly father. Despite the handicap of a big beard such as is worn by the old orthodox Hebrews his facial expressions are wonderful, whether in the lighter moments or the more dramatic ones. As his wife, Rose Rosanova, both as to type and acting is excellent. George Lewis is fine as Sammy and Blanche Mehaffy is pretty and appealing as the little Irish girl. In the thankless role of Morris, Arthur Lubin gives a splendid performance. In fact the entire cast are not only exceptionally fine types but give unusually realistic performances.

The story is intensely sympathetic and a striking point in the production is the intense note of sincerity in evidence throughout accentuating an abundance of heart interest and pathos. The trials of this aged couple with their two children are like a page from real life and a lot of the situations will strike home to the average patron. In a word, the story that is unfolded is a very very human one, in which family love is played up by means of warm-hearted little touches that strike close to the heart. The chacter of the father is exceedingly real, he has his faults as his error in judging his two sons shows, but you bear with him because of his sincerity and in fact love him all the more because of his weakness.

There is a crackerjack ring fight which goes over with a bang despite the fact that it gets a bit theatric where his mother's pleading causes him to rally, as he is about to take the count and defeat his opponent. The atmosphere of the Jewish home, and the quaint ceremonials of the devout couple are interesting and appealing. Intense drama and pathos mark several of the old man's scenes. There comes a tug at the heart when believing he is about to die he calls for Morris and blesses Sammy who takes his place when Morris does not come. There will be a lot of moist eyes here and also when the old man goes out in a snowstorm, and pawns his overcoat to get a dress suit for Morris who throws it in an ashcan. Possibly some of these scenes are a bit overdrawn for dramatic effect, but they register with a bang. And there is a pretty little romance and a generous sprinkling of comedy relief.

Altogether, "Proud Heart" is an intensely pleasing and satisfying picture with fine moral tone that appeals to the heart and should find favor with the great mass of picturegoers. The picture will satisfy patrons and they will thoroughly enjoy Mr. Schildkraut's wonderful performance.

Cast

Rabbi Cominsky	Rudolph Schildkraut
Rosie Cominsky	Rosa Rosanova
Morris Cominsky (child)	Albert Bushaland
Morris Cominsky (grown)	Arthur Lubin
Sammy Cominsky (child)	Bobby Gordon
Sammy Cominsky (grown)	George Lewis
Mrs. Shannon	Kate Price
Mamie Shannon (child)	Jean Johnston
Mamie Shannon grown)	Blanche Mehaffey
Judge Stein	Bertram Marburgh
Ruth Stein	Virgin Browne Faire
Champion	Charles Sullivan

Story by Isadore Bernstein.
Adaptation by Charles Whittaker and Al Cohen.
Directed by Edward Sloman.
Length—8,943 feet.

"Bobbed Hair"—Warner Brothers

Comedy-Melodrama Based on Novel by Twenty Famous Authors, Both Exciting and Amusing

Review by C. S. Sewell

Of especial interest in connection with the Warner Brother's production "Bobbed Hair," and of value to the showman from an exploitation angle is the fact that this picture is an adaptation of a novel written by twenty popular authors. As we understand it, the book was in the nature of a satire on the modern action novel and each author in writing his chapter endeavored to place the characters in such a predicament as to tax the ingenuity of the next one to extricate them.

As transferred to the screen, the story is fast-moving melodrama combined with farce comedy. A girl has two suitors, one likes bobbed hair, the other doesn't. In escaping from both she enters the car of a stranger which proves to have been stolen from bootleggers and is swept into a succession of exciting situations including an attack by hi-jackers, a fight on a private yacht, and rescue by the stranger who takes her to his beautiful home to which her own party is brought. Eventually it turns out that the hero was looking for adventure and found romance as well and that the girl has become enmeshed in a trap set by revenue officers. When the time for the show-down comes she has only one side of her hair bobbed and this means that the handsome stranger has won.

As might be expected under the circumstances, the continuity is somewhat choppy and events follow each other with such swiftness and there are such sudden twists that it is sometimes confusing. It is apparent that the story was not intended to be taken seriously but to provide speedy exciting and amusing entertainment, and this it certainly does. There is plenty of "punch" and good comedy furnished principally by Louise Fazenda and the clever dog Pal in farcical situations involving her attempts to recover a roll of bills that is passed from one character to another and eventually lands in the dog's custody. Marie Prevost and Kenneth Harlan are excellent in the leading roles.

Cast

Connemara	Mary Prevost
David Lacy	Kenneth Harlan
Sweetie	Louise Fazenda
"Salt"	John Roche
"Bing"	Reed Howes
Aunt Colimena	Emily Fitzroy
"Swede"	Walter Long
Pooch	Francis McDonald
The Dog	Pal

Based on novel by Twenty Popular Authors.
Scenario by Lewis Milestone.
Directed by Alan Crosland.
Length, 7,817 feet.

Mr. Exhibitor: Ask at the Film Exchanges for the
Thematic Music Cue Sheet
It's little to ask for, but it's the only reliable aid you can give your musicians to help put the picture over

Quick Reference Picture Chart

To Help You With Your Bookings

Handy, Compact Information Showing Title, Star, Type of Story, Date of Moving Picture World Review and Footage on Current Films

ARROW

	Kind of Picture	Review	Feet
		1925	
Primrose Path (Clara Bow)	Melodrama	Oct. 3..	6,840
Tessie (May McAvoy)	Comedy	Oct. 10..	6,800
Wandering Fires (all-star)	Drama	Oct. 17..	6,300
Children of the Whirland (all-star)	Crook melodrama	Oct. 17..	6,500
Untamed Woman (Leah Baird)	Society drama	Oct. 24..	6,300
Substitute Wife (Novak)	Domestic drama	Oct. 31..	6,580

ASSOCIATED EXHIBITORS

		1924	
Never Say Die (MacLean)	Comedy of thrills	Sep. 13..	5,803
East of Broadway (O. Moore)	Police drama	Nov. 22..	5,785
Price of a Party (H. Ford)	Modern drama	Oct. 18..	5,315
Barriers Burned Away	Spectacle	Dec. 27..	6,236
In Love Everything?	Sex melo.	Nov. 15..	6,000
Battling Bunyan (Barry)	Comedy-dr.	Dec. 27..	4,718
		1925	
Greatest Love of All (Beban)	Drama	Jan. 17..	6,486
Bad Company (Tearle)	Society drama	Jan. 24..	5,551
Introduce Me (Douglas MacLean)	Comedy thrills	Mar. 21..	6,710
Sky Raider (Logan)	Drama		6,638
Back to Life (Patsy Ruth Miller)	Drama	Feb. 28..	5,628
Manhattan Madness (Dempsey-Taylor)	Action melodrama	Aug. 1..	5,580
Under the Rouge (Percy-T. Moore)	Crook drama	Aug. 1..	6,055
His Buddy's Wife (Glenn Hunter)	Sentiment drama	Aug. 1..	5,226
Headlines (Alice Joyce)	Sacrifice drama	Aug. 1..	5,600
Fifty-Fifty (Hampton-L. Barrymore)	Drama	Aug. 1..	5,531
Keep Smiling (Monty Banks)	Comedy	Aug. 1..	5,400
Camille of Barbary Coast (O. Moore-Busch)	Drama	Aug. 1..	5,308
Never Weaken (Harold Lloyd)	Reissued comedy	Aug. 1..	3,000

CHADWICK PICTURES CORP.

		1924	
I Am the Man (L. Barrymore)	Dom. melo.	Nov. 1..	7,600
Flattery (Bowers)	Political dr.	Nov. 8..	6,000
		1925	
Tomboy (Devore-Rawlinson)	Melodramatic com.	Jan. 3..	6,000
Midnight Girl (Lila Lee)	Drama	Mar. 28..	6,300
Wizard of Oz (Larry Semon)	Slapstick com.	Apr. 25..	6,300
Man of Iron (L. Barrymore)	Drama	July 4..	6,200
American Pluck (G. Walsh)	Action melodrama	July 11..	5,900
Unchastened Woman (Theda Bara)	Domestic drama		
Some Pun'kins (Chas. Ray)	Rural com.-dr.		
Prince of Broadway (G. Walsh)	Action romance		
The Bells (L. Barrymore)	Drama		
Perfect Clown (Larry Semon)	Typical comedy		
Blue Blood (G. Walsh)	Action romance		
Paint and Powder (E. Hammerstein)	Stage life drama	Oct. 17..	7,000

EDUCATIONAL FILM CORP.

		1925	
Red Pepper (St. John)	White-Mermaid	Apr. 4..	2,000
Inside Out (Bowes)	Cameo comedy	Apr. 4..	1,000
Movie Morsels	Howe Magazine	Apr. 4..	1,000
Mellow Quartette	Hurd cartoon	Apr. 4..	1,000
Why Hesitate? (Burns)	Comedy	April 11..	2,000
In the Spider's Grip	Novelty	April 11..	1,000
Ship Shape (Bowes)	Comedy	Apr. 18..	1,000
Iron Mule (St. John)	Tuxedo com.	Apr. 18..	2,000

	Kind of Picture	Review.	Feet
Don't Pinch (Bobby Vernon)	Comedy	Apr. 25..	2,000
Dome Doctor (Larry Semon)	Comedy	Apr. 25..	2,000
Village School	Hodge-Podge	May 2..	1,000
Wide Awake (Lige Conley)	Mermaid comedy	May 2..	2,000
King Cotton	Hamilton comedy	May 9..	2,000
Dragon Alley	Juvenile comedy	May 9..	2,000
Rock Bottom (Bowes)	Cameo comedy	May 9..	1,000
Tender Feet (Hiers)	Hiers comedy	May 16..	2,000
Fares Please (St. John)	Mermaid com.	May 16..	2,000
Only a Country Lass	Novelty	May 16..	1,000
Wild Waves	Cameo comedy	May 23..	1,000
Balto's Race to Nome	Special	May 23..	2,000
Curses (St. John)	Comedy	May 30..	2,000
Hello Goodbye (Conley)	Mermaid comedy	May 30..	2,000
Two Poor Fish	Hurd cartoon	May 30..	1,000
Earth's Other Half	Hodge-Podge	June 6..	2,000
Fun's Fun (Bowes)	Cameo comedy	June 6..	1,000
Clodhopper (Larry Semon)	Comedy	June 6..	2,000
Air Tight (Vernon)	Christie comedy	June 13..	2,000
Going Great	Mermaid comedy	June 13..	2,000
Wake Up (Bowes)	Cameo comedy	June 13..	1,000
Baby Blues	Juvenile comedy	June 20..	2,000
Prop's Dash for Cash	Hurd cartoon	June 20..	1,000
Call a Cop	Christie comedy	June 20..	2,000
Oh, Bridget (Walter Hiers)	Hiers comedy	June 27..	2,000
Mexican Melody	Hodge-Podge	June 27..	1,000
Never Fear (Bowes-Vance)	Comedy	July 4..	1,000
Lewis-Mann Bout	Magazine	July 4..	2,000
Bobby Bumps & Co.	Hurd cartoon	July 4..	1,000
Below Zero (Lige Conley)	Mermand comedy	July 11..	2,000
Permit Me (Bowes)	Comedy	July 11..	1,000
Waiting (Hamilton)	Hamilton comedy	July 11..	2,000
Hot and Heavy (Eddie Nelson)	Mermaid comedy	July 18..	2,000
Travel Treasures	Hodge Podge	July 18..	1,000
Beware	Comedy	Aug. 1..	2,000
Look Out	Comedy	Aug. 1..	1,000
Tourist	Tuxedo comedy	Aug. 15..	2,000
Pictorial Proverbs	Hodge Podge	Aug. 15..	1,000
Be Careful (Adams)	Christie comedy	Aug. 22..	2,000
Pleasure Bound (Conley)	J. White prod.	Aug. 22..	2,000
Watch Out (Vernon)	Christie comedy	Aug. 29..	2,000
Felix the Cat Trifles With Time	Sullivan cartoon	Sep. 5..	1,000
Soup to Nuts (Neal Burns)	Comedy	Sep. 5..	2,000
Props and The Spirits	Pen and Ink Vaud.	Sep. 5..	1,000
Off His Beat (Hiers)	Comedy	Sep. 12..	2,000
Wild Beasts of Borneo	Animal special	Sep. 12..	2,000
Busts into Business	Sullivan cartoon	Sep 19..	1,000
Fair Warning (St. John)	Camedy	Sep 19..	2,000
The Movies (Lloyd Hamilton)	Comedy	Sep. 26..	2,000
Felix the Cat Trips Thru Toyland	Cartoon	Oct. 3..	1,000
In Deep (Bowes)	Comedy	Oct. 3..	1,000
A Misfit Sailor (Billy Dooley)	Comedy	Oct. 3..	2,000
Dog Daze (Cliff Bowes)	Cameo comedy	Oct. 10..	1,000
Felix Cat on the Farm	Sullivan cartoon	Oct. 10..	1,000
Who Which?	Cameo comedy	Oct. 10..	1,000
The Story Teller	Hodge-Podge	Oct. 10..	1,000
Maid in Morocco (Lupino Lane)	Comedy	Oct. 17..	2,000
Scrambled Eggs	Cameo comedy	Oct. 17..	1,000
Spot Light (Lige Conley)	J. White comedy	Oct. 17..	2,000
Baby Be Good	Juvenile comedy	Oct. 24..	2,000
A Goofy Gob (Dooley)	Comedy	Oct. 31..	2,000
Slippery Feet (Vernon)	Comedy	Oct. 31..	2,000
Felix the Cat on the Job	Sullivan cartoon	Oct. 31..	1,000
Knicknacks of Knowledge	Hodge-Podge	Oct. 31..	1,000
Sweet and Pretty (Cliff Bowes)	Cameo comedy	Nov. 7..	1,000
Fire Away (St. John)	Mermaid comedy	Nov. 7..	2,000
Felix, the Cat in the Cold Rush	Sullivan cartoon	Nov. 7..	1,000

$1 for Your Time

Many exhibitors tell us that Moving Picture World Guide to Releases is the most accurate available to them. We know it is the most complete, in that it is the only chart containing names of stars, type of picture, and all necessary information to the exhibitor.

We want it to be absolutely accurate—Moving Pitcure World recognizes the importance of accurate footage information, etc.

If you notice an error in FEATURE footage, or any other major error, we will pay you $1 for the effort on your part of writing us a letter telling us the correct facts.

In many territories local censorship cuts after the footage to a minor extent. Don't write to tell us of these unimportant variations. But in any case where you feel that our figures will work a real hardship on the exhibitor following them—shoot us the word and we will shoot the dollar for your trouble.

Moving Picture World is willing to back up its complete confidence in the accuracy of its chart with its money.

We can't do more. No one else does as much. We thank you.

Important—Film Executives!

This Quick Reference Picture Chart is your servant in an effort of Moving Picture World to give Exhibitors ALL THE FACTS about the pictures they are going to run.

You can do a heap to make this service more complete!

Jazz up the fellow who takes care of this sort of information in your organization!

Say to him—or to her if that's the way it stands—"Send Moving Picture World's QUICK REFERENCE PICTURE CHART all the dope—ALL THE DOPE, understand!—on the pictures." Emphasize this by adding, "Be sure to notify them of change in titles, of change in footage on pictures. Send the style of story and the star. AND BE SURE YOU SEND IT!"

Do this, won't you? It will help us help you help exhibitors.

FILM BOOKING OFFICES OF AMERICA

	Kind of Picture	Review.	Feet
		1924	
Laughing at Danger (R. Talmadge)	Thrill drama	Dec. 20..	5,442
Air Hawk (Al Wilson)	Airplane dr.	Dec. 20..	5,000
Who's Hooligan?	Go-getters	Dec. 20..	2,000
Heebie Jeebies (Aubrey)	Comedy	Dec. 27..	2,000
		1925	
Silk Stocking Sal (Brent)	Underworld dr.	Jan. 3..	5,367
West of Hot Dog (Stan Laurel)	Comedy	Jan. 3..	2,000
No-Gun Man (Lefty Flynn)	Outdoor melo.	Jan. 17..	4,522
Flashing Spurs (Bob Custer)	Outdoor melo.	Jan. 24..	5,068
Youth and Adventure (R. Talmadge)	Outdoor melo.	Jan. 24..	5,525
Sleeping Cutie	Go-Getters	Jan. 31..	2,000
Midnight Molly (Evelyn Brent)	Crook drama	Feb. 7..	6,000
Range Terror (Bob Custer)	Western	Feb. 14..	4,738
Cloud Rider (Al Wilson)	Airplane-thrill	Feb. 21..	5,070
Jimmie's Millions (R. Talmadge)	Athletic-stunts	Feb. 28..	5,167
Parisian Nights (Hammerstein-Tellegen)	Drama	Mar. 7..	6,278
Welcome Granger (Vaughn)	Pacemakers	Mar. 7..	2,000
Helping Hand (Aubrey)	Comedy	Mar. 7..	2,000
Breed of the Border (Lefty Flynn)	Western	Mar. 14..	4,930
Love's Bargain (Marjorie Daw)	Drama	Mar. 21..	6,000
Captain Kidd	Bray cartoon	Mar. 21..	1,000
Scar Hanan (Yakima Canutt)	Western	Mar. 28..	6,020
Galloping Vengeance (Bob Custer)	Texas Ranger dr.	Mar. 28..	5,005
He Who Gets Rapped (Vaughn)	Pacemakers	Mar. 28..	2,000
Forbidden Cargo (Evelyn Brent)	Melodrama	Apr. 4..	4,850
O. U. West (Lefty Flynn)	Western	April 11..	5,000
That Devil Quemado (Thomson)	Thrill western	Apr. 18..	4,720
Merton of the Goofies	Pacemakers	Apr. 18..	2,000
Lilies of the Streets (V. L. Corbin)	Hum. Int. melo.	Apr. 25..	7,216
White Fang (Strongheart-dog)	Drama	May 2..	5,800
Tearing Through (R. Talmadge)	Stunt melodr.	May 9..	4,714
Great Decide	Pacemakers	May 9..	2,000
Fast Male	Pacemakers	May 9..	2,000
Texas Bearcat (Bob Custer)	Western drama	May 16..	4,770
Speed Wild (Flynn)	Melodrama	May 23..	4,700
Alias Mary Flynn (Brent)	Regeneration melo.	May 30..	5,550
Drusilla With a Million (Mary Carr)	Human Interest dr.	June 6..	7,391
Fighting Demon (R. Talmadge)	Thrill drama	June 6..	5,470
Three Bases East	Pacemakers	June 6..	2,000
White Thunder (Yakima Canutt)	Western	June 13..	4,550
If Marriage Fails—? (Logan-Brook)	Domestic drama	June 13..	6,000
Navy Blue Days (Stan Laurel)	Comedy	June 13..	2,000
Bandit's Baby (Fred Thomson)	Western comedy drama	June 20..	5,291
Smooth as Satin (Brent)	Crook drama	July 4.	6,043
Human Tornado (Canutt)	Action western	July 4..	4,472
The Bloodhound (Bob Custer)	Mounted police	July 11..	4,800
That Man Jack (Bob Custer)	Action western	July 25..	5,632
The Sleuth (Stan Laurel)	Comedy	July 25..	2,000
What Price Gloria?	Pacemakers	July 25..	2,000
Wild Bull's Lair (Fred Thomson)	Typical western	Aug. 8..	5,280
Don Coo Coo ((Vaughn-O'Hara)	Pacemakers	Aug. 8..	2,000
Dr. Pyckle and Mr. Pride (Laurel)	Comedy	Aug. 8..	2,000
Lady Robinhood (Evelyn Brent)	Bandit melodr.	Aug. 15..	5,580
Isle of Hope (R. Talmadge)	Sea-adventure-thrill	Sep. 5..	5,800
Let's Go, Gallagher (Tom Tyler)	Action western	Oct. 10..	5,182
Keeper of the Bees (all star)	Drama	Oct. 17..	6,712
Three Wise Crooks (E. Brent)	Crook drama	Oct. 17..	6,074
How the Elephant Got It's Trunk	Bray cartoon	Oct. 17..	1,000
Ridin' the Wind (Thomson)	Western action dr.	Oct. 24..	7,518
Adventures of Mazie (Vaughn)	Comedy series	Oct. 24..	2,000
Last Edition (Ralph Lewis)	Stromberg action	Oct. 31..	6,400
Wall Street Whiz (R. Talmadge)	Stunt comedy-drama	Nov. 7..	6,000

FIRST NATIONAL

		1924	
Her Night of Romance (C. Talmadge)	Comedy	Dec. 6..	7,211
In Every Woman's Life (all-star)	Drama	Nov. 15..	6,325
Sandra (LaMarr)	Drama	Dec. 6..	7,794
Classmates (R. Barthelmess)	Drama	Nov. 29..	6,965
Christine of the Hungry Heart (Vidor)	Drama	Nov. 1..	7,500
Silent Watcher (Glenn Hunter)	Drama	Oct. 18..	7,530
Love's Wilderness (Griffith)	Drama	Dec. 20..	6,900
Idle Tongues (Marmont)	Comedy-drama	Dec. 27..	5,300
Sundown (all-star)	Western epic	Oct. 25..	8,041
The Only Woman (N. Tadmadge)	Domestic dr.	Nov. 8..	6,770
Inez from Hollywood (Nilsson-Stone-Astor)	Heart interest	Dec. 13..	6,919
		1925	
Frivolous Sal (O'Brien-Busch-Alexander)	Western melo.	Jan. 17..	7,307
So Big (C. Moore)	Drama	Jan. 17..	8,501
If I Marry Again (Doris Kenyon)	Drama	Jan. 24..	
A Thief in Paradise (Doris Kenyon)	Melodrama	Jan. 24..	7,231
As Man Desires (Sills-Dana)	Melodrama	Jan. 31..	7,790
Enticement (Mary Astor)	Drama	Feb. 7..	6,224
The Lady (Norma Talmadge)	Emotional dr.	Feb. 14..	7,337
Her Husband's Secret (Moreno-Miller)	Sentiment-dr.	Feb. 21..	6,150
Quo Vadis (Emil Jennings)	Special	Feb. 28..	9,000
Lost World (Conan Doyle story)	Special	Feb. 28..	9,700
New Toys (Barthelmess)	Comedy-drama	Feb. 28..	7,363
Playing With Souls (Jacqueline Logan)	Drama	Mar. 7..	5,831
One Year to Live (Pringle)	Drama	Mar. 7..	6,064
Learning to Love (C. Talmadge)	Comedy-dr.	Mar. 7..	6,099
Heart of a Siren (La Marr)	Drama	Mar. 21..	6,700
Sally (C. Moore-Leon Errol)	Stage success	Mar. 28..	8,636
Declasse (Corinne Griffith)	Society dr.	Apr. 4..	7,869
One Way Street (Lyon-Nilsson)	Society dr.	Apr. 4..	5,600
My Son (Nazimova)	Emotional dr.	Apr. 18..	6,552
I Want My Man (Sills-Kenyon)	Drama	Apr 18..	6,173
His Supreme Moment (B. Sweet)	Romantic dr.	Apr. 25..	6,565
Chickie (Mackaill)	Drama	May 9..	7,767
Soul Fire (Barthelmess)	Emotional dr.	May 16..	8,262
The Talker (Nilsson-Stone)	Human Interest dr.	May 23	7,861
Necessary Evil (Lyon-Dana)	Drama	May 23..	6,307
Just a Woman (Windsor-Tearle)	Drama	June 6..	6,[illegible]
Desert Flower (C. Moore)	Comedy drama	June 13..	6,837
White Monkey (LaMarr)	Society drama	June 13..	6,121
Making of O'Malley (Sills)	Police romance	July 4..	7,571
Lady Who Lied (Stone-Valli-Naldi)	Algerian drama	July 18..	7,111
Marriage Whirl (Corinne Griffith)	Drama	July 25..	7,672
Half-Way Girl (Doris Kenyon)	Melodrama	Aug. 8..	7,570
Fine Clothes (Stone-Marmont-Griffith)	Comedy drama	Aug. 15..	6,971
Winds of Chance (A. Q. Nilsson)	Klondike drama	Aug. 29..	9,554
Her Sister From Paris (C. Talmadge)	Sprightly comedy	Sep. 5..	7,255
Live Wire (Johnny Hines)	Comedy feature	Sep. 12..	7,000
Dark Angel (Vilma Banky)	Drama	Sep. 19..	7,311
Graustark (Norma Talmadge)	Romance	Sep. 26..	5,900
Shore Leave (Barthelmess)	Sailor drama	Oct. 3..	6,856
What Fools Men (Lewis Stone)	Domestic drama	Oct. 10..	7,349
Knockout (Milton Sills)	Prizefight drama	Oct. 10..	7,450
Pace That Thrills (Lyon-Astor)	Drama	Oct. 24..	6,911
Why Women Love (Blanche Sweet)	Sea melodrama	Oct. 31..	6,570
New Commandment (Sweet-Lyon)	Romantic drama	Nov. 7..	6,980

FOX FILM CORP.

		1924	
Age of Oil	Educational	Nov. 1..	750
Deep Sea Panic (Parrott)	Comedy	Nov. 1..	2,000
Nickle Plated West	Sunshine comedy	Nov. 15..	2,000
The Bull Fight	Educational	Nov. 15..	1,000
My Husband's Wives (Mason-Washburn)	Comedy-dr.	Nov. 22..	4,509
Paul Jones, Jr.	Van Bibber com.	Nov. 22..	2,000
Finger Lakes	Instructive	Nov. 22..	1,000
Brass Bowl (Edmund Lowe)	Adventure dr.	Nov. 29..	5,861
Stolen Sweeties (Monkeys)	Comedy	Nov. 29..	2,000
Salt of the Earth	Educational	Nov. 29..	1,000
Gerald Cranston's Lady (James Kirkwood)	Domestic dr.	Dec. 6..	6,074
Masked Marvel (Parrott)	Comedy	Dec. 6..	2,000
The Roughneck (George O'Brien)	Melodrama	Dec. 13..	7,619
The Burglar	Van Bibber	Dec. 13..	2,000
Man Who Played Square (Jones)	Western drama	Dec. 20..	6,700
		1925	
Deadwood Coach (Mix)	Western drama	Jan. 10..	6,346
Dick Turpin (Mix)	English drama	Feb. 7..	6,716
Arizona Romeo (Jones)	Western drama	Jan. 31..	4,694
Curlytop (Mason)	Melodrama	Jan. 10..	5,828
Gold Heels	Race track dr.	Feb. 7..	6,020
The Dancers	Drama	Jan. 24..	6,656
The Folly of Vanity	Dramatic fantasy	Feb. 14..	5,250
In Love With Love	Comedy drama	Jan. 3..	5,677
Stardust Trail (Mason)	Melodrama	Mar. 7..	4,686
Scuttlers (W. Farnum)	Western drama		4,686
Roaring Lions at Home	Sunshine com.	Jan. 3..	2,000
Uncommon Clay	Educational	Jan. 3..	1,000
Up On the Farm (Lee Moran)	Comedy	Jan. 3..	2,000
The Violin Speaks	Educational	Jan. 10..	1,000
Dangerous Curves	Comedy	Jan. 10..	2,000
Milk Bottle Bandits	Comedy	Jan. 10..	2,000
Ports of Call (E. Lowe)	Regeneration dr.	Jan. 24..	5,500
Sleep Walker (Sid Smith)	Comedy	Jan. 24..	2,000
Hell-Roaring Range	Educational	Jan. 24..	1,000
Corsica the Beautiful	Educational	Jan. 31..	1,000
Nobody Works But Father	Slapstick	Feb. 7..	2,000
Trail Rider (Jones)	Western	Feb. 21..	4,752
Man Without a Country (all-star)	Special	Feb. 28..	10,000
Scarlet Honeymoon (Shirley Mason)	Romantic com.-dr.	Mar. 14..	5,080
Mysterious Stranger	Comedy	Mar. 14..	2,000
Riders of the Purple Sage (Mix)	Western	Mar. 21..	5,578
House of Flickers	Imperial com.	Mar. 21..	2,000
Gold and the Girl (Jones)	Western	Mar. 28..	4,512
Amateur Detective	Van Bibber	Mar. 28..	2,000
Hunted Woman (Seena Owen-Earl Schenck)	Curwood dr.	Apr. 4..	4,954
Butterfly Man (Sid Smith)	Comedy	Apr. 4..	2,000
From Mars to Munich	"arieties"	Apr. 4..	1,000
Marriage in Transit (E. Lowe)	Secret service dr.	April 11..	4,800
Where the Waters Divide	"Varieties"	Apr. 25..	1,000
Rainbow Trail (Mix)	Zane Gray westn.	May 2..	5,251
She Wolves (Rubens-Mulhall)	Drama	May 9..	5,783
Neptune's Stepdaughter	Comedy	May 9..	2,000
Wings of Youth (Bellamy-Clayton)	Modern life dr.	May 9..	5,340
Concerning Cheese	Varieties	May 9..	1,000
Kiss Barrier (Lowe)	Romantic drama	May 23..	5,000
White Paper	Varieties	May 23..	1,000
Papa's Darling	Sunshine comedy	May 23..	2,000
Scandal Proof (Shirley Mason)	Drama	June 6..	4,400
Scientific Husband	Sunshine comedy	June 6..	2,000
Everyman's Wife (Hammerstein-Rawlinson)	Domestic drama	June 13..	4,365
Honeymoon Limited (Lee Moran)	Comedy	June 13..	2,000
Lightnin' (all star)	Famous stage drama	Aug. 1..	8,050
Lucky Horseshoe (Tom Mix)	Romantic western	Aug. 29..	5,000
Kentucky Pride (star cast)	Race horse drama	Aug. 29..	6,597
A Business Engagement	Helen and Warren	Aug. 29..	2,000
Shoes	O. Henry series	Aug. 29..	2,000
Sweet Marie	Imperial comedy	Aug. 29..	2,000
The Wrestler	Van Bibber	Aug. 29..	2,000
Sky Jumper	Van Bibber	Aug. 29..	2,000
My Own Carolina	Varieties	Aug. 29..	1,000
The West Wind	Varieties	Aug. 29..	1,000
The Wheel (H. Ford-Claire Adams)	Human Int. melo.	Sep. 5..	7,264
Big Game Hunter	Van Bibber	Sep. 5..	2,000
Havoc (George O'Brien)	War drama	Sep. 12..	9,283
On the Go (Sid Smith)	Comedy	Sep. 12..	2,000
Timber Wolf (Buck Jones)	Western com.-dr.	Sep 19..	4,809
With Pencil, Brush and Chisel	Varieties	Sep 19..	1,000
Fighting Heart (George O'Brien)	Prizefight drama	Sep. 26..	6,978
Cuba Steps Out	Varieties	Sep. 26..	1,000
Love and Lions	Imperial comedy	Sep. 26..	2,000
Thank You (George O'Brien)	Comedy-drama	Oct. 3..	6,900
On the Go (Sid Smith)	Imperial comedy	Oct. 3..	2,000
Thunder Mountain (Bellamy)	Mountain drama	Oct. 10..	7,500
Cloudy Romance	Comedy	Oct. 10..	2,000
The Sky Tribe	Magazine	Oct. 10..	1,000
Toiling For Rest	Varieties	Oct. 10..	796
Winding Stair (Rubens-Lowe)	Romantic melo.	Oct. 17..	7,500
Heart Breaker (Sid Smith)	Imperial comedy	Oct. 17..	2,000
Durand of the Bad Lands (Jones)	Action western	Oct. 24..	5,844
Everlasting Whisper (Mix)	Action-outdoor	Oct. 31..	5,611
Lazybones (Buck Jones)	Human interest drama	Oct. 31..	7,234
Transients in Arcadia	O. Henry story	Oct. 31..	2,000
All Abroad	Helen & Warren	Oct. 31..	2,000
East Lynne (Rubens-Lowe)	Famous play	Nov. 7..	8,975
Peacemakers	Helen & Warren	Nov. 7..	2,000

METRO-GOLDWYN-MAYER

		1924	
Tess of D'Urbervilles (Sweet)	Drama	Aug. 9..	7,734
Broken Barriers (all-star)	Drama	Aug 16	5,717
True As Steel (all-star)	Drama	Jun. 28..	6,454
Revelation (Dana)	Drama	July 5	8,757
Jacqui (Blythe-Hamilton)	Drama	July 12..	7,089
Wine of Youth (all stars)	Drama	July 26..	6,805
Along Came Ruth (Dana)	Comedy-dr.	Aug 2..	5,161
Red Lily (Bennett-Novarro)	Drama	Aug. 16..	6,975

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Sinners in Silk (Menjou-Boardman)	Drama	Aug. 30..	5,750
Circe, The Enchantress (Murray)	Drama	Sep. 13..	6,882
His Hour (Pringle)	Drama	Sep. 20..	6,300
One Night in Rome (L. Taylor)	Comedy-dr.	Sep. 27..	5,883
Navigator (Keaton)	Comedy	Sep. 13..	5,558
Bandolero (all star)	Drama	Oct. 11..	6,904
The Snob (all star)	Drama	Nov. 8..	6,513
He Who Gets Slapped (Chaney)	Drama	Nov. 15..	6,613
Silent Accuser (Peter, the Great)	Dog drama	Nov. 22..	5,883
Married Flirts (all-star)	Drama	Oct. 25..	6,765
Romola (Lillian Gish)	Famous novel	Dec. 13..10,875	
Greed (Von Stroheim prod.)	Special	Dec. 20..10,067	
		1925	
So This Is Marriage (all star)	Comedy-dr.	Jan. 3..	6,300
Chu-Chin-Chow (B. Blythe)	Spectacle	Feb. 21..	6,408
Wife of the Centaur	Drama	Jan. 17..	6,586
Dixie Handicap (Windsor-Keenan)	Drama	Jan. 10..	6,905
Cheaper to Marry (All Star)	Drama	Feb. 14..	5,921
Excuse Me (Shearer-Nagel)	Farce-comedy	Feb. 7..	5,084
Monster (Chaney-Olmsted)	Weird com.-dr.	Mar. 7..	6,435
Daddy's Gone a Hunting (Marmont)	Pathos drama	Mar. 7..	5,851
Lady of the Night (Norma Shearer)	Underworld dr.	Mar. 14..	5,441
Denial (Claire Windsor)	Drama	Mar. 21..	4,791
Seven Chances (Keaton)	Comedy	Mar. 28..	5,113
Confessions of a Queen (Terry-Stone)	Mythical romance	Apr. 4..	5,809
Way of a Girl (Boardman)	Thrill-comedy	April 11..	5,000
Man and Maid (Lew Cody)	Elinor Glyn prod.	Apr. 18..	5,307
Proud Flesh (Eleanor Boardman)	Romantic com.	Apr. 25..	5,770
Prairie Wife (Rawlinson-Devore)	Domestic dr.	May 16..	6,487
Zander the Great (Marion Davies)	Human Interest	May 16..	6,844
Sporting Venus (Sweet)	Romantic drama	May 23..	5,958
White Desert (Windsor-O'Malley)	Snow-R.R. drama	July 18..	6,464
Pretty Ladies (Pitts-Moore-Pennington)	Human int. dr.	July 25..	5,828
Slave of Fashion (Norma Shearer)	Drama	Aug. 1..	5,906
Never the Twain Shall Meet (Stewart)	South Sea com.	Aug. 8..	8,143
Unholy Three (Lon Chaney)	Drama	Aug. 15..	6,948
Sun-Up (Starke-Nagel)	Mountain tragedy	Aug. 29..	5,819
Merry Widow (Mae Murray)	Romantic drama	Sep. 12..10,027	
Mystic (Pringle-Tearle)	Fake spiritualism	Sep. 12..	5,147
The Circle (E. Boardman)	Drawing room comedy	Oct. 3..	5,511
Great Divide (all star)	Drama	Feb. 21..	7,811
Rag Man (Coogan)	Comedy-dr.	Mar. 14..	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10..	6,849
Exchange of Wives (Boardman)	Married life com.	Oct. 17..	5,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31..	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7..	6,256

PARAMOUNT

			1924	
Tongues of Flame (Meighan-Love)	Melodrama	Dec. 27..		6,763
North of 36 (Torrence-Holt-Wilson)	Historic romance	Dec. 13..		7,908
		1925		
Argentine Love (Daniels-Cortez)	Spanish romance	Jan. 3..		5,970
Locked Doors (Compson)	Original story	Jan. 24..		6,221
Tomorrow's Love (Ayres)	Divorce com-dr.	Jan. 24..		5,903
East of Suez (Negri)	Drama	Jan. 17..		6,821
Miss Bluebeard (Daniels)	The stage success	Feb. 14..		6,453
Golden Bed (LaRocque)	Drama of classes	Jan. 31..		8,584
Man Must Live (Dix)	Newspaper romance	Feb. 7..		6,116
Coming Through (Meighan)	New type Meighan story	Feb. 21..		6,522
The Devil's Cargo (Starke)	Drama of Old California	Feb. 21..		7,980
Top of the World (Nilsson-Kirkwood)	Africa and England	Feb. 28..		7,167
The Swan (Menjou-Howard)	Stage success	Mar. 14..		5,889
Contraband (Wilson-Noah Beery)	Bootleg drama	Apr. 4..		6,773
Madame Sans Gene (Swanson)	World Famous drama	May 2..		9,994
Thundering Herd (Holt-Wilson)	Buffalo stampede	Mar. 7..		7,187
Forty Winks (Dana-Roberts-Griffith)	Comedy	Feb. 14..		6,293
Goose Hangs High (Cruze production)	Typical	Mar. 21..		6,186
New Lives for Old (Compson)	Drama	Mar. 7..		6,796
Salome of the Tenements (Jetta Goudal)	Drama	Mar. 7..		7,017
Too Many Kisses (Richard Dix)	Comedy	Mar. 14..		5,750
Dressmaker From Paris (Leatrice Joy)	Drama	Mar. 28..		7,090
Air Mail (feature cast)	Melodrama	Mar. 28..		6,537
Grass	Drama	April 11..		6,000
Sackcloth and Scarlet (Alice Terry)	Drama	April 11..		6,732
Men and Women (Dix)	Feature	April 11..		6,223
Kiss in the Dark (Menjou)	Romantic com.	Apr. 18..		5,767
Charmer (Pola Negri)	Romantic dr.	Apr. 18..		6,076
Code of the West (Moore-Bennett)	Westn Rom. com.	Apr. 25..		6,777
Adventure (Moore-Starke-Beery)	Jack London dr.	May 2..		6,602
Crowded Hour (Bebe Daniels)	Drama	May 9..		6,558
Night Club (Raymond Griffith)	Farce-comedy	May 16..		5,721
Shock Punch (Richard Dix)	Comedy-drama	May 23..		6,151
Welcome Home (Cruze Prod.)	Domestic com-dr.	May 30..		5,909
Old Home Week (Meighan)	Comedy	June 6..		6,780
Any Woman (Star cast)	Comedy drama	June 13..		5,963
Little French Girl (Mary Brian)	Drama	June 13..		5,628
Are Parents People? (Betty Bronson)	Domestic problems	June 20..		6,586
Eve's Secret (Betty Compson)	Romantic drama	June 20..		6,205
Beggar on Horseback (all star)	Imaginative	June 20..		6,874
Manicure Girl (Daniels)	Drama	June 27..		5,959
Lost—A Wife (Menjou)	Sophisticated com.	July 4..		6,420
Light of Western Stars (Holt)	Vivid west dr.	July 4..		6,850
Paths to Paradise (R. Griffith)	Whirlwind comedy	July 11.		6,741
Grounds for Divorce (Vidor)	Drama	July 11..		5,692
Lucky Devil (Richard Dix)	Auto race comedy	July 18..		5,935
Night Life of New York (All-star)	Comedy-drama	July 25..		6,908
Marry Me (Vidor)	Small town idyl	July 25..		5,526
Street of Forgotten Men (all star)	Bowery drama	Aug. 1..		6,366
Not So Long Ago (Betty Bronson)	Drama	Aug. 8..		6,943
Rugged Water (Lois Wilson)	Drama	Aug. 8..		6,015
Trouble With Wives (Vidor)	Farce comedy	Aug. 15..		6,489
Wild, Wild Susan (Bebe Daniels)	Farce comedy	Aug. 22..		5,774
Wild Horse Mesa (Jack Holt)	Zane Grey dr.	Aug. 22..		7,164
The Wanderer (all star)	Prodigal son epic	Sep. 5..		8,173
Man Who Found Himself (Meighan)	Crook drama	Sep. 5..		7,298
Coast of Folly (Swanson)	Society drama	Sep. 12..		7,001
In the Name of Love (Cortez-Nissen)	Comedy drama	Sep. 12..		5,904
Golden Princess (Betty Bronson)	Bret Harte western	Sep 19..		8,584
Pony Express (Cruze producti	Epic of west	Sep. 26..		9,929
A Son of His Father (Bessie Love)	Western drama	Oct. 10..		6,925
A Regular Fellow (R. Griffith)	Typical comedy	Oct. 17..		5,077
Vanishing American (Dix-Wilson)	Indian spectacular	Oct. 24..10,063		
Flower of the Night (Negri)	Drama	Oct. 31..		6,374
Lovers in Quarantine (Daniels)	Farce-comedy	Oct. 31..		6,570
Best People (Star cast)	Society comedy	Nov. 7..		5,700
King on Main Street (Menjou)	Comedy	Nov. 7..		6,224

PATHE

			1925	
Biting the Dust	Terry cartoon	Feb. 7..		1,000
Transatlantic Flight	Terry cartoon			1,000
Change the Needle (Arthur Stone)	Comedy	Feb. 14..		2,000
Family Entrance (Chas. Chase)	Comedy	Feb. 14..		1,000
Bigger and Better Jails	Terry cartoon	Feb. 14..		1,000
Fisherman's Luck	Terry cartoon	Feb. 21..		1,000
A Fox Hunt	Spat Family	Feb. 21..		2,000
Sporting Armor	Sportlight	Feb. 21..		1,000
Idaho (Vivian Rich)	Serial	Feb. 21		10 ep.
Water Wagons	Sennett com.	Feb. 21..		2,000
His Marriage Wow (Langdon)	Comedy	Feb. 28..		2,000
Plain and Fancy Girls (Chas. Chase)	Comedy	Feb. 28..		1,000
Clean-Up Week	Terry cartoon	Feb. 28..		1,000
Haunted Honeymoon (Glenn Tryon)	Comedy	Feb. 28..		2,000
Raspberry Romance (Ben Turpin)	Comedy	Feb. 28..		2,000
Neptune's Nieces	Sportlight	Mar. 7..		1,000
Bashful Jim (Graves)	Mack Sennett com.	Mar. 7..		2,000
In Dutch	Terry cartoon	Mar. 7..		1,000
Dog Days	Our Gang	Mar. 7..		2,000
Percy (Charles Ray)	Typical dr.	Mar. 14..		6,000
Should Husbands Be Watched	Comedy	Mar. 14..		1,000
Hard Boiled (Chase)	Comedy	Mar. 14..		2,000
Jungle Bike Riders	Terry cartoon	Mar. 14..		1,000
Excuse My Glove	Spat Family	Mar. 21..		2,000
Giddap (Billy Bevan)	Comedy	Mar. 21..		2,000
Traps and Troubles	Sportlight	Mar. 21..		1,000
Pie Man	Terry cartoon	Mar. 21..		1,000
Zowie!	Stereoskopik	Mar. 21..		1,000
At the Zoo	Terry cartoon	Mar. 28..		1,000
Is Marriage the Bunk? (Chase)	Comedy	Mar. 28..		1,000
Plain Clothes (Langdon)	Comedy	Mar. 28..		2,000
Sailor Papa (Tryon)	Comedy	Mar. 28..		2,000
Breaking the Ice (Graves)	Comedy	Apr. 4..		2,000
Love Bug	Our Gang	Apr. 4..		2,000
Housing Shortage	Terry cartoon	Apr. 4..		1,000
Marriage Circus (Turpin)	Sennett com.	April 11..		2,000
Bad Boy (Chase)	Comedy	April 11..		2,000
Are Husbands Human? (Findlayson)	Comedy	April 11..		1,000
Sunken Silver (Ray-Miller)	Serial	Apr. 18..		10ep
Lion's Whiskers	Sennett com.	Apr. 18..		2,000
Hold My Baby (Glenn Tryon)	Comedy	Apr. 25..		2,000
S-O-S	Terry cartoon	Apr. 25..		1,000
Adventures of Adenoid	Terry cartoon	Apr. 25..		1,000
Deep Stuff	Terry cartoon	Apr. 25..		1,000
Beauty Spots	Sportlight	Apr. 25..		1,000
Remember When (Langdon)	Comedy	Apr. 25..		2,000
Shootin' Injuns	Our Gang com.	May 2..		2,000
Big Red Riding Hood (Chase)	Comedy	May 2..		1,000
Sporting Judgment	Sportlight	May 2..		1,000
He Who Gets Smacked	Sennett comedy	May 2..		2,000
Permanent Waves	Terry cartoon	May 2..		1,000
Looking For Sally (Chase)	Comedy	May 9..		2,000
Grief in Bagdad	Comedy	May 9..		1,000
Darkest Africa	Terry cartoon	May 9..		1,000
Wild Papa	Spat Family	May 16..		2,000
Skinners in Silk	Sennett com.	May 16..		2,000
Fast Worker	Terry cartoon	May 16..		1,000
Luna-cy	Stereoskopik	May 16..		1,000
Tell it to a Policeman (Tryon)	Comedy	May 23..		2,000
Sure Mike (Martha Sleeper)	Comedy	May 23..		1,000
Echoes From the Alps	Terry cartoon	May 23..		1,000
Good Morning Nurse	Sennett comedy	May 30..		2,000
"Dude Ranch" Days	Sportlight	May 30..		1,000
Ask Grandma	Our Gang comedy	May 30..		2,000
What Price Goofy? (Chas. Chase)	Comedy	June 6..		2,000
Horace Greeley, Jr. (Langdon)	Burlesque	June 6..		2,000
The Runt	Terry cartoon	June 6..		1,000
Royal Four-flush	Spat Family	June 13..		2,000
Super-Hooper-Dyne Lizzies	Sennett comedy	June 13..		2,000
Riders of the Kitchen Range	Comedy	June 13..		1,000
End of the World	Terry cartoon	June 13..		1,000
Thundering Landlords (Tryon)	Comedy	June 20..		2,000
Twinkle-Twinkle	Sportlight	June 20..		1,000
Runaway Balloon	Terry cartoon	June 20..		1,000
Play Ball (Allene Ray-Miller)	Serial	June 27..10 ep.		
Official Officers	Our Gang com.	June 27..		2,000
In the Grease (Jim Findlayson)	Comedy	June 27..		1,000
Animal Celebrities	Sportlight	June 27..		1,000
Isn't Life Terrible? (Chase)	Comedy	July 4..		2,000
Wine, Women and Song	Terry cartoon	July 4..		1,000
Chasing the Chaser (Findlayson)	Comedy	July 4..		1,000
Sherlock Sleuth (Stone)	Star comedy	July 11..		2,000
The White Wing's Bride (Langdon)	Comedy	July 11..		2,000
Ough!	Stereoskopik	July 11..		1,000
Learning How	Sportlight	July 11..		1,000
Daddy Goes a-Grunting (Tryon)	Comedy	July 18..		2,000
Sneezing Beezers	Sennett comedy	July 18..		2,000
For Love of a Gal	Terry cartoon	July 18..		1,000
When Men Were Men	Terry cartoon	July 18..		1,000
The Freshman (Harold Lloyd)	College comedy	July 25..		6,883
Boys Will be Boys	Our Gang comedy	July 25..		2,000
Cupid's Boots (Graves)	Comedy	July 25..		2,000
Why Kids Leave Home	Sportlight	July 25..		1,000
Bugville Field Day	Terry cartoon	July 25..		1,000
A Yarn About Yarn	Terry cartoon	Aug. 1..		1,000
Tee for Two (Alice Day)	Sennett comedy	Aug. 1..		2,000
Innocent Husbands (Chase)	Comedy	Aug. 1..		2,000
Kivalina of the Ice Lands	Eskimo life	July 11..		5,700
Bubbles	Terry cartoon	Aug. 8..		1,000
Iron Nag	Sennett comedy	Aug. 8..		2,000
Sons of Swat	Sportlight	Aug. 8..		1,000
Tame Men and Wild Women (A. Stone)	Comedy	Aug. 15..		2,000
Lucky Stars (H. Langdon)	Comedy	Aug. 22..		2,000
Mary, Queen of Tots	Our Gang	Aug. 22..		1,000
Seven Ages of Sport	Sportlight	Aug. 15..		2,000
Butter Fingers (Bevan)	Comedy	Aug. 29..		2,000
Cold Turkey (Alice Day)	Comedy	Aug. 29..		2,000
The Window Washers	Terry cartoon	Aug. 29..		1,000
Over the Plate	Terry cartoon	Aug. 29..		1,000
A Runaway Taxi	Stereoskopiks	Sep. 5..		1,000
Barrier Busters	Sportlight	Sep. 5..		1,000
Barnyard Follies	Terry cartoon	Sep. 5..		1,000
Wild West (J. Mulhall-H. Ferguson)	Circus serial	Sep. 12..		10 ep.
No Father to Guide Him (Chase)	Comedy	Sep. 12..		2,000
Madame Sans Jane (Findlayson)	Comedy	Sep. 12..		2,000

	Kind of Picture	Review.		Feet
Ugly Duckling	Terry cartoon	Sep	19..	1,000
Somewhere in Somewhere	Comedy of war zone	Sep	19..	2,000
Big Kick (Engle-Muhan)	Fight comedy	Sep.	26..	1,000
Your Own Back Yard	Our Gang	Sep.	26..	2,000
Hungry Hounds	Terry cartoon	Sep.	26..	1,000
Nuts and Squirrels	Terry cartoon	Sep.	26..	1,000
Moonlight and Noses (Clyde Cook)	Comedy	Oct.	3..	2,000
Outings for All	Sportlight	Oct.	3..	1,000
Lion and the Monkey	Terry cartoon	Oct.	3..	1,000
Caretaker's Daughter (Chase)	Comedy	Oct.	10..	2,000
Hero Wins	Terry cartoon	Oct.	10..	1,000
Love and Kisses (Alice Day)	Sennett comedy	Oct.	10..	2,000
Solid Ivory (Mohan-Engle)	Comedy	Oct.	10..	1,000
Clever Feet	Sportlight	Oct.	17..	1,000
Cuckoo Love (Tryon)	Comedy	Oct.	17..	2,000
Good Morning, Madam (Graves)	Comedy	Oct.	17..	2,000
Air Cooled	Terry cartoon	Oct.	17..	1,000
All Wool (Earl Mohan)	Roach comedy	Oct.	24..	1,000
Closer than a Brother	Terry cartoon	Oct.	24..	1,000
A Punch in the Nose	Roach comedy	Oct.	24..	2,000
A Sweet Pickle	Sennett comedy	Oct.	24..	2,000
Dangerous Curves Behind	Sennett comedy	Oct.	31..	2,000
Better Movies	Our Gang	Oct.	31..	2,000
Wild Cats of Paris	Terry cartoon	Oct.	31..	1,000
Honor System	Terry comedy	Nov.	7..	1,000
Should Sailors Marry (Cook)	Comedy	Nov.	7..	2,000

PRINCIPAL PICTURES

		1924		
Listen Lester (all-star)	Comedy-drama	May	10..	6,242
Daring Youth (Daniels)	Comedy-drama	May	17..	5,975
Daughters of Pleasure (Prevost)	Drama	May	24..	6,000
Masked Dancer (H. Chadwick)	Mystery drama	May	31..	4,987
Good Bad Boy (Joe Butterworth)	Comedy-drama	June	7..	5,198
Captain January (Baby Peggy)	Sea story	July	12..	6,194
Helen's Babies (Baby Peggy)	Comedy-drama			
Mine With Iron Door (all-star)	Adventure drama	Dec.	27..	7,800
		1925		
Re-Creation of Brian Kent	Drama	Mar.	14..	6,878

PRODUCERS DISTRIBUTING CORP.

		1924		
Night Hawk (Carey)	Western	Jun.	14..	5,115
Lightning Rider (Carey)	Western	Jun.	21..	6,000
What Shall I Do? (Mackaill)	Drama	Jun.	28..	6,000
Legend of Hollywood (Marmont)	Drama	Jan.	10..	5,414
Welcome Stranger (Vidor)	Comedy-dr.	Oct.	25..	6,618
Barbara Frietchie (Vidor)	Civ. War dr.	Oct.	11..	7,179
Roaring Rails (Carey)	Railway dr.	Oct.	25..	5,753
Another Scandal (Lois Wilson)	Sex theme	Nov.	1..	7,000
Another Man's Wife (Lee-Kirkwood)	Drama			5,015
Trouping With Ellen (H. Chadwick)	Comedy-dr.			6,452
Reckless Romance (Star cast)	Comedy feature	Nov.	22..	5,530
Siren of Seville (Dean)	Drama	Nov.	29..	6,724
		1925		
Chorus Lady (Livingston)	Comedy-dr.	Feb.	21..	6,020
Cafe in Cairo (Dean)	Drama	Mar.	28..	5,656
Flaming Forties (Carey)	Western			5,770
The Mirage (Vidor)	Drama			5,770
Let Women Alone (O'Malley-Hawley)	Drama			5,620
Soft Shoes (Carey)	Western			
Charley's Aunt (Syd Chaplin)	Farce-comedy	Feb.	21..	7,243
Her Market Value (Ayres)	Drama			5,931
Girl of Gold (Vidor)	Drama			4,969
On the Threshold (all-star)	Drama			
Beyond the Border (Carey)	Western			
Beauty and the Bad Man (Star)	Western			4,469
Friendly Enemies (Weber & Fields)	Comedy dr.	May	16..	6,288
Crimson Runner (Priscilla Dean)	Stromberg melo.	June	13..	4,775
Silent Sanderson (Carey)	Cattle—gold fields	June	20..	4,841
Stop Flirting (all star)	Light comedy	June	27..	5,161
Beauty and the Bad Man (Mabel Ballin)	Drama	July	4..	5,794
Awful Truth (Agnes Ayres)	Light comedy	July	11..	5,917
Texas Trail (Carey)	Typical western	July	18..	4,720
Private Affairs (Hulette)	Character drama	Aug.	1..	6,132
Hell's Highroad (Leatrice Joy)	Love drama	Sep.	12..	6,084
Seven Days (Lillian Rich)	Comedy feature	Sep.	12..	6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sep	19..	5,077
Without Mercy (Vera Reynolds)	Drama			
Prairie Pirate (Harry Carey)	Western			
People vs. Nancy Preston	Underworld drama			
Simon, the Jester (O'Brien-Rich)	Comedy-drama			
Road to Yesterday (Schildkraut)	Spectacular drama			
Man from Red Gulch (Carey)	Western			
Wedding Song (Leatrice Joy)	South sea drama			
Madame Lucy (Julian Eltinge)	Farce-comedy			
Off the Highway (W.V. Mong)	Drama	Oct.	3..	7,641

B. P. SCHULBERG PROD.

		1924		
Triflers (Busch-Mayo)	Paris soc. dr.	Dec.	27	6,626
		1925		
Capital Punishment (Clara Bow)	Prison dr.	Jan.	24..	5,950
Boomerang (Clara Bow)	Comedy-dr.	Mar.	21..	6,714
Parasite (Bellamy-Moore-Washburn)	Drama	Jan.	31..	5,140
Mansion of Aching Hearts (all-star)	Melodrama	Mar.	14..	6,147
Go Straight (Star cast)	Drama	May	9..	6,107
Faint Perfume (Seena Owen)	Romantic drama	June	27..	6,228
My Lady's Lips (Clara Bow)	Crook drama	July	25..	6,009
Parisian Love (Clara Bow)	Apache drama	Aug.	15..	6,324
Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug.	22..	5,979
Plastic Age (Bow-Kieth)	College story	Oct.	10..	6,488
The Other Woman's Story (Calhoun)	Mystery drama	Oct.	31..	6,080

TIFFANY PRODUCTIONS, INC.

		1925		
Souls for Sables	Society drama	Sep	5..	6,500
The Sporting Chance	Racing drama			6,500
Lightning	Drama			6,500
Morals for Men	Society drama			6,500
The Lodge in the Wilderness	Drama			6,500
Morganson's Finish	Drama			6,500
Tale of a Vanishing People	Drama			6,500
The Travis Cup	Drama			6,500
The Wrong Coat	Drama			6,500
The Dumb Head	Drama			6,500
The Life of a Woman	Drama			6,500

	Kind of Picture	Review	Feet

TRUART FILM CORPORATION

Passionate Youth	Society drama	5,800
Marrying Money	Society drama	5,800
Dollar Down	Society drama	5,800
Age of Indiscretion	Drama	5,800
"Where the Worst Begins"	Comedy drama	5,800
The Hurricane	Drama	5,800
Salvage	Drama	5,800
Romance Road	Drama	5,800
The Fighting Cub	Newspaper drama	5,800

NOVELTY SERIES

Three in Exile		5,800
The Wild Girl		5,800
Pals		5,800
The Silent Witness		5,800

UNITED ARTISTS

		1924		
Isn't Life Wonderful? (Dempster)	Realism	Dec.	13..	8,250
		1925		
Salvation Hunters (Von Sternberg prod.)	Symbolical dr.	Feb.	14..	5,900
Thief of Bagdad (D. Fairbanks)	Fantasy	Mar.	29..	12,000
America (Griffith prod.)	Historical drama	Mar.	8..	11,442
Waking Up the Town (J. Pickford-Shearer)	Comedy-dr	April	11..	4,892
Don Q, Son of Zorro (D. Fairbanks)	Typical Fairbanks	June	27..	11,000
Sally of the Sawdust (Dempster)	D. W. Griffith prod.	Aug.	15..	9,500
Gold Rush (Chaplin)	A Dramatic comedy	Aug.	29..	8,535
Wild Justice (Peter the Great)	Dog melodrama	Aug.	29..	5,800
Little Annie Rooney (Pickford)	Typical "Mary"	Oct.	31..	8,500

UNIVERSAL

		1925		
Here's Your Hat	Comedy	May	9..	1,000
Line Runners	Western reissue	May	9..	2,000
Ridin' Thunder (Hoxie)	Western	May	16..	4,354
Raffles (House Peters)	Drama	May	16..	5,537
Queen of Aces (Wiley)	Century comedy	May	16..	2,000
Roaring Waters	Mustang western	May	16..	2,000
Wild West Wallop	Mustang western	May	16..	2,000
The Meddler (Desmond)	Western melo.	May	23..	4,890
Sleeping Sickness (Edwards)	Bulls-eye comedy	May	23..	1,000
Rolling Stones (Chas. Puffy)	"Fat man" com.	May	23..	1,000
Love Sick (Lake)	Sweet 16 comedy	May	23..	2,000
The Teaser (LaPlante-O'Malley)	Comedy-drama	May	30..	6,800
Slick Articles (Karr-Engle)	Century comedy	May	30..	2,000
Locked Out	Sweet 16 comedy	May	30..	1,000
I'll Show You the Town (Denny)	Comedy	June	6..	7,400
Nobody Wins	Sweet 16 Comedy	June	6..	1,000
Showdown (Art Acord)	Mustang western	June	6..	2,000
Price of Pleasure (Valli-Kerry)	Romantic drama	June	13..	6,618
Speak Freely (Edna Marian)	Century comedy	June	13..	2,000
Nearly Rich (Chas. Puffy)	Fat man comedy	June	13..	1,000
Kicked About (Eddie Gordon)	Century comedy	June	13..	2,000
Siege (Valli-O'Brien)	Drama	June	20..	6,428
Gridiron Gertie (Wiley)	Century comedy	June	20..	2,000
Queen of the Roundup (Ed Cobb)	Mustang western	June	20..	2,000
Outlaw (Perrin-Lorraine)	Mustang western	June	20..	2,000
Dog Biscuits	Sweet 16 comedy	June	20..	1,000
Ice Cold	Sweet 16 comedy	June	20..	1,000
Heart Trouble	Sweet 16 com.	July	25..	1,000
Dry Up (Jack Singleton)	Century com.	July	25..	2,000
White Outlaw (Hoxie)	Western	June	27..	4,850
Nicely Rewarded (Chas. Puffy)	Comedy	June	27..	1,000
Rough Party (Alt-Karr)	Century comedy	June	27..	2,000
Pronto Kid (Ed Cobb)	Mustang western	June	27..	2,000
Unwelcome (Chas. Puffy)	Comedy	June	27..	1,000
Plenty of Nerve (Edna Marian)	Century comedy	July	4..	2,000
Beauty and the Bandit (Larkin)	Mustang western	July	4..	2,000
Married Neighbors (Engle-Darlington)	Century comedy	July	4..	2,000
A Lucky Accident (Puffy)	Fat man comedy	July	11..	1,000
Just in Time (Wanda Wiley)	Century comedy	July	11..	2,000
Ropin' Venus (Josie Sedgwick)	Mustang western	July	11..	2,000
Knockout Man (Perrin-Lorraine)	Reissue western	July	11..	2,000
Little Giant (Hunter-Murphy	Comedy	July	18..	6,850
Discord in "A" Flat	Sweet 16 comedy	July	18..	1,000
Polo Kid (Eddie Gordon)	Comedy	July	18..	2,000
Battle of Wits (Josie Sedgwick)	Western	July	18..	2,000
Goose Woman (Louise Dresser)	Drama	Aug.	1..	7,500
Milky Way (Puffy)	Comedy	Aug.	1..	1,000
Short Pants	Sweet 16 comedy	Aug.	1..	1,000
Paging A Wife (Al Alt)	Century comedy	Aug.	1..	2,000
Fighting Schoolmarm (Sedgwick)	Short western	Aug.	1..	2,000
Home Maker (Alice Joyce-Clove Brook)	Domestic drama	Aug.	8..	7,735
Lorraine of the Lions (Miller-Kerry)	Jungle melodr.	Aug.	8..	6,700
Raiders of the North (Larkin)	Northwest dr.	Aug.	8..	2,000
After a Reputation (Edna Marian	Century comedy	Aug.	8..	2,000
Greenhorn (Chas. Puffy)	Comedy	Aug.	8..	1,000
A Woman's Faith (Rubens-Marmont)	Drama	Aug.	15..	6,023
Crying For Love (Gordon)	Century comedy	Aug.	15..	2,000
His New Suit (Arthur Lake)	Comedy	Aug.	15..	1,000
Best Man (Josie Sedgwick)	Western	Aug.	15..	2,000
Circus Cyclone (Art Acord)	Western	Aug.	22..	4,397
Won By Law (Wanda Wiley)	Century comedy	Aug.	22..	2,000
Speak Easy (Chas. Puffy)	Comedy	Aug.	22..	1,000
Stand Up and Fight (Jack Perrin)	Western	Aug.	22..	2,000
Where Was I? (Reginald Denny)	Farce-com-romance	Aug.	29..	6,630
Buster Brown Series	Outcault's "kid" ser.	Aug.	29..	2,000
Educating Buster Brown	Buster Brown	Aug.	29..	2,000
Buster, Be Good	Buster Brown	Aug.	29..	2,000
Perils of the Wilds (Bonomo)	Serial	Sep.	5..	10 ep
California Straight Ahead (Denny)	Thrill comedy	Sep.	5..	7,238
Peacock Feathers (J. Logan)	Domestic drama	Sep.	5..	6,747
Stranded (Edna Marian)	Century comedy	Sep.	5..	2,000
The Party	Sweet 16 comedy	Sep.	5..	1,000
Dynamite's Daughter (Sedgwick)	Mustang western	Sep.	5..	2,000
Pleasure Bent (Puffy)	Fat man comedy	Sep.	5..	1,000
Call of Courage (Art Acord)	Blue Streak western	Sep.	12..	4,061
Tricked (Cobb)	Mustang western	Sep.	12..	2,000
Fight Within (Larkin)	Mustang western	Sep.	12..	2,000
Phantom of the Opera (Chaney)	Suspense-mystery	Sep	19..	8,404
Storm Breaker (House Peters)	Sea town melo.	Sep	19..	6,064
Westward Ho (Puffy)	BlueBird comedy	Sep	19..	1,000
Too Much Mother-in-Law	Century comedy	Sep	19..	2,000

	Kind of Picture	Review.	Feet
Uncle Tom's Gal	Century comedy	Sep 19..	2,000
Life's Greatest Thrills	Special	Sep 19..	2,000
Sporting Life (Bert Lytell)	Melodrama	Sep. 26..	6,709
One Wild Night (Edwards)	Comedy	Sep. 26..	1,000
Officer No. 13 (Eddie Gordon)	Comedy	Sep. 26..	2,000
Bustin' Through (Hoxie)	Blue streak western	Oct. 3..	4,500
Cupid's Victory (Wanda Wiley)	Comedy	Oct. 3..	2,000
By the Sea (Puffy)	Comedy	Oct. 3..	1,000
Calgary Stampede (Hoot Gibson)	Thrill western	Oct. 10..	5,924
Just Cowboys	Short western	Oct. 10..	2,000
Taking Chances	Short western	Oct. 10..	2,000
The Raid	Short western	Oct. 10..	2,000
Green Eyed Monster (Arthur Lake)	Comedy	Oct. 10..	1,000
Absent Minded (Neely Edwards)	Buils-eye com.	Oct. 17..	1,000
Road from Latigo (E. Cobb)	Short western	Oct. 17..	2,000
Ace of Spades (Desmond)	Western chapterplay	Oct. 24	
Nursery Troubles (Edna Marian)	Century comedy	Oct. 24..	2,000
Shootin' Wild	Mustang western	Oct. 24..	2,000
Hidden Loot (Hoxie)	Action western	Oct. 31..	4,738
Boundary Line (Fred Humes)	Short western	Oct. 31..	2,000
A Taxi War (Eddie Gordon)	Comedy	Oct. 31..	2,000
Triple Action (Pete Morrison)	Action western	Nov. 7..	4,800
Rustlers From Boulder Canyon	Short western	Nov. 7..	2,000
Kick Me Again (Puffy)	Comedy	Nov. 7..	1,000
Oh, Buster	Buster Brown	Nov. 7..	2,000

VITAGRAPH

		1925		
Two Shall Be Born (Novak-Harlan)	Drama			
Pampered Youth (Landis-Calhoun)	Drama	Feb.	21..	6,640
Redeeming Sin (Nazimova-Tellegen)	Apache dr.	Jan.	31..	6,227
Fearbound (Daw-Welch)	Melodrama	Feb.	14..	5,700
Tides of Passion	Drama	May	2..	6,279
School for Wives (Tearle-Holmquist)	Drama	April	11..	6,182
Baree, Son of Kazan (Stewart)	Northern drama	May	30..	6,893
Wildfire (Aileen Pringle)	Racing melo.	June	20..	6,550
Steele of the Royal Mounted	N. W. Drama	June	27..	5,700
Happy Warrior	Drama	July	18..	7,865
Ranger of the Big Pines (K. Harlan)	Forest Ranger dr.	Aug.	8..	7,032
Love Hour (H. Gordon-Fazenda)	Melodrama	Sep.	12..	7,036

WARNER BROS.

		1924		
This Woman (Rich)	Society drama	Nov.	1..	7,100
Lover of Camille (all-star)	Romantic drama	Nov.	29..	7,180
Dark Swan (Prevost-Blue-Chadwick)	Drama	Dec.	6..	6,800
		1925		
Narrow Street (D. Devore-Matt Moore)	Light comedy	Jan.	17..	6,700
Lighthouse by the Sea (Rin-Tin-Tin)	Melodrama	Jan.	10..	6,700
Lost Lady (Irene Rich)	Social drama	Feb.	7..	6,700
Recompense (Prevost-Blue)	Society drama	May	2..	7,480
On Thin Ice (T. Moore-Edith Roberts)	Drama	Mar.	21..	7,046
Bridge of Sighs (Dorothy MacKaill)	Pathos dr.	Apr.	4..	6,694
My Wife and I (Rich)	Emotional drama	May	30..	
Man Without A Conscience (Louis-Rich)	Drama	June	27..	7,182
How Baxter Butted In (M. Moore-Devore)	Comedy	July	4..	6,592
Woman Hater (Chadwick-Brook)	Love drama	July	25..	6,591
Tracked in Snow Country (Rin-Tin-Tin)	North drama	Aug.	1..	7,139
Eve's lover (Rich-Lytell-Louis-Bow)	Drama	Aug.	8..	7,237
Kiss Me Again (Lubitsch prod.)	Light comedy	Aug.	15..	6,722
Limited Mail (Monte Blue)	Railroad melo.	Sep.	12..	7,144
Wife Who Wasn't Wanted (Rich)	Romantic drama	Sep	19..	6,858
His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sep.	26..	7,291
Below the Line (Rin-Tin-Tin)	Dog melodrama	Oct.	3..	6,053
Man on the Box (Syd Chaplin)	Farce-comedy	Oct.	10..	7,481
Compromise (I. Rich, C. & Brook)	Domestic drama	Nov.	7..	6,789
Red Hot Tires (Monte Blue)	Farce comedy	Nov.	7..	5,452

MISCELLANEOUS

ARTCLASS PICTURES CORP.

		1924		
Biff Bang Buddy (B. Roosevelt)	Thrill dr.	Sep.	20..	4,500
Fast and Fearless (Buffalo Bill, Jr.)	Thrill dr.	Sep.	27..	4,500
Walloping Wallace (B. Roosevelt)	Thrill western	Oct.	11..	4,700
Hard Hittin' Hamilton (Buf. Bill, Jr.)	Thrill western	Oct.	18..	5,000
		1925		
Gold and Grit (B. Roosevelt)	Thrill dr.	April	11..	4,650
Bringing Home the Bacon (Buffalo Bill)	Thrill dr.			4,650
After Six Days	Biblical spec.			10,000
Deerslayer (J. W. Kerrigan)				5,000
On the Go (Buffalo Bill, Jr.)	Western	Apr.	4..	4,825
Reckless Courage (Buddy Roosevelt)	Thrill western	May	2..	4,851
Quicker 'N Lightning (Buffalo Bill, Jr.)	Thrill drama	June	6..	5,000
Tearin' Loose (Wally Wales)	Stunt western	June	13..	5,000

ASTOR DISTRIBUTING CORPORATION

A Lover's Oath (Novarro)	Melodrama	5,845
Business of Love (Horton)	Comedy-drama	6,038
The Shining Adventure (Marmont)	Drama	5,126
The Wrongdoers (Barrymore)	Melodrama	6,424

BANNER PRODUCTIONS

		1924		
The Truth About Wives	Sherman-Hampton	Aug.	2..	5,600
The Man Without a Heart	Novak-Harlan	Aug.	2..	6,000
Those Who Judge	All star	Aug.	2..	5,700
		1925		
Daughters Who Pay	All star cast	May	30..	5,800
Wreckage (May Alison)	Drama	Sep.	5..	5,992

COLUMBIA

		1924		
Midnight Express (Hammerstein)	Railroad melo.	Dec.	6.	5,967
		1925		
After Business Hours (Hammerstein)	Domestic melo.	July	4..	5,600
Danger Signal	R.R. melodrama			5,584
Unwritten Law	Drama			5,535

Waldorf

Steppin' Out	Comedy	
Ladies of Leisure	Drama	
S. O. S. (Perils of the Sea)		
Lure of the North		5,508
Enemy of Men	Drama	5,500
Price of Success	Society drama	
Sealed Lips		
Fate of a Flirt		
Thrill Hunter		
Penalty of Jazz		

Perfection

Speed Mad	4,442
New Champion	4,470
Great Sensation	
Fight to the Finish	
Handsome Brute	

C. C. BURR

		1924		
Average Woman (Pauline Garon)	Drama	Feb.	9..	6,400
Lend Me Your Husband (Kenyon)	Drama			6,700
Youth for Sale (S. Holmquist)	Drama	Oct.	18..	6,500
The Early Bird (Hines)	Comedy	Dec.	27..	7,000
		1925		
Crackerjack (Hines)	Typical comedy	May	23..	6,700

CRANFIELD & CLARK

Let's Go Fishing	Holland—scenic	Nov.	7..	1,000

GINSBERG DISTRIBUTING CORP.

		1925		
Love Gamble (Lillian Rich)	Melodrama	July	11..	5,767
Before Midnight (Wm. Russell)	Crook melodrama	July	11..	4,89.
Big Pal (Wm. Russell)	Prize fight dr.	Oct.	24..	5,800

INDEPENDENT PICTURES CORP.

		1925		
Drug-Store Cowboy (F. Farnum)	Western com.-dr.	Feb.	7..	4,358
Riders of Mystery (Bill Cody)	Western	May	2..	5,000
Gambling Fool (F. Farnum)	Western	May	9..	5,000
Fighting Sheriff (Bill Cody)	Western	May	23..	5,000
Border Intrigue (F. Farnum)	Western	May	30..	5,000

LEE-BRADFORD CORP.

Pearl of Love (Leslie)	6,000
Lights of London (Wanda Hawley)	6,000
Passion's Pat'way (Estelle Taylor)	6,000
Unrestrained Youth (Brandon Tynan)	6,000
Passionate Adventure (Joyce-Brook)	8,000
Way Down Upon the Swanee River	6,000
Wolfblood (M. Clayton)	6,000

LUMAS FILM CORP.

Overland Limited	R. R. melodrama	6,008
A Little Girl in a Big City	Heart int. se.	6,890
His Masetr's Voice (Thunder, dog)	Animal dr.	5,750
Shadow on the Wall	Crock drama	6,050
Police Patrol	Melodrama	5,689
Part-Time Wife	Drama	6,075

POST SCENICS

Holland	Scenic	Nov.	7..	1,000

RAYART

Butterfly Comedies (Gloria Joy)				
		1925		
Super Speed (Reed Howes)	Automobile com.-dr.	Feb.	7..	5,227
Geared to Go (Howes)	Drama			5,117
Right Man (Larkin)	Drama			4,571
Winning a Woman (Perrin-Hill)	Drama			4,865
Getting 'Em Right (Larkin)	Drama			4,669
Quick Change (Larkin)	Drama			
Youths Gamble (Howes)	Drama			
Double Fister (Perrin)	Drama			
Fear Fighter				
Crack O' Dawn				
Goat Getter				
Snob Buster (Reed Howes)	Action melodr.	Aug.	22..	4,970
Cyclone Cavalier (Reed Howes)	Action-romance	Sep.	26..	4,928

RED SEAL

		1925		
Daisy Bell	Song Cartoon	May	30..	1,000
Ko-Ko Sees Spooks	Fleischer cartoon	June	13..	1,000
Hair cartoons	Marcus cartoon	June	20..	300
Ko-Ko Celebrates the Fourth	Fleischer cartoon	July	4..	1,000
Hair Cartoon	Marcus cartoon	July	4..	300
Evolution	Timely novelty (feature)	July	25..	4,200
Ko-Ko Nuts (Out-of-Inkwell)	Fleischer cartoon	Sep.	5..	1,000
Marvels of Motion (Issue D)	Fleischer-Novograph	Sep.	12..	1,000
My Bonnie	Ko-Ko Song Cartune	Sep.	12..	1,000
Silvery Art (special)	Skiing in Alps	Sep	19..	2,000
Lands End	Gem of the Green	Sep.	26..	1,000
Through Three Reigns	Historical	Sep.	26..	2,000
Ko-Ko on the Run	Out of Inkwell	Sep.	26..	1,000
Flirting With Death	Alps skiing	Sep.	26..	2,000
Ko-Ko Packs 'Em	Fleischer cartoon	Oct.	17..	1,000
Film Facts (Issue H)	Magazine	Oct.	17..	1,000

WM. STEINER PROD.

		1924		
On Probation (Edith Thornton)	Drama	Dec.	13..	5,000
Hidden Menace	Stunt dr.			5,000
Branded a Thief	Western			5,060
Verdict of the Desert	Western			4,745
Valley of Vanishing Men	Western			4,652
		1925		
Trouble Buster (Leo Maloney)	Western	Feb.	21..	5,000

SHORT FILMS SYNDICATE

		1925		
Thirty Years Ago	Novelty	Aug.	15..	1,000
I Remember	Pastoral	Aug.	15..	1,000
Mixing in Mexico	Bud Fisher cartoon	Oct.	17..	1,000
Invisible Revenge	Mutt & Jeff	Oct.	31..	1,000

UFA FILMS, INC.

		1925		
Siegfried (star cast)	Romantic drama	Sep.	12..	9,000

WINKLER

Jail Bird	Alice cartoon	Oct.	31..	1,000

The Theatre of To-Day

Equipment—Presentations—Prologues—Music

Edited by Colby Harriman

Clarke Discusses Programs

Eric Clarke, managing director of the Eastman Theatre, Rochester, N. Y., has written us an interesting letter which we want to pass on to managers in general. Mr. Clarke discusses de luxe program compilation in a practical manner.

"UNLIKE the Broadway houses in New York, we, at the Eastman Theatre in Rochester must keep on appealing to the same audience week after week, and it does not pay to attract our audience by sensational means.

"To appeal to one-eighth of the population in a city where other forms of entertainment are available calls for a diversification of program that will contain something to appeal to the particular tastes of the various classifications of the patrons. The de luxe program has clearly come to stay, and the tendency is to greater program variety. For this purpose the exhibitor, as will be seen, must have short features.

"Experience has established the two-hour show as a suitable length. Experience also teaches that a well-diversified program with six or seven numbers is far more attractive than a program in which the feature runs the full two hours. Let us prepare an imaginary program.

"Every bill should contain an overture. We have found this an ideal number, if about eight minutes long. Every second more than nine minutes takes away from whatever success with the crowd you may have been achieving up to that point.

"Every bill should contain a weekly film news number. I consider the weekly, if good, next in importance to the feature. We have tried all sorts of lengths and have made up our minds to certain things. First, if less than six minutes in length the weekly leaves the audience dissatisfied. The average subject runs somewhere between one and one half minutes. Five subjects is too little. Second, you can show news up to fourteen or fifteen minutes without tiring your audiences. Feature lengths, however, are such that we usually do not show news above ten minutes.

"Every bill should have a presentation. This can vary all the way from the tableau shown for half a minute or so, which we have to arrange when we get a long feature, to a big act of twenty-five minutes. We rarely exceed ten minutes for a presentation, since, if we have time, we find it better to program two units instead of one.

"Every bill should have comedy or novelty film of some kind. It diversifies the show and it is practical, too, for if placed after the feature and before the overture, it permits the seating of the crowds before the overture starts.

"Now to sum up, we have this time-table:

"Overture ..... 8 minutes
"Weekly ..... 10 minutes
"Presentation ..... 10 minutes
"Comedy or Novelty ..... 10 minutes

"If we take these as our minimum, a feature film that runs longer than an hour and twenty minutes will hurt its own chances of success by its length.

"When pictures are longer, we can do three things: 1, reduce the number of items in the program; 2, cut the picture; 3, run it faster. Of the three, it is clear that we least of all wish to sacrifice variety. As to cutting, we recognize that the producers ought to be more competent to cut than we are; yet I am frank to say that during the past year we have had many features come to us in a condition where the elimination of some hundreds of feet actually improved them."

Demonstration of New Piano

MUSIC circles are discussing seriously and we might add in amazement the instantaneous success which was accorded the New York introduction of a new piano device invented by John Hays Hammond, Jr. The public demonstration was made by Lester Donahue, pianist, with the Philadelphia Orchestra in a concert at Carnegie Hall, last Monday night. Concert No. 2 in C minor by Rachmaninoff was presented for piano and orchestra with Leopold Stokowski, conducting. The introduction of the device under such auspices immediately marked it as one worthy of consideraiton by musicians. The device was programmed as "a piano to which have been added certain improvements in tone and pedal."

We published a brief description of this musical device last August, but to be explicit in our report of the instrument, we are reprinting a description of the operation and construction as outlined by its inventor, Mr. Hammond.

"The instrument aims to overcome the familiar limitations of the piano's tone by a system of reflectors, which should cover the entire top and bottom of a soundproof case. The reflectors are parallel, revolving slats, which can be opened or closed at the will of the player. Since the case is sound-proof, the tone can be built up within the pianoforte and then permitted to escape at will. The action is a sort of acoustic regeneration, maintaining vibrations of the sound board for unusual durations of time."

"The following qualities differentiate the instrument from the standard piano: First, its increased sonority. Second, its capability of maintaining as a straight dynamic line the effect of undying tone. Third, the differentiation of melodic from accompanimental passages.

"Fourth, the advantage is the ability to open the reflectors with the dying of the tone to gain the effect of a level tone. The fifth is its power to change the quality of the upper harmonics after the keys have been struck. In this way remarkable tone-color changes may be obtained."

Finston Becomes General Musical Director

IT is reported that Nathaniel Finston, musical driector of the new Metropolitan Theatre, Boston, and prominently associated with Balaban and Katz as their principal musical head, will be brought to New York to assume the musical direction of all the Famous Players-Lasky-Balaban and Katz houses throughout the country. Mr. Finston is to be put in charge of the musical policies of the merged theatres. The selection of Mr. Finston assures a consistent operation of musical programs as he has been identified with the leading New York and Chicago theatres and is thoroughly conversant with the compilation of correct de luxe programs.

Gambarelli Leaves Capitol

MARIA GAMBARELLI, premiere danseuse and ballet mistress of the Capitol Theatre, New York City, has terminated her contract after a three-year engagement and will be starred in a musical comedy to be produced by a prominent producer. Mlle. Gambarelli is perhaps one of the best known ballet dancers in the first run theatres and the production fraternity wish her success in her new engagement.

"Romance and the Ages"

EPISODE TWO

A Four-Part Offering, Which Should Appeal Because of Its Novelty—Blending of Music, Colors and Lighting Will Aid in Presenting a Popular Prologue

Moving Picture World Presentations—Devised By Colby Harriman

THE second episode in the presentation serial, "Romance and the Ages," is scenically linked with the first subject. In Episode One, the songs and dances of the primitive peoples was emphasized. This episode tells the story of the love songs and rhythmic dances of the early Greeks, with a suggestion of the influence of the Egyptians, and a coloring of the approaching militarism of the Romans. To secure this effect it will be necessary to select numbers which have definite characteristics, such as a dance or song which directly relates to the moods of such periods.

The pantomimic story which can be told may be routined as follows: The dancing girls garbed in diaphanous costumes of the early Greek period open the action with a dance. The singer, a man dressed in the costume of a Roman soldier enters, renders a song number with the dance for a background. The girl, a singer and dancer, dressed in Egyptian garb is brought in captive by two soldiers. She is confronted by the man, she begs to be released from the chains. He finally consents and the girl does an Egyptian dance number. For a finale, the love song theme is introduced and should be sung by the man and the woman.

The set is similar to the one of Episode One. The basic portion, or foreground will remain the same. If the previous issue of the Moving Picture World will be consulted, it will be easy to note how this set as illustrated becomes a part of the last set.

The foreground remains unchanged. The silhouette drop is moved back and is to be used as a back drop. The rock profile which was used back of the silhouette drop is placed in front of it and used as a ground row defining a distant mountain range. The ground row used in front of the silhouette drop is placed in front of the up-stage row and used to give more depth and definition to the background. The platform used back of the silhouette drop can be moved down stage and form the body of the platform and facade. The facade is constructed out of columns or flat pieces painted to give the columnar effect. A circular step should skirt the front of the platform. The columns should be set in a circular formation to give the proper facade effect. The beam and coping can be profile or compo board cut in section and fastened to the columns. It is suggested that the facade be made in sections as the next episode makes use of the facade in a different manner. Vines and other foliage can be used to dress the columns, the background and the foreground right and left. Two set trees, of the box wood type, should be used to dress the spaces below the small arches right and left.

The lighting treatment should be colorful, emphasizing the lighter tones, "the freshness of Spring." The foreground flooded in a blend of orange and light amber. A blue-green sky, with a purple tone on the ground rows, and an orange amber glow along the top of the down stage ground row. The facade should be highlighted with canary and rose from right and a green-light blue from left. The performing area should be flooded with border spots made up in canary and rose, and side spots shafted from right and left in orange amber and canary.

The costumes should be selected to reflect the vivid colors, even the extremes of the periods mentioned. The dancing girls may wear certain metallic units of Roman armor, with a colorful mantella. The female singer and dancer, garbed in a colorful Ekyptian garb with a superabundance of jewels.

MOSQUE THEATRE
Newark, N. J.

Week November 3rd
Featured Picture: "Romola"
(Metro-Goldwyn-Mayer)

Music: Irvin Talbot and his Orchestra present as an overture, "Beautiful Galatea," by Von Suppe. The presentations consist of two units.

1. *"A Moscovite Revel"*

Mlle. Ella Daganova and her Ballet Ensemble present a spirited Polish dance number in a colorful setting.

2. *"In a Monastery Garden"*

The musical composition by Kettleby is used as a basis for this atmospheric number which precedes the feature picture. A drop, painted to represent the interior of an old monastery with two Gothic arches cut in center is hung in one. Black returns are used to mask and carry off. Back of the drop, up stage, set trees resplendent in foliage, with pinks, whites and greens predominating, are grouped along a stone wall row. A deep blue sky drop is used to back, the back being toned with a blend of rose light blue and green at the base. Th foreground is subdued with purples and deep blue, and an amber shaft set off right highlighting the singers who are dressed in friars' robes. Two sanctuary lamps are hung in the foreground, and two large cathedral candles are lighted and placed center between the two arches. Paul Dumont, baritone, sings the principal part, and a chorus of eight male voices completes the ensemble.

CAPITOL THEATRE
New York City

Week November 2nd
Featured Picture: Marion Davies in "Lights of Old Broadway" (Metro-Goldwyn-Mayer)

Feature Picture: Marion Davies in "Lights of Old Broadway." Metro-Goldwyn-Mayer. Capitol Grand Orchestra, David Mendoza, conductor. Music: Introduction and Wedding March from "Le Coq d'Or." ("The Golden Cockerel") (Rimsky-Korsakov).

Divertissements: (1) *Celia Turrill, mezzo-soprano,* from Royal Opera at Covent Garden, London (Debut), "Romanza" from "Cavalleria Rusticana," Mascagni. Setting: Appropriate setting in profile, against blue sky cyclorama. Lighting: Green flood, shot with foliage design of purple. These colors highlight the slender trees, with branches that meet overhead, and toned an amber on dimmers—blue sky with amber sunset effect. Artist works in white spot.

(2) *Pietro Capodiferro, first trumpeter,* Capitol Grand Orchestra. "Souvenir de la Suisse," Liberati. Combinations of blue and rose blended, top lights orchestra and all around drapes, foliage shadows projected on drapes, canary spot on.

(3) "Bubble Dance." Music: "Waltz," by Brahms. Desha Podgorska, assisted by Terry Bauer and Clara Burt. Setting: Fluted hanging silver metallic hangings columned to represent tree trunks cross stage, with large trunks foreground right and light. Hanging ropes of green foliage interwoven with small flowers added to the effect of a fairy garden. Lighting: Mottled pastel, projected from all sides, back stage. Orchestra and side drapes —blue, highlighted with rose on dimmers. Dancers spotted white.

(4) *Doris Niles, John Triesalt and Capitol Ballet Corps.* Costumed: Ballet in pastel shades. Setting: Flower laden garden wall with gate, flowered bushes banked on other side of wall—two tall pointed willows against blue sky R of C. in 4th L. 1st leg and border, of graceful tree and branch, with flower bushes banked at base. Three broad steps to suggested house, with two round pilasters at top of steps which carry off L. 2nd. Lighting: Cyclorama blue tone with rose highlight for evening. Pastel shades of blue, green, canary and rose-lighting on dimmers, these touch flowers and greens, with half tone effect. White flood from L. 2nd, as from house. Orchestra and side drapes lighted from top and sides green, highlighted from top and sides green, highlighted with rose and purple. For the finish of this number the transparency is lowered and the titles to the feature picture are projected thereon, while the dancing continues until the last subtitle, then the dimmers are put on all stage lights to a black out.

CAPITOL THEATRE
Chicago

(Week November 2nd)
Featured Picture: "Where Was I?"—Reginald Denny (Universal)

Divertissements:

"THE GARDEN OF FLOWERS," Francis A. Mangan's newest production, is a spectacle of delightful entertainment and color. The set constructed for this presentaiton has for its background a high wall extending from side to side of the stage. It has been painted to represent lattice-work of white strips upon which red roses in great profusion have climbed reaching to the very top. In nine perpendicular rows the canvas has been cut forming ladders with the lattice strips as rungs. In front of this garden wall is a huge basket done in light brown and deep green, giving the appearance of a flower basket of a straw weave. The basket is some fourteen feet high and at its base in the foreground are six brown vases about five feet in height.

The number opens with Orville Rennie, tenor, singing "June Brought the Roses." Two charming farmerettes enter the wings, each carrying a watering-can for the flowers.

The Blushing Rose ballet emerge from behind the vases and execute a flower dance. They are dressed in costumes covered with roses of different colors.

Orville Rennie renders "Climbing the Ladder of Roses," while twelve pretty misses, costumed in gay blooms ascend the ladders in the wall and when near the top, let fall from their waists, streamers of roses. From the top of the basket, four pretty maids dressed as roses, appear.

The lighting treatment is a big factor in making the presentation one of unusual beauty. The predominating colors used are: red, amber, green and purple. At the finish the entire scene is lighted up, making a brilliant flash.

"The Quartette from Rigoletto"

Four sterling artists make this attraction from the opera a complete success. The parts are taken by Miss Lorna Doone Jackson, contralto; Miss Hazel Eden, soprano; Mr. Wm. Mitchell, tenor, and Mr. Lester Spring, basso. The setting includes, in the right corner a porch railing, back of which an arbor is painted on a drop. A dark red drop covers the rest of the stage.

The overture, "A MELANGE OF POPULAR AIRS," arranged and compiled by Albert E. Short, is presented by the Capitol Grand Orchestra.

Leo Terry at the organ offers "THE FINAL EDITION."

MARK STRAND THEATRE
New York City

Week November 2nd
Featured Picture: Corinne Griffith in "Classified" (First National)

Music: Mark Strand Symphony Orchestra, Carl Edouarde, conductor. A fantasy, "Punchinello," with prelude and aria (Ferrari-Malloy), Edward Albano, baritone. Lighting: Blue flood to entire orchestra, drapes and proscenium—red foots. Amber dome top light, this to aria sung by baritone, which was white spot lighted from front and baby spot of red on lamp atop lamp post. Setting: Soft black velvet drop in second. White flat bench with lamp post on left of same. Pierrot costume. Vincent Lopez and His Augmented Orchestra, Vincent Lopez conducting. Close-in drapes open disclosing an arch-like proscenium with pretty grill design, on transparency, across the opening in second. A potted patent leather leaved plant on either side of arch. In bulbs, across center top of opening, "Casa Lopez" flash on and off. Amber flood, from front covers entire stage, cross white bunch lights from either side, in first. The grilled transparency rises, revealing the orchestra on raised portable platform, which moves forward, the back hanging is silver metalic toned and tinted purple and blue from sides and top lights, bunched—hard cross white bunch lights on orchestra and white spot on Vincent Lopez, crystal chandelier hangs center stage, upon this a combination amber and purple baby spots were shot. The solos were played in spots, with dimmers on cross lighting.

CHICAGO THEATRE
Chicago

Week November 2nd
Featured Picture: "The Knockout"

Overture: "Mignon," by Thomas. Joseph Koestner, conductor. "A Trip to the Hawaiian Islands" and the "Imperial Hawaiian Singers." Organ: Milton Charles, playing "Save Your Sorrows." "Harvest Moon," with Miss Arline Gardiner, character dancer; Mr. Joe Ross, dancer; Miss Myrtle Leonard, contralto.

TIVOLI THEATRE
Chicago

Week November 2nd
Featured Picture: "The Freshman"

Overture: "Aida" by Verdi. H Leopold Spitalny, conductor. Claudius and Scarlett. Organ: Jesse Crawford, "A Miniature Organ Recital." "The Four Seasons": Summer, Dance of Flowers, ballet; Fall, Orange and Scarlet, Adolphus and Eastman; Winter, Silver and Frost, Gertrude Morgan Spring, Fairyland, Helen Yorke and ensemble.

UPTOWN THEATRE
Chicago

Week November 2nd
Featured Picture: "Graustark"

Overture: "Favorite Melodies." Adolphe Dumont, conductor. Bernard de Pace, mandolinist. Organ: (a) "Alone at Last"; (b) "Dizzy Fingers," by Zez Confrey, Albert Hay Malote, organist. "A Nocturne," with Maria Yurieva and Vecslav Svoboda. Uptown Theatre Quartette. Ballet, arranged by Veceslav Svoboda.

CAPITOL THEATRE
Chicago

Week November 2nd
Featured Picture: "Where Was I"

Capitol Grand Orchestra, Albert E. Short, Conductor. Overture: "Melange of Popular Airs." The Garden of Flowers: (a) "June Brought the Roses," Orville Rennie, tenor; (b) "Blushing Rose Ballet," Farmerettes: Audrey La Fleur and Lymette Corrigan. Basket of Roses: Florence Vinton, Selma Stenn, Harriet Colburn and Nelda Courtright. The Flower Ballet: Marie Hisgen, Fern Anderson, Ann Bronson, Mary H. Colburn, Maybelle Oakley and Jean Moebius. (c) "Climbing the Ladder of Roses," Orville Rennie, tenor; (d) "The Ladder of Roses." The Blushing Roses: Twelve dancers. Leo Terry at the organ selling "The Final Edition." The quartette from "Rigoletto"; Miss Hazel Eden, soprano; Mr. Wm. Mitchell, tenor; Miss Lorna Doone Jackson, contralto; Mr. Herbert Leigh, basso.

STAGE SETTINGS
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Edited by A. Van Buren Powell

Before It Started

SIX YEARS AGO, Van—as a host of exhibitors know A. Van Buren Powell—asked for any sort of a job with the Chalmers Publishing Company, because in all his, then, six years in film production he had admired the service spirit of this organization—wanted to be a part of it.

While he was handling our book distribution and working under D. J. Shea, our circulation manager, Van kept talking about new ways to serve the exhibitor.

"You better let that boy do some 'serviceing'," said Mr. Shea. "He's got ideas that will help exhibitors."

So Van was told to put up or shut up. And he put up—bringing "Straight From the Shoulder Reports" into being and building it up till the finest crowd of exhibitors in the world got into what he calls "Our Gang."

But all the time he was studying out new service ideas—and eventually he showed us how a broader service than usual could be rendered to the buyer of Equipment through intimate personal contact in a department handled FROM THE BUYER'S ANGLE.

"What do you KNOW about Equipment?" we asked Van: well it turned out that he had been studying theatres, and exchanges—he worked in studios and a laboratory before he came to us—and he knew what was used—and WHY.

So we are backing him to give you of the studio, the laboratory, the exchange, the theatre—big or small—what you want to read about Equipment, to help you buy intelligently, to solve your problems by finding out from you WHAT YOU WANT AND NEED.

Van asked some of his exhibitor friends about it first—that's his way—and they came back at him in the telegrams printed below:

"Very good idea."—Stephen G. Brenner, Eagle Theatre, Baltimore, Md.

"Go to it, just what is needed, will help myself."—C. A. Anglemire, "Y" Theatre, Nazareth, Pa.

"Consider proposed department fine idea that should meet the approval all exhibitors. Will fill long felt want and mark another progressive step . Glad you are doing it."—H. H. Hedberg, Amuse-U Theatre, Melville, La.

We know Van will make you like YOUR EQUIPMENT. —THE EDITOR.

Your Equipment Works As Hard As You Do

FROM the time the continuity comes out of the typewriter until the last fadeout flickers on the screen, YOUR EQUIPMENT is working hand-in-hand with your brains to make the fellow who has dug down for his dime, his quarter—or his two bucks—stroll out of the lobby with the satisfied feeling that he has got his money's worth and is coming again—real soon.

Those studio lights, the cameras, the switch-boards, the generators or the other electrical equipment that you of the studio have to do with—they all contribute.

The tanks, developer and fixing bath, drying racks, printing machines, the high-quality lights even—all go into the qualitizing of the negative and the resultant prints.

Then, in the exchanges—well, you boys don't have to be told how important a part the equipment that gives—AND KEEPS—good prints for exhibitors, plays in the game of QUALITY PATRON SERVICE.

And, gosh! What a vast aggregation of equipment, and accessories to patronage building, you find boosting the picture in the big theatre—from the marquise and the signs on and in and above it, through the snappy ticket selling machines, the roped stanchions, the lobby frames, the rugs, the decorations and embellishments—in past the ticket chopper, along the aisle runner, the way lighted by softly glowing guide lights, down to a comfortable seat, from which the patron can watch the result of a perfectly appointed projection room, on an eye-restful screen, under the indirect light that illuminates but does not annoy—in ventilated, warm—or cool—comfort. Oh, boy! That doesn't scratch the surface of the things you could name.

And anybody who says there isn't plenty of equipment interest for the smaller theatre owner and manager has got to fight me.

Maybe you have only roll tickets, perhaps your lobby has to get along with only small display frames; maybe a poster in a frame is all you've got room for—and it's possible that you don't light the aisles, that your orchestra pit is only a space for a small organ console or a player or hand played piano—you may have only two somewhat used projectors—but if you're trying to make this equipment work for the patron, keep it up to top type for good service—you'll find plenty of interesting ways to prove that your equipment works for your patron just as hard as you do.

YOUR EQUIPMENT will coin money for you—let's work together to get every bit there is in it—because it means better patronage for the big as well as the little theatre, and that means better business all along the line.

Right now!—tip me off—what can I do to help you profit from YOUR EQUIPMENT?

To Equipment Manufacturers

WHEN you really have something to say to the exhibitor, to the studio executive, to the laboratory manager, to the exchange, to the camera man, the organist—anyone, in fact, who employs or comes into direct contact with your products, please remember this!—

What I am going to give these folks is INTERESTING MATTER—interesting TO THEM!

News of new things in equipment falls into place.

If your sales manager knows of somebody on his staff who can talk about a sale from the standpoint of the buyer—what HE got out of the transaction—instead of blowing about the cleverness of the lad who put over the sale—shoot in the straight dope.

Information of a constructive sort that gives the low-down on better ways of using equipment—that's good stuff!

Rolling Roof Steals Thunder From Nearby Solidtop Houses

THE Brandt boys, Bill and Harry, handle the Parkside Theatre, on Flatbush Avenue, in Brooklyn.

Now it isn't a whopping big house for a city, or a district the size of Flatbush. But the boys are live-wire, and they have one feature in their house that is a whole lot different from anything anybody else in the district can boast.

And that's a rolling roof.

By a clever adjustment of pulleys and guys, the roof of the entire theatre can be made to roll back and leave the theatre without any covering except the starry sky.

"Well," you are thinking, "What about it? Do you think we want to put on a rolling roof and leave it open when the thermometer gets down to nothing and less? Think we want to advertise, 'The audience was frozen to the seats when they saw Tracked in the Snow Country—with realistic temperature thrown in?'"

No, boys—that's not the punch.

The idea is this: Those Brandt boys use that rolling roof as a business getter in summer, and have the bulge on the neighboring houses which, if they are larger, are forced to resort to artificial ventilation—whereas the Parkside management simply rolls off the roof, with an accompaniment of thunderous reverberations that let the audience know what is going on—and if it rains—back rolls the roof over the patrons' heads—and there you are.

But that isn't the end of it. The boys have used the rolling roof to such excellent advantage that many a Flatbusher chooses his summer evening's entertainment by virtue of his preference for the novelty of an airdome's advantages combined with the rain-proofness of a roofed theatre.

And, because the boys have let the roof make itself heard, many there are who remember "The Theatre with the Rolling Roof," even when old man zero has hold of the weather—and I have personally heard one girl say, "I like that theatre with the rolling roof because it is so well ventilated—it must be, because they can change the air in a couple of seconds."

That's what you call getting a feature of your theatre to work for you.

Are you making your house capitalize its differentness from the other houses?

Maybe it's a cozy side room off the lobby where the town folks can meet after shopping. It might be a new installation of projectors, a finer screen, a new set of indirect lighting fixtures, quicker exit facilities—or only a new style of ticket.

If you pick out the right slant you can make folks remember it.

And they go where they recall a feature of the house—as they go to the Brandt boys' "Theatre with the Rolling Roof."

Plan Two Big Theatres For Washington Towns

An interesting report is current in the Northwest to the effect that a group of individuals is now being organized to build two $150,000 theatres. Bellingham and Everett, Wash., are the towns selected. The sites are said to have been selected and the capital raised to finance the projects. Thus far the identity of the operators has been kept secret, although it is known that conferences are being held and the organization practically complete. An announcement may be expected shortly.

Charles W. Harden, Seattle manager of United Artists, met in conference with the interested parties last week, somewhere out of Seattle, but when interviewed, stated that he had no personal interest in the proposed theatres and that an announcement at this time would be premature. Bellingham and Everett are considered the two best openings in the state. It is understood the company contemplates building in other towns in the future.

Have you theatre managers chatted with the projectionist lately to find out if every bit of projection room equipment is right up to the peak for efficiency? Or have you decided to wait till something breaks—maybe during a show?

Have you peppy boys in the exchanges ever stopped by the rewind table to see if the cement your inspectors use is real cement that HOLDS when the film gets a little extra tension straining it?

At YOUR Service

SERVICE!

That's what YOU are going to get in this department.

Straight to the point stuff dealing with YOUR EQUIPMENT from YOUR ANGLE. No dry facts—no preaching—no bunk!

Messrs Balaban and Katz—Milton Crandall—and all of the other big men with big chains that came to life through your real ability to make YOUR EQUIPMENT work hand in hand with your brains—Steve Brenner—Guy Sawyer—Dave Seymour—all you boys who've got brains and know how to use them—this is YOUR equipment corner.

E. C. King, making that big Paramount studio a go-getter—Sol Wurtzel, doing the same for Fox's west coast plant—J. J. Cohn, hitting on high for Metro-Goldwyn-Mayer—B. P. Fineman, seeing that your Film Booking Office directors get service in giving exhibitors something good—Earl Hudson, John McCormick, putting First National's east and west productions into the A. I. class—and all the other studio executives with top-notch ability—this is where YOUR equipment is going to be made to mean something to YOU.

Tom Evans—putting perfection into your perforated product—Watterson Rothacker—with a laboratory that IS a laboratory—Oscar Buchheister, putting brains into prints—Dave Horsley, printing personality into many a big production—you and the other men in your line know the part that YOUR equipment plays for you, and here you can turn in your determination to make it better.

Milt Kusell, you're putting pep into your Paramount exchange work and equipment means something to you out there in New Jersey—just as it does to your equally wide awake co-worker, Tom Bailey, doing the same, thank you, out in San Francisco—H. C. Dressenderfel, Educationalizing the theatres around Indianapolis—C. S. Goodman, making Educational's Philadelphia exchange the busy place I hear it is—you boys appreciate good prints and know what a lot you'd give to find out all about the new wrinkles in the equipment you use in your exchanges.

And all you purchasing agents whose names I haven't got acquainted with yet—here's where YOU can find out about what you're going to buy, so that you can give your decisions on purchases to the best advantage.

The way I aim to go after this thing is BY GIVING YOU WHAT YOU WANT in your particular field of equipment information.

That means, boys, you have to back me up by letting me KNOW what you want. I've got ideas. Yes! But I've found that my Straight From the Shoulder reports thrive and live because T. W. Cannon, William Aspley, L. O. Davis, Ken Thompson and the other wide awake exhibitors WISED ME UP ON WHAT THEY WANTED BUILT INTO THE SERVICE. And they got what they wanted!—VAN.

Lubliner & Trinz's $2,000,000 Harding Commemorates Firm's 16th Anniversary

WHEN men of the astuteness of Lubliner and Trinz throw open the doors of a new theatre, and one costing, as did the new Harding Theatre, $2,000,000—it's "some" theatre.

The Harding was opened on the sixteenth anniversary of the business activities of this pair of brilliant theatre owners. From a start with one theatre, their acumen has placed them in the front rank with the largest chain of first run palaces in Chicago. Twenty are now in operation; eleven more, to cost around $19,000,000, are in course of construction.

Naturally the new theatre is worth your attention. It's an achievement for some of Chicago's best-known builders. The O. H. Gottschalk Company, engineers and builders, were commissioned to draw the plans and supervise the construction: Meyer Fridstein was the architect who actually visualized the splendid structure; under his able direction the dream became the reality.

A glance at the pictures show you what that dream built—magnificence, patron appeal, comfort, delight for the eye, a catering to all the senses that is going to add a money maker to the Lubliner & Trinz success-chain. Among the concerns who co-operated with the Gottschalk Company were the Neslo Wagstad Company, which handled all the excavation and stone masonry; Olson Brothers, plasterers; E. J. Cluffey, heating and ventilating; Bloomer Heating Company, Dearborn Electric Company, Illinois Electric Company and Myland Electric House Lighting Fixture Company and Paine Belting Company.

The interior painting and decorating on the Harding is the work of the W. P. Nelson Company, one of Chicago's foremost interior decorating concerns and dealers in antique furniture. A great deal of the beauty of the interior of the new house has been largely the result of the efforts of the contract department of Marshall Field & Co., who designed the rich and tasteful drapes, and supplied furniture, carpets and other furnishings that greatly enhance the lobby and balcony promenades.

Marble has always been used on a large scale in Lubliner & Trinz houses and two of the city's big marble companies have been called on to do their share in supplying this beautiful stone, the Chicago Art Marble Company and Henry Marble Company.

The great cooling and ventilating system that will make the new Harding so attractive to movie fans next summer is the work of the American Carbonic Machinery Company, and the Chicago Carbonic and Liquid Carbonic companies are concerns from which Lubliner and Trinz secure the gas necessary to freeze the pipes.

The motion picture equipment in L. & T. theatres is of the best and comes from such concerns as Capitol Merchandise Company, Major Equipment and Chicago Cinema Equipment Company. Scenery is from the Robert Carson Studios.

The great organ whose mighty tones will fill the Harding auditorium with joyous sound and harmony bears the name of Wurlitzer. More than $30,000 was expended in building and installing the instrument in the new Harding.

Last but not least in the category of those who have contributed to the success of the Lubliner & Trinz chain of theatres are the sign makers, advertising poster printers and all similar concerns. There is Verb Sign, the A-1 Ad Service, the Theatre Poster Service, Flexlume Sign Company, Theatrical Poster Company, Chicago Show Printing Company, and Wagner Sign Company.

THE MEN WHO MADE THE HARDING A FACT

Harry M. Lubliner, president of Lubliner & Trinz, Inc., is in the center picture: at your right is Joseph Trinz, Chairman of the Board of Directors. At your left is Emil Stern, the vice-president and general manager of the firm which is celebrating its sixteenth anniversary with the Harding opening.

Newest Denver House Plays the Host

The Highlands D. & R. Theatre, Denver's newest theatre, located at 32nd and Lowell Boulevard held a "housewarming" last Sunday night. About 500 people were present as guests of the owners, Dick Dickson and Rick Ricketson. The lobby of the theatre is in out-door colors, orange and black, while the inner lobby is of soft ivory and tiffany. In the foyer there is a blend of colors finished with gold and set off by beautiful tapestries.

Got an Invite

Mr. and Mrs. O. W. McCutcheon have been busier than "repeaters" just before election day—but not in the same way, because these two up-and-doing folks have been getting the work finished up on their new Ritz Theatre, in Blytheville, Arkansas.

They sent in an invitation to the opening. As the grand occasion was to be October 29th and the invitation just landed in the office on that day, it was too late. But from what I've heard of the ability of these folks, the opening was bound to be a great success.

When the patron gets a ticket, his progress is through the beautiful foyer shown at the left: the charming auditorium you see at right is his goal—there he is given an entertainment of which the heart is the projection furnished by a battery of four Motiographs installed in the projectionists' spacious room shown at center. The Harding is truly a patron's delight.

Better Projection

This Department was Founded in 1910 by its Present Editor,

F. H. Richardson

Better Projection Pays

Proof Positive

This department has many times pointed out the fact that it is entirely possible to have a serious fire in a theatre projection room without the audience being any the wiser. I have said that this is possible, provided the ventilation be such that the draft is into the projection room instead of outward from it into the auditorium, and that there is ample means provided for carrying away the smoke. I have emphasized the necessity for closing the ports quickly, so that the audience cannot see the fire, and to make more certain that the smoke cannot get out into the auditorium. Here is a case which reflects great credit upon both the projectionist, Conrad Backer, of Baltimore, Md., and upon the efficiency of the Cluster Theatre projection room ventilation.

A film caught fire, though whether at the aperture or rewinder I am not advised, in the projection room of the Cluster Theatre, South Broadway, Baltimore, Maryland. Five hundred people were in the audience. Projectionist Backer immediately closed all the ports, except the lens port of one projector, and while the fire was in progress and the fire department at work in the room extinguishing the blaze, HE PROJECTED A COMEDY, AT WHICH THE AUDIENCE LAUGHED HEARTILY.

A Record

If that account is correct, and it seems to be, it is, I think, a record, both as to efficiency of the projection room ventilation and the coolness and courage of a projectionist. It was only when a man on the street saw smoke issuing from the front of the building and notified the fire department, that any one except projectionist Backer knew of the battle he was waging against fire, smoke and audience panic.

Little actual damage was done, and certainly this is proof positive that the contention of this department, MADE YEARS AGO, AND MANY TIMES SINCE, that THERE IS ABSOLUTELY NO GOOD REASON WHY AUDIENCES SHOULD BE ALARMED BY A PROJECTION ROOM FIRE, OR EVEN KNOW IT IS IN PROGRESS. It is all a matter of carrying the smoke and fumes away outside the building, as fast as they can form, and preventing either smoke or view of the fire from being seen by the audience.

Continuing projection while the fire is in progress—well, that is going us all one better. This department would appreciate a more detailed account of exactly how this was possible. I am advised that "reflection of the fire was hidden from the audience." Presumably this means reflection through the lens port of the working projector. How was it done?

Backer's Account

Later: I wrote Projectionist Backer, asking particulars as to the fire. What I have written was taken from a newspaper, or a local film paper, have forgotten which. It was as close to the facts as such folks usually get.

Here is Backer's account. It speaks volumes for the resourcefulness and courage of the brother, who is a member of Local 181, Baltimore Motion Picture Projectionists, I. A. T. S. E. & M. P. M. O. OF THE U. S. & C. Backer says:

"With regrad to the fire at the Cluster Theatre, 305 South Broadway, the last reel of the feature picture burned. It was very close to the end of the feature. I was beside the idle projector ready to fade over to the comedy reel when the film ripped at the intermittent sprocket of the working projector, stopping long enough to catch fire, and then proceeded, carrying the fire down into the lower magazine.

By the time I could jump from one projector to the other, the fire was in the lower magazine, which was, of course, tightly closed. I started the comedy going and played the fire extinguisher on the magazine. The heat from the burning film warped the door of the magazine a bit, permitting a little flame to come out, but very soon the fire burned out.

The Reason No Panic

In the projection room there is a four-foot-square ventilator, with a large exhaust fan at its top. This fan pulled out all the smoke and fumes, or at least most of it. Not enough got out into the auditorium to cause the audience to realize that I was fighting a fire while the show ran.

The ventilator was recommended to Mr. Cluster, the proprietor of the theatre, by the Maryland State Board of Fire Underwriters."

Gentlemen, I repeat, Projectionist Backer is justly entitled to praise for his cool-headedness and prompt action. I think his analysis of what happened may be a bit in error, but anyhow he did the right thing, and did it exceedingly well. I don't think the film stopped at all. A piece may have ripped off one side, stuck in the aperture, caught fire and set fire to the running film. Possibly that is what Backer really meant. The words he used did not seem to mean that but I guess he must have really meant the piece which ripped off stopped, not the film itself. That last could hardly be, because the lower loop would have been instantly lost, and the film ripped clear in two there or at least its sprocket holes ripped out, thus precluding any possibility of the fire reaching the lower magazine.

Well, anyhow, I congratulate Backer. Local 181 should encourage that sort of thing by some appropriate action.

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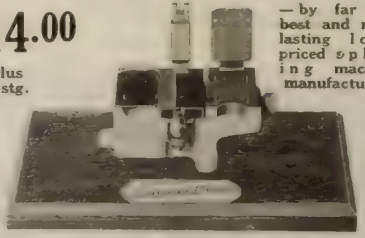
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San Bernardino Parades

From T. R. Benjamin, Secretary, Motion Picture Projectionists Local Union 577, I. A. T. S. E. & M. P. M. O., San Bernardino, California, comes this letter.

"Am sending you a photograph of our Labor Day float. As you seem to be interested in most all the work carried on by the boys throughout the country, (Gosh, brother,

how did you discover that, huh?—Ed.) the members of this local thought you would like to see a picture of one of the first Powers projectors of this type brought to the West Coast. Might add that the projector is still in constant use.

"Although we have never had the pleasure of meeting you personally we all feel that we know you, and wish to express our best wishes for your continued success."

Well, brother Benjamin, you tell the manager of that leading theatre that it's time to retire the projector on an old age pension before it gets bald sprockets, spavined joints, wheezes and gets celluloid rheumatism, and put in a husky youngster. The float looks real good, but why didn't you chaps get into the picture along with the projector? How come all this camera shy stuff? I take note that you were enterprising, and had the legend "Projectionists" on the side of the float.

TYPHOON COOLING SYSTEM
TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK

Bluebook School—Answers 378 to 382

Question No. 378—Practical question proposed by the editor: What will be the brilliancy, in foot candles, of a screen surface at fifty feet and at one hundred feet, if its brilliancy at twenty five feet is two foot candles, viewing angle to remain constant?

Some one got that badly balled up by inserting the word "one" between "at" and "fifty."

G. L. Doe, Chicago, Illinos, is the only one who sized the matter up rightly. He says:

That depends upon what is meant. Since the question says "a screen surface" we are probably justified in assuming it to be a single surface area at different distances. In other words, a surface of equal area at all distances. If this be the intent of the question, then it would be merely or at least mostly a matter of two items, viz: the clarity of the atmosphere and the relative efficiency of the two lens systems as compared with the one used for the twenty five foot projection distance and these things would or might produce differences it would be impossible to compute.

My own view of the matter is that the editor desired to see if we would "get" these points.

It also is possible that it was intended we should figure on the relative intensity of the surfaces the shorter focal length lens would project, but I think not for in that event the picture at one hundred feet would be very large. However, it would be merely a matter of laying out the angles to scale to get the size of picture at each distance, and then finding out what space or area the light which illuminated one square foot on the twenty-five foot projection distance would be spread over at the other distances, and working out the proportion. I have not done this because I am sure the first conclusion was the right one, for if the other were meant, certainly you would have given the size of the picture at twenty five feet.

Thoreau, Clark and Richards, Vancouver, British Columbia made a good argument on the matter. On the whole, however, while Doe got very close to what I had in mind, but when I saw the question in print as the printer "set" it, I concluded it was hardly a fair one to spring on you in that form. Left too much to guess work and might be interpreted to mean either one of two things.

Harry Dobson, Toronto, Ontario, John Griffith, Ansonia, Connecticut, C. H. Hanover, Burlington, Iowa, Glenn Wallace, Muskegon, Michigan and T. R. Guimond, Mobile, Alabama, all assumed that the question was merely an application of the inverse square law, and worked it out on that basis. Several side-stepped it entirely.

Question No. 379—Describe the pilot wire of a cartridge fuse.

F. H. Moore, Taunton, Massachusetts; H. E. Hurlbutt, Star Theatre, Oshkosk, Wisconsin; Ray Gnaegy, 1130 North Tenth street, Paducah, Kentucky; Thoreau, Clark and Richards, Vancouver, British Columbia; W. C. Budge, Springfield Gardens, Long Island; C. H. Hanover, Burlington, New York; G. L. Doe, Chicago, Illinois; Harry Dobson, Toronto, Ontario; T. R. Guimond, Mobile, Alabama and Glenn G. Wallace, Muskegon, Michigan all gave satisfactory replies to this one.

Brother Dobson, whom we are glad to have with us again, by the way, perhaps made the most suitable reply for printing. He says:

Some makes of cartridge fuse have what is known as a "pilot wire." This is merely a small fuse wire, rated to carry about one ampere, which is attached to the main fuse terminals just as the main wire is. This small wire is led outward at an angle to the main wire, to a point upon and at the center of the barrel of the fuse, where it passes under some indicating device, such as a small colored paper label, or a spot on the fuse label itself.

Some makes of cartridge fuse have a small coiled spring, with a red top. The spring is held in compression by a pilot wire, so that the red top is even with or below the level of the fuse barrel surface. When the fuse blows the pilot wire also, of course, fuses, and the spring is released, whereupon it shoves its top out beyond the surface of the fuse barrel.

The intent is that when there is too much current flowing, so that the main fuse wire is overloaded, the pilot wire is proportionately overloaded, and so blows when the main fuse blows, thus charring or discoloring the before described paper label and causing the top of a coil spring to protrude, so that it may be determined by a glance that the fuse has "blown."

This, however, is not to be depended upon, because the pilot wire does not always "blow" when the main wire does, or does not char the label, so that a worthless fuse may, under this condition, be mistaken for a good one. The only sure way to know that a fuse which looks all right is really so, is to test it, hence the pilot wire is practically worthless as a dependence.

Werry good, brother Dobson—werry good, and only because you came back with your lessons well learned do you escape the woodshed for your truancy.

Question No. 380—Describe the difference in cartridge fuses for different voltages. By this we mean to ask what the general points of difference are.

Hurlbutt says:

The over-all length of both ferrule and knife blade contact fuses increases with increase of voltage. The ferrule contacts increase in diameter with increased voltage, but knife blade contact remain the same thickness and width. (That last is wrong.—Ed.) The diameter of the fuse barrel increases as the voltage rises. Of course it is understood that we deal with increase in voltage only. Everything about a fuse gets bigger as amperage is increased.

Hanover says:

As voltage is increased the distance between contacts must also be increased, fuse barrel diameter must be a bit larger, and contacts must be wider. All this is set forth, in excellent form, in table 4, pages 112 and 113 of the Bluebook.

An examination of which will disclose the fact that brother Hurlbutt is wrong in one point.

Question No. 381—What is a "plug" fuse? Describe it. May they be used for any amperage?

Hanover replies thusly:

A plug fuse consists of two separate elements, viz: a porcelain base with a central opening in which is a threaded brass contact, and a porcelain plug on the outer surface of which is a brass-covered thread to correspond with the thread in the recepticle. In the center of the porcelain "plug" is an opening, covered with mica cap through which the fuse wire within may (presumably) be observed. In the center of the bottom of the plug is a brass contact attached firmly to the porcelain. This contact and the outer brass screw are joined by a fuse wire.

In the center of the bottom of the receptacle is a second brass contact point which is connected to one binding post of the receptacle. The threaded brass lining of the receptacle connects with the other binding post of the receptacle.

It will thus be seen that, since the central contact and threaded brass lining of the receptacle have no electrical contact with each other, there can be no current flow from terminal to terminal of the receptacle until these two are electrically joined.

When the "plug" is inserted and screwed down, its central brass contact comes into contact with the central brass contact of the receptacle, and, of course, the threaded brass lining which covers the plug, and that other one which lines the receptacle, are in contact, and since these two are joined, in the plug, by a fuse wire—well, there you are.

As good an answer as any I can remember, bar none. Evidently brother Hanover laid a plug fuse down beside him when he wrote, and just told what he saw.

Question No. 382—May plug fuses be used on any sort of service?

Hurlbutt says:

Plug fuses may be used on any sort of service where a fuse of not to exceed 60 amperes capacity is required. In some localities 35 amperes is the limit for plug fuses.

Brother Moore springs a new one on us. He says:

Plug fuses may be used on any incandescent circuit up to and including 30 amperes. Plug fuses are not allowed on any motor circuits except motors not exceeding five amperes or 550 watts.

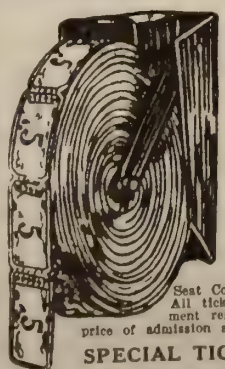
That last must be a local rule. If there is any such underwriters requirement I did not know it, or have forgotten, and my underwriters' code is packed up. I am closing the summer home and returning to New York City for the winter. I will be at 634 West 158 street, phone Washington Heights 2680. So far as I know plug fuses may be used on any sort of circuit, provided the amperage be not in excess of sixty, though I do know that some local rules limit the amperage used on plug fuses to 35—just why I never heard explained. If any of you happen to know why, I would be interested in hearing it.

Incidentally I would like to remark that the answer of brother Richards, who collaborates with Brothers Thoreau and Clark, shows that he, and therefore they understand the problems involved in projector lens systems very well. Here is one section of the answer:

Second. Is it intended that the same screen area be used at each distance? If so different projection lenses would be required with each addition to projection distance, and they must have a longer E. F. and working distance.

Immediately we install these longer focal length lenses we are up against the item of longer projection lens working distance, with probability of not being able to get the entire light beam into the lens. However, this difficulty may be overcome, or at least partially so, by installing condenser lenses of longer focal length (What about Cinephor parabolic?—Ed.), but this immediately sets up a longer arc distance—distance crater to face of converging lens—since the light source must be retarded in order to obtain the right spot. Longer crater distance of course means less light collected by the collector lens of the condenser. However, if we assume the efficiency of the three lens systems to be the same, ignoring the loss due to divergence of the light beam between aperture and projection lens and the loss due to increased arc distance, then the foot c. p. at all three distances would be essentially the same.

All of which shows a comprehensive knowledge of the projector optical system.



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National Ticket Co. Shamokin, Pa.

From the Bay State

From James J. Dempsey, Projectionist Dream Theatre, Winthrop, Massachusetts, comes answers to a set of Blueboook questions, and this letter:

Dear Mr. Richardson:—This is my first letter to the department, despite the fact that I have been one of its followers for three years past. At present I am employed as projectionist at the Dream Theatre.

The Why Of It

I call myself a projectionist because I try hard to do the right thing in my work, although the working conditions are none the best. Have been here since last September, and with the aid of the Bluebook and our department have managed to learn heaps more than I knew when I started.

I hand you herewith answers to a set of the Bluebook School questions, hoping that you will not be too critical with this my first attempt. I admit following the Bluebook and Hawkins closely in my answers, but just the same the subjects dealt with are more clearly understood by me since I actually dug out the answers. Now that I've started I expect to continue.

All right, brother Dempsey. See that you do! Don't be a quitter! As to my not being critical, why what earthly good would I be if I were not??? But your answers look fair to good, nevertheless.

You try hard to do the right thing in your work! Well, brother, that is what will eventually make a real motion picture projectionist of you, whether you are one in fact now or not. The very fact that a man doubts his ability is evidence that he is going to progress. IT IS THE KNOW-IT-ALL SQUAREHEAD WHO IS THE POTENTIAL FAILURE.

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SITUATIONS WANTED

AT LIBERTY—Lobby decorator, poster artist, advertising and exploitation expert and manager. Nineteen years' experience. Last three years with D. F. R. Theatres of Wichita Falls as advertising and exploitation expert. Change in ownership reason for ad. Can furnish any amount of references and photos of work. Will go anywhere. E. M. Berg, 1110 9th Street, Wichita Falls, Texas.

TWO BROTHERS in theatre business whose lease expires shortly will be at liberty about Decembre 1st. An opening for two young fellows will be worth while investigating. Box 381, Moving Picture World, New York City.

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Have been printing Roll Tickets for 10 years and no better can be had at any price.

Bluebook School

Question No. 407—Name the various negatives and positives of an Edison 3-wire system and explain the function of each.

Question No. 408—Explain just why it is that the neutral of an Edison 3-wire system is both positive and negative.

Question No. 409—What advantage or advantages does an Edison 3-wire system present?

Question No. 410—Explain what is meant by a "ballanced load" on a 3-wire system and tell us how you would test for load balance.

Question No. 411—Explain the effect, under various possible conditions, of an unbalanced load on an Edison 3-wire system.

But after all, the really BIG JOB in projection, in nine cases out of ten, is the selling of projection to the exhibitor and theatre manager. Your working conditions are none the best. That probably is because your management does not appreciate the dollars-and-cents value of high grade projection. Selling them that is the BIG job, and in most cases it can be done, too, but it is no overnight process. It takes time and persistent effort.

I cannot tell you how to make the approach, because it has to be in some respects different with different men. The main point is, I think, to make friends with the exhibitor or manager, NOT IN ANY SUBSERVIENT WAY, but with proper reserve and dignity.

I can't tell you what to do, as I said, but begin by respecting your own profession and DEMANDING RESPECT FOR IT FROM THE MANAGEMENT—not by a rough-house method, but—oh, hallelujah! I can't make it clear in words, but I think you understand what I'm driving at, and believe you me, it is the ONE BIG PART OF YOUR JOB AS PROJECTIONIST, as matters now stand.

Please Hurry with Those Screen Samples

Some weeks ago I informed you that screen surface tests were being made by the engineering department of the Eastman Kodak Company, Rochester, New York, under the personal supervision of L. A. Jones, past president of the Society of Motion Picture Engineers.

I also informed you that as soon as these tests were finished they would be published, and this department would, and my Bluebook would advise exhibitors and projectionists to only give consideration to tested screen surfaces. At that time all screen manufacturers were invited to submit samples of their screen surfaces to L. A. Jones, Research Laboratories, Eastman Kodak Company, Rochseter, New York, for test.

Many have responded, but I think not all While screen samples will hereafter be tested, free of charge, at any time they are submitted, and will then be added to the list, I have asked Mr. Jones to close the first test and proceed to make up his summary and report on November 10.

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to establish and sustain its reputation for good projection, and to protect its profit from the inroads of poor attendance.

The experience of large exhibitors all over the country justified us in saying that your equipment is not 100% efficient if it does not include Cinephor Projection Lenses.

Phone your dealer today for a convincing trial.

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How Much Light?

From a Los Angeles projectionist comes this inquiry, with request that his name be not published. Sorry for the inhibition, for it is a man who wrote for the department many years ago, but from whom I have not heard for a long while. He says:

"Dear Brother Richardson: Well, here I am again, after a long absence. I have, however, been one of your regular readers through all the years the pioneer and peer of all trade paper projection departments has lived. And, "Rich," it has been a tremendously valuable department to every one concerned, too, nor have I, up to this time, seen anything even approaching it in excellence, including that splendid little paper, the American Projectionist.

True, you have your knockers. Some of them are right here in the "Home of the Movie" too, and in Local 150. But for every enemy you have ten friends, so you should worry. And as a whole the membership of 150 believes in Richardson, too.

So more power and long life to you, and to your books and the Deparmtent, which I was mighty well pleased to see increased in size. Four to five pages is, I think, enough though, because it as much as the average man can read and digest—of, such matter I mean.

Wants Advice

But this was not what I started out to say. I want a bit of advice. Here in Los Angeles a little monthly publication runs a "Projection Department," as you doubtless know. In its present issue the statement is made by the editor (Projection department editor) that many really high class projectionists use too much light, and by so doing injure results by washing out much of the photographic shadings.

This seems reasonable, but before making a test by reducing my present rather high screen illumination I would like to have your opinion and advice. I would get an awful squawk from friend manager if I cut down on screen illumination, even for a test, and want to be certain that there really is something in what this editor says.

Another thing: In the same article the editor says that the only way for the projectionist to test lenses is through actual projection. He says a lens may be delivering everything but luminosity, which would be due to one of two things, viz: a too-small diameter, or poor quality of glass. What do you think about that?

Don't Want to Argue

In the first place, brother, I am not keen about commenting upon the statements made by other projection department editors, unless they say things which are distinctly harmful. Their readers have a perfect right to give credence to what they say, and to place dependence upon their statements if they wish to. I very seldom even see what they write, having plenty to do to attend to my own business.

If what you have said is true, however, in this case large damage might be done if the statements be accepted literally, and followed regardless of the conditions prevailing in the individual installation. What is said about the possibility for "washing out" the finer photographic shades is entirely true; also it is true that in a very considerable percentage of modern theatres it is necessary that such "washing" take place, and merely that the illumination is so high that "washing" does take place is no proof that it is too high, or that it is even high enough, as I shall try to show you.

Consider Capitol Theatre

Take the Capitol Theatre, New York City, as an extreme example. I do not remember what the exact extreme viewing distance is—distance screen to back row of seats—but it must be pretty close to a hundred and seventy-five feet to the rear balcony row of seats. At such viewing distance extremely high screen illumination is absolutely imperative, utterly regardless of photographic shade washing or anything else. Unless the screen illumination be very brilliant—and the picture MUST be a large one too—the view from the rear portion of the theatre would not only be highly unsatisfactory, but also the eye strain would be something approaching terrific.

If the illumination were confined within the limits necessary to prevent what amounts to over-illumination, with consequent obliteration of a portion of the finer photographic shades, thus making the condition ideal from the viewpoint of those occupying the close up and middle distance of the auditorium, then eye strain from the rear seats would be nothing short of awful, and the view highly unsatisfactory, while the beauty of the picture would not be in any appreciable degree enhanced, except for those who were comparatively close-up, because of the fact that the eye cannot discern the finer shadings at any considerable distance.

There, that may be a somewhat complicated explanation, but anyhow it is the real fact. Moreover, I might add that, taking one theatre with another, city and village, I believe there are easily five times as many in which the finer shades of photography are lost to the audience (which is, in these usually small theatres, all close enough to discern the added beauty they would impart) by reason of under-illumination, than there are theatres in which serious damage is done through "washing" by over-illumination, BUT this last must be modified by the statement that in color work another, and in some respects a different problem is presented, because color is very succeptible to "washing" through over-illumination, and the injury done by such washing is always clearly discernible to the spectator, no matter what the viewing distance.

Therefore, when color is on, it perhaps is best to conserve the colors by reducing light, even though it is hard on the eyes of the rear-seat spectator.

Theatre Size Increasing

It must be remembered that theatres are gradually increasing in size, and it seems to me that, in view of the foreging situation, it might be well for the Society of Motion Picture Engineers to consider what, if anything, ought to be done with regard to limiting viewing distance.

Doubtless whoever wrote the article you have cited meant well. He, however, very evidently had only considered ONE element of the matter, where there are other elements of as great, or even much greater importance.

If the proposition you have quoted were limited to theatres having a viewing distance not to exceed a certain number of feet, I would be in agreement with it, though I am not at all certain just what the maximum viewing distance limit ought to be. I would suggest somewhere between 75 and 100 feet as probably about the right thing. When applied indiscriminately to all theatres, however, I regard the logic and information of the one who wrote the article as decidedly defective.

As To Lenses

As to lenses, I very much doubt if any glass is used in the construction of projection lenses which will absorb a seriously objectionable percentage of the light. Good crown glass and certainly none but a good quality would be used for such a purpose unless the manufacturer be insane—absorbs (Professor Gage) 0.5 to 1 per cent. of the light per centimeter of thickness. The lighter varieties of flint glass of about 1.61 refractive index will absorb from 1 to 1.5 per cent. per cm. thickness.

In the case of very poor flint glass absorption may rise to as high as three to four per cent. per cm. thickness, but certainly no glass of such terrible quality is used in projection lenses.

In considering this we must remember that the total thickness of all the lenses in a projection lens will probably be well under two centimeters, hence the total absorption loss probably will not exceed three or four per cent., a much less loss than very frequently occurs by unintelligent handling of the projector rotating shutter.

Testing

As to testing lenses by actual projection, what is said is quite true, insofar as concerns the aberrations, barrel distortion, etc., but I venture the assertion that but very few men could make a determining test for many of the faults. Barrel distortion is easy. Most of the other tests would require an optical bench, I think, and very careful work indeed, except chromatic aberration, and this is a fault not found in any appreciable degree in any modern projection lens, except one of such short focal length that the conditions demanding its use are in themselves impossible.

As to testing for a too-small diameter, why the lens charts make any test entirely unnecessary for any competent projectionist, or even a machine operator of ordinary ability and intelligence, can make four simple measurements, viz: The Y distance, the free diameter of the converging condenser lens, the projection lens working distance and diameter, lay the thing out on paper and tell exactly what the condition is as to the light beam all entering the lens.

Reverting, in closing, to the first matter, it is just plain common justice and fairness, or so it seems to me, that so long as a theatre is selling the back rows of seats, it is up to the management to make the persons who rent them as comfortable as may be, and one of the fundamental requirements is that the picture be of a size and brilliancy that it may be viewed from those seats with as much comfort as possible, regardless of some diminution of beauty of the screen image as viewed from further down front.

Wire Size

L. R. Lewis, Montgomery, Missouri, has had an argument. He asks that I settle the matter. He says:

I have had an argument with a man who was down here from Kirksville, Missouri. He tried to tell me that a No. 16 wire could be used in theatres. I held that this was against the rules. He said it could be used, and that hundreds of feet of it were used in every theatre. Who is right?

I don't know, brother Lewis, except that it is permissible to use No. 16 wire, in the form of a flexible cord only. Just what size these cords usually are I cannot say. I persume, however, that some of them at least are No. 16. Probably that was what the Kirksville man had in mind and just wanted to mystify you and "get your goat."

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CLYDE COOK

in

"Should Sailors Marry?"

He was a good sailor but not on matrimonial seas.

He was used to all waves save those which were permanently stormy.

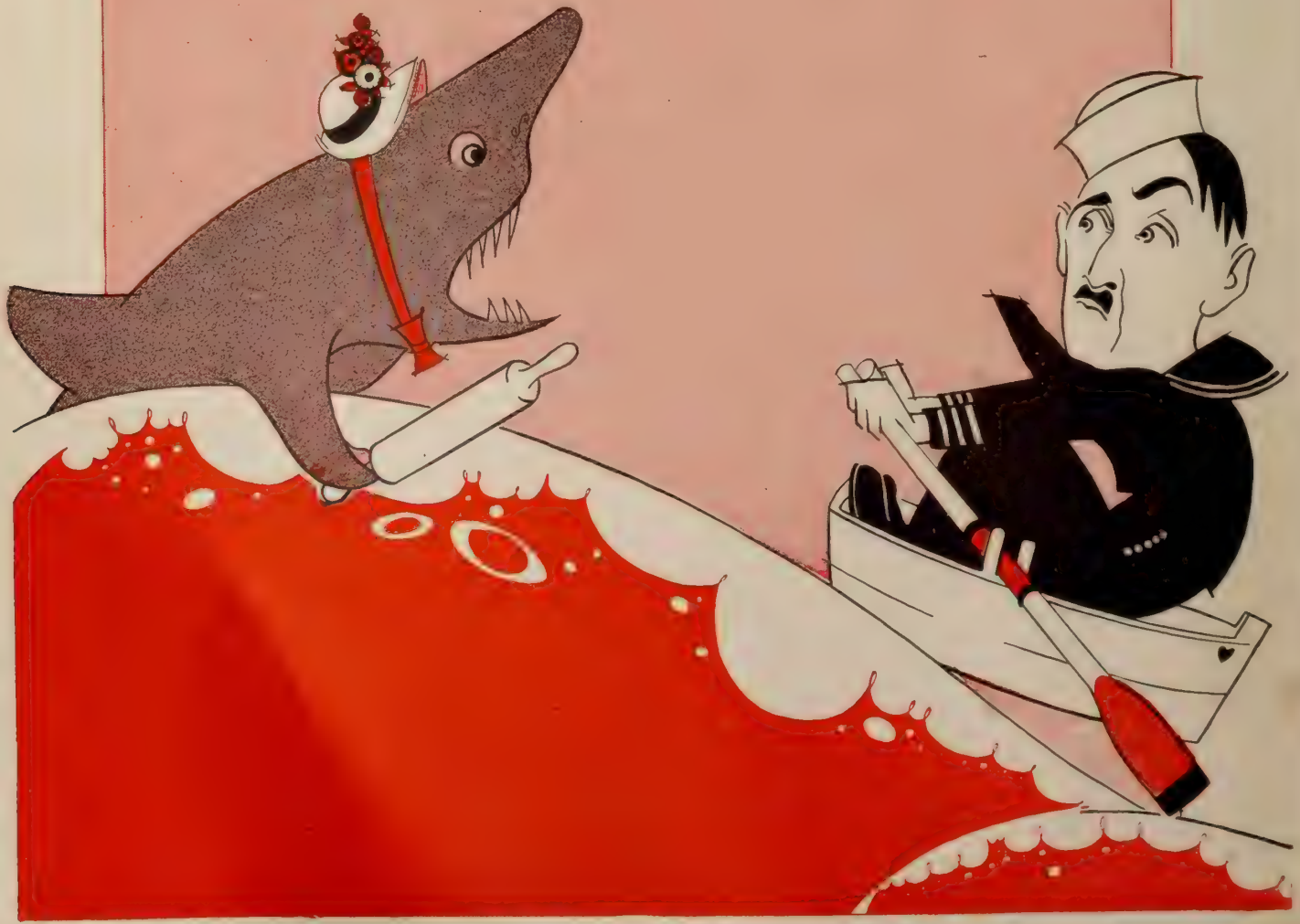
He located a bride through a Matrimonial Agency, and when he had got hitched found that he was supposed to assume the alimony she was paying to her first husband; that the first husband was to be their boarder and proposed to personally see that the alimony was paid.

The fun in this one is side-splitting. The laughs come fast and furious. It is one of those pictures that your audience thank you for showing, even those with ribs fractured from laughing.

It would make a dog laugh.

F. Richard Jones, Supervising Director

Advertise it!



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Moving Picture WORLD

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VOL. 77, No. 3 NOVEMBER 21, 1925 PRICE 25 CENTS

VARIETY gives the real showman's angle on

THE KING ON MAIN STREET

Here is the comedy box office wow of the Famous program thus far this year. It is going to clean up. The women are going to love it and they are going to like Adolphe Menjou all the more for it. This is one that the exhibitor can't possibly go wrong on for it is sure to mop. It is a sophisticated comedy, or rather was as a play, and with Leo Dietrichstein in the title role just about suited the better classes, but with the adaptation has broadened to such an extent that the high, the low and the in between are all bound to fall for it.

But, all in all, it is Menjou. The manner in which he plays the role of the king is going to stir the hearts and pull the laughs. This is a picture bet that shouldn't be overlooked anywhere.

Fred.

STARRING ADOLPHE MENJOU

IN A MONTA BELL PRODUCTION WITH GRETA NISSEN BESSIE LOVE

FROM "THE KING" - ADAPTED BY LEO DITRICHSTEIN FROM THE PLAY BY G.A. de CAILLAVET, ROBERT de FLERS, SAMUEL ARENE

SCREEN PLAY BY DOUGLAS DOTY

PRESENTED BY ADOLPH ZUKOR JESSE L. LASKY

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1906, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. $3 a year.

HOW FRANK EDWARDS BOOSTED HIS RECEIPTS

Frank Edwards runs the Winter Garden Theatre.

It's a small house with big ideas in Seattle, Washington.

For years he made a nice profit at ten cents admission.

Then he figured it out this way.

Give 'em more on the screen and get more back at the box-office.

So he booked Metro-Goldwyn-Mayer pictures, raised his admission price and put his house on a bigger money-making basis than ever.

Read his interesting experience in his letter to us.

He says:

"At the time we contracted for the new Metro-Goldwyn-Mayer product, which necessitated increasing admission from ten to fifteen cents, we were sceptical.

"We had enjoyed success at an established ten cent admission.

"Our new policy has been a complete success.

"We are just finishing a four day run on 'The Unholy Three' and it has smashed every existing record.

"We notice that Metro-Goldwyn-Mayer is proving phenomenally successful all over the country.

"We want to assure you that it has done its bit for us."

This letter tells the story of just one exhibitor.

Our books show that other exhibitors, hundreds of them, are realizing that Metro-Goldwyn-Mayer product gives more entertainment on the screen and more profits at the box-office.

Consistently, release after release, week in and week out.

Think it over.

Frank Edwards didn't want to run forever on profits that were *merely satisfactory*.

So he booked Metro-Goldwyn-Mayer and is smashing all records.

Ask The Man Who Is Playing The Quality Fifty-Two

"The wise ones are saying 'Stage Struck' is the greatest picture of Gloria Swanson's career."

—Editorial in Moving Picture World.

The wise ones know that the public goes nutty over the kind of speedy, heart-interest comedy, the gags and gowns that Gloria and her director Allan Dwan and the authors (Frank R. Adams, Sylvia La Varre and Forrest Halsey) have packed into this

Paramount Picture

FOX HAS THE PLAYERS!

Never before in the history of the industry has there been such a galaxy of stars enrolled under the banner of one producer.

Never before in the history of the industry has there been so many stars known the world over for notable screen achievements.

EVERY PLAYER IS AN ARTIST IN ALL THAT THE WORD IMPLIES
EVERY PLAYER IS A CREATOR OF ROLES THAT WILL NEVER DIE

THE CASTS OF THE WILLIAM FOX NINE GOLDEN NUGGETS CONSTITUTE BOX OFFICE MAGNETS OF RARE POTENCY

The Ancient Mariner Directed by Henry Otto and Chester Bennett: Clara Bow, Gladys Brockwell, Vivian Oakland, Leslie Fenton, Earle Williams, Paul Panzer, Nigel de Brullier.

The Gilded Butterfly Directed by John Griffith Wray: Alma Rubens, Bert Lytell, Frank Keenan, Herbert Rawlinson, Huntley Gordon, Vera Lewis.

East Lynne Directed by Emmett Flynn: Edmund Lowe, Alma Rubens, Lou Tellegen, Belle Bennett, Frank Keenan, Marjorie Daw, Paul Panzer, Leslie Fenton, Lydia Knott, Eric Mayne, Martha Mattox, Harry Seymour.

Wages for Wives Directed by Frank Borzage: Jacqueline Logan, Zasu Pitts, Creighton Hale, Earle Foxe, Margaret Livingston, David Butler, Dan Mason.

Daybreak Directed by Rowland V. Lee: Jacqueline Logan, Lou Tellegen, Walter Pidgeon, Roy Atwill.

The First Year Directed by Frank Borzage: Kathryn Perry, John Patrick, Margaret Livingston, Frank Currier, Virginia Madison.

The Golden Strain Directed by Victor Schertzinger: Madge Bellamy, Kenneth Harlan, Hobart Bosworth, Ann Pennington, Lawford Davidson, Frank Beal.

The Palace of Pleasure Directed by Emmett Flynn: Edmund Lowe, Betty Compson, Nina Ramano, Henry Kolker.

When the Door Opened Directed by Reginald Barker: Jacqueline Logan, Margaret Livingston, Walter McGrail, Robert Cain, Frank Keenan, and Prince Royal, the Wonder Dog.

IT'S A WILLIAM FOX YEAR!

Fox Film Corporation

FOX HAS THE PICTURES!

Never before in the history of the industry has there been such an array of sterling box-office attractions by one producer.

Never before in the history of the industry has perfection been so nearly reached inasmuch as nothing that is requisite is wanting.

EVERY PICTURE ABOUNDS IN THRILLS, TEARS AND LAUGHS
EVERY PICTURE VISUALIZES A SUCCESSFUL STORY OR PLAY

THE APPEAL OF THE WILLIAM FOX NINE GOLDEN NUGGETS WILL FIND A RESPONSIVE CHORD IN EVERY PICTUREGOER

The Ancient Mariner Based on Samuel Taylor Coleridge's classic poem. Taught in every school in the land. A big Christmas special.

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Wages for Wives Based on the play "Chicken Feed," by Guy Bolton, the popular American playwright. A dramatic comedy which hits every home.

Daybreak Based on last year's stage success, "The Outsider." A story of a great ambition thwarted for a while but triumphant in the end through sublime faith. An unusual love story.

East Lynne Known and beloved all over the world. Its publicity started more than fifty years ago. The most poignant love story of all time.

The First Year Based on Frank Craven's amusing play of married life. Adapted to the screen by Frances Marion, and probably her best work.

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The Palace of Pleasure Based on the play, "Lola Montez." Depicting the tempestuous career of a beautiful Spanish dancer who left a trail of broken hearts in her wake.

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IT'S A WILLIAM FOX YEAR!

Fox Film Corporation

—livewire

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Earle Foxe as Van Bibber
Hallam Cooley as Warren, the Groom
Kathryn Perry as Helen, the Bride
Every O. Henry Story has an O. Henry Girl
The Sun Never Sets on the FOX NEWS Cameraman
Fox Expeditions are in far lands seeking FOX VARIETIES

IT OFTEN happens in the theatre that the long picture on the program has failed to please you, yet you are delighted with one or several of the "short subjects" that complete the bill. WILLIAM FOX has given the greatest care to these little "Gems of the Picture Program."

Van Bibber Comedies — Richard Harding Davis wrote the celebrated Van Bibber stories from which is made the series of short "society comedies" in which Earle Foxe has won just renown. Van Bibber Comedies have been ruling favorites in high-class theatres for the last two seasons.

Married Life of Helen and Warren — The stories by Mabel Herbert Urner published in the newspapers for fifteen years under this title have now been secured by Fox—a new treat for lovers of the little good things of the screen. Kathryn Perry and Hallam Cooley play Helen and Warren respectively throughout the series

O. Henry Stories — You will see them live and move on the screen—those entertaining characters created by America's greatest short story genius, O. Henry. William Fox has made a series of new comedy dramas from these "Gems of Fiction." Never before screened—these little masterpieces visualize for theatre patrons stories and characters long beloved in thousands of American homes

Imperial Comedies — The old "slap-stick" comedies are things of the past—so far as Fox is concerned! No custard pie or glue pot messiness mars the entertainment that ceaselessly rolls through these, the cleanest, cleverest and most zestful comedies of this kind. Pretty girls galore, real plots, many clever animal actors—and brains used in the mixing!

Fox News — A vivid, stirring, gripping presentation of the great events of the world unfolded before your eyes. The scenes of today that will be the history of tomorrow, caught by the all-seeing eye of the camera, brought to you with speed, sincerity and truth—and a wonderful feeling for the human angle!

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They add spice to your favorite entertainment

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This is the cast in a great holiday picture

Leslie Fenton **Margaret Livingston** **Clara Bow**
Vivian Oakland **Earle Williams** **Paul Panzer**
Gladys Brockwell *and* **Nigel de Brulier**

in a production of huge size and extraordinary beauty

The Ancient Mariner

This William Fox de luxe offering is especially built as the ideal attraction for your Christmas play-date

From Samuel Taylor Coleridge's immortal classic poem !

Directed by
HENRY OTTO *and*
CHESTER BENNETT

Scenario by
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Nothing Short of Marvelous Are These Busi

822 Seats
1st Day—3615 Admissions!
2nd Day—3365 Admissions!

In Portland, Ore.

The Columbia Theatre, and for that matter all the theatres in Portland, never saw the like of the records that the power of The Phantom has established—practically 7000 paid admissions in two days. Sweeping all house records into the discard!

House Record Blown to Bits!

Stanley Co. Buys Engagement Back!

In Philadelphia, Pa.

Universal leased the Aldine Theatre in Philadelphia for an indefinite run of The Phantom. At the end of two weeks of stupendous business, the Stanley Co. bought both picture and house lease and will continue the run of The Phantom at the Aldine indefinitely. Never such a money-maker in all picturedom.

Unheard Of Business At the Aldine Theatre!

"Biggest Day in History of Alhambra"

In Milwaukee, Wis.

"Deafening applause—all Milwaukee turned out—hundreds turned away—RECORD BREAKING ATTENDANCE—forced to hold over SECOND WEEK—wonder picture of ages."
—*Alhambra, Theatre*

"Hundreds Turned Away"

Seating Capacity 1074
1st Day—4577 Admissions
2nd Day—4652 Admissions

In Seattle, Wash.

Nothing can stop The Phantom anywhere! All previous conceptions of picture drawing power going by the boards. In Seattle the opening week sees all house records sent sky-high!

Broke House Record On the Week!

8 Big Weeks On Broadway

in New York, N. Y.

Against all the competition of the finest shows and pictures on the Great White Way, 8 weeks of capacity business at The Astor Theatre.

Opens Extended Engagement at The Colony Theatre, Nov. 29

"Broke Record Saturday! Sunday $1000 better! Monday almost big as Saturday; Tuesday better than Monday!"

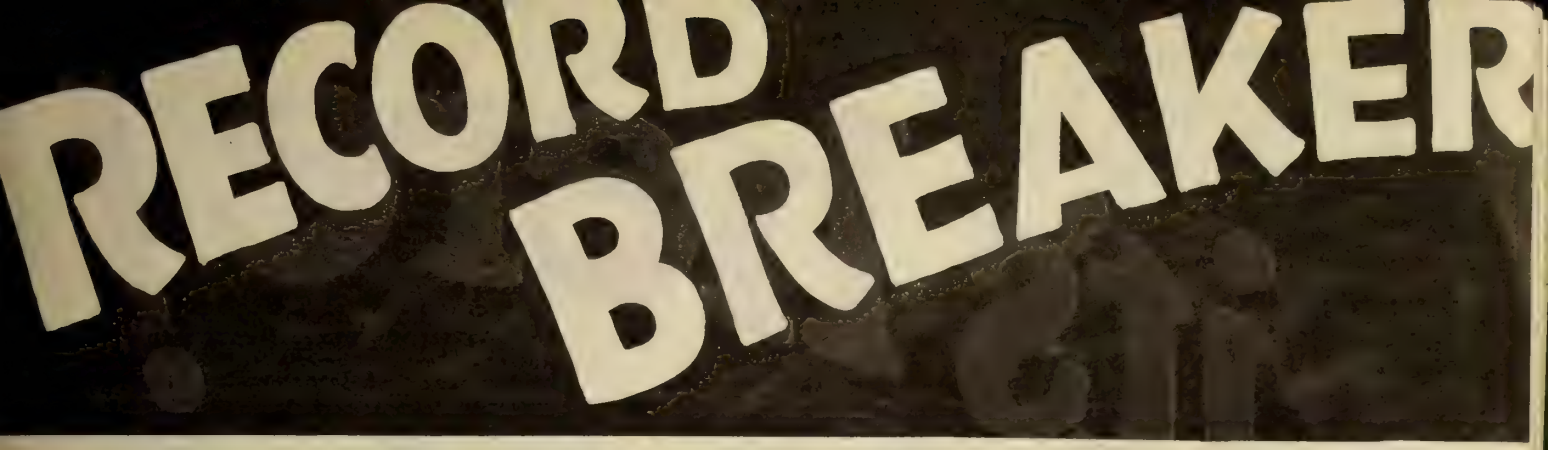
In Detroit, Mich.

"Opened to biggest business history theatre; turned away thousands. Running extra show after midnight. Business Sunday being nearly $1,000 better than Saturday, Monday's receipts almost big as Saturday's. Tuesday's little better than Monday. Record to shoot at for long time!"
—*Broadway-Strand Theatre*

Now in 4th Big Week!

The one and only Phantom

A Universal Production



ness Reports from Large and Small Towns!

"Packed Them and Stacked Them!"

In Washington, D. C.

"Phantom of the Opera packed them and stacked them every performance. Police held back the impatient crowds! Impossible for myself and two of my men to gain admittance. We spent hours near Rialto listening to comments from those who were fortunate enough to see Phantom. Crowds turned away!"

—*Rialto Theatre*

"Police Held Back Crowds"

"Played Saturday 4652 Admissions!"

In Dallas, Texas

"Phantom going bigger every day. Third night of engagement cashier sold thousand tickets in twenty-five minutes. Four hundred stood through entire performance to see picture and we turned away more than 1500 people! Played Saturday to 4,652 admissions—this record for house would have been twice as many if we could have handled mob. Business Sunday 430 better than corresponding day Hunchback—phenomenal!"

—*Stinnett and Charninsky*

"Sold 1000 Tickets 25 Minutes Third Day!"

993 Seat House 6505 Admissions 2 Days

In Spokane, Wash.

Now in the second week of a phenomenal run, the first day of which drew 2875 and the second day 3630 patrons to the Clemmer Theatre. Almost unbelievable business.

Now Blazing Away On Second Week!

"Broke House Record First Day!"

In Kansas City, Mo.

"Opened yesterday to biggest receipts in history of this house, exceeding our greatest expectations. Today, second day, bigger than yesterday; this most extraordinary despite opposition. Tremendous mob broke down ropes in lobby forcing entrance tonight. Running extra performances after midnight!"

—*Liberty Theatre*

2nd Day Crashed Record of 1st Day!

"Biggest in History!"

In Denver, Colo.

"Phantom opened Saturday with 3941 paid admissions. Sunday 5157 admissions—the biggest day in history of theatre. Continual line from one until ten-thirty. Look for smashing business for two weeks!"

—*America Theatre*

"Line from 1 to 10.30 P. M."

Population: 39,698

Played First 3 days to 15,484!

In Charleston, W. Va.

Phantom in three days plays to 15,484 paid admissions. Official population Charleston 39,698.

Imagine the power of a picture that will draw almost half the population of a city to a theatre within three days. The greatest money-maker ever made!

Held For Full Week!

it's here!

CECIL B. DEMILLE PRO

"The Road

With JOSEPH SCHILDKRAUT, JETTA GOUDAL, VERA REYNOLDS, WILLIAM BOYD, JULIA FAYE

Adapted by
JEANIE MACPHERSON *and*
Beulah Marie Dix from the stage play by
Beulah Marie Dix *and* E. G. Sutherland

Seeing is believing—
Prints in all exchanges.
De luxe trade showings in 26 cities.

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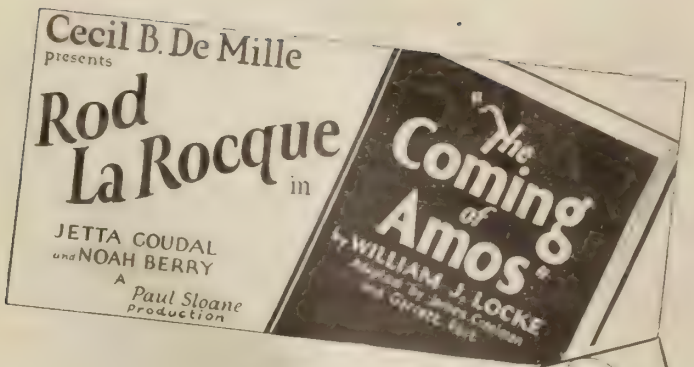

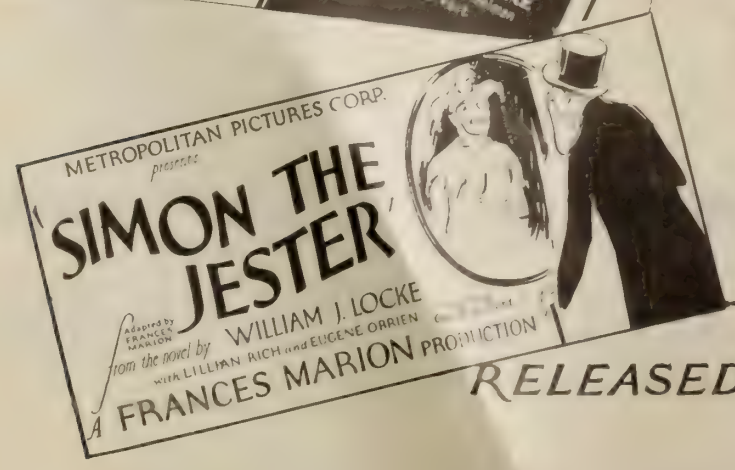
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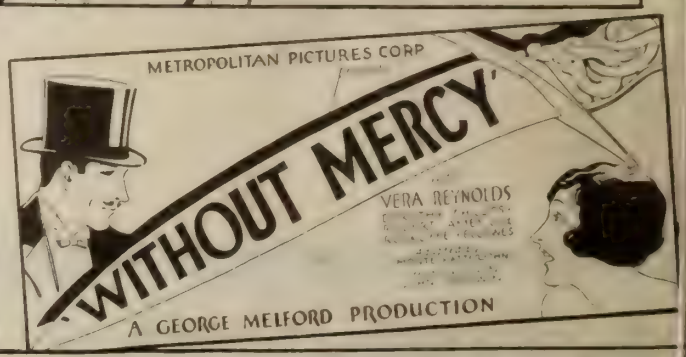

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TIME
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VERA REYNOLDS-WILLIAM BOYD and
JULIA FAYE
Adapted by Jeanie Macpherson and Beulah Marie Dix-
From the stage play by Beulah Marie Dix and E.G.Sutherland

HUNT STROMBERG presents
"HARRY CAREY in The Prairie Pirate"
Adapted by ROBERT ANTHONY DILLON
from "THE YELLOW SEAL"
by W.C.TUTTLE
Directed by
EDMUND MORTIMER

AL CHRISTIE'S laugh sensation
"Seven Days"
with
LILLIAN RICH
CREIGHTON HALE - LILYAN TASHMAN
EDDIE GRIBBON - MABEL JULIENNE SCOTT
HAL COOLEY
Adapted by Frank Roland Conklin from the famous stage farce by
MARY ROBERTS RINEHART
AND AVERY HOPWOOD
Directed by SCOTT SIDNEY

Cecil B. De Mille presents
Leatrice Joy in
"HELL'S HIGHROAD"
with
Edmund Burns
Julia Faye
Robert Edeson
Directed by
RUPERT JULIAN
by Ernest Pascal
adapted by
Eve Unsell &
Lenore Coffee

HUNT STROMBERG presents
"The People vs. Nancy Preston"
with MARGUERITE DE LA MOTTE and JOHN BOWERS
Adapted by Marion Orth
from the novel by
John A. Moroso
Directed by Tom Forman

HUNT STROMBERG presents
AN ALL-STAR SPECIAL
"OFF THE HIGHWAY"
with
JOHN BOWERS
and
MARGUERITE DE LA MOTTE
Produced by
HUNT STROMBERG CORP
Adapted from
Tom Gallon's novel TATTERLY
Adaptation by Dorothy Farnum
Directed by Tom Forman

An AL CHRISTIE GLOOM CHASER
"MADAM BEHAVE"
with
JULIAN ELTINGE and
ANN PENNINGTON
She's a Cousin to Charley's Aunt
from the French farce by
Jean Arlette
adapted by
F McGrew Willis
Directed by Scott Sidney

CECIL B. DE MILLE presents
LEATRICE JOY in
"The Wedding Song"
by ETHEL WATTS MUMFORD
adapted by CHARLES WHITAKER and DOUGLAS DOTY
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"If 'The Eagle' is not a classic we do not know one, and the hero is sincere, whimsical and wistful, a most devastating combination."—Tribune.

"Mr. Valentino acquits himself with distinction. 'The Eagle' is a satisfying picture."—Times.

"Rudolph Valentino is his old time debonair, romantic, adventuresome self. He is handsome in Cossack uniform, dashing in bandit garb and impassioned as the lover. 'The Eagle' rises to romantic heights."—Mirror.

"Rudolph Valentino offers a romantic comedy. People will be entertained by 'The Eagle'. The production is more than superb."—Telegraph.

"'The Eagle' is interesting, entertaining, and dramatic. It is a good picture beautifully staged and well worth seeing."—Eve World.

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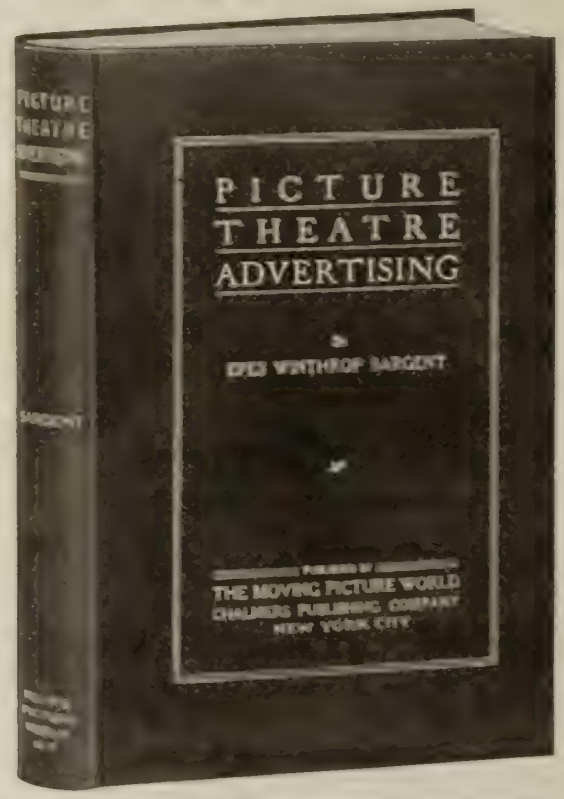

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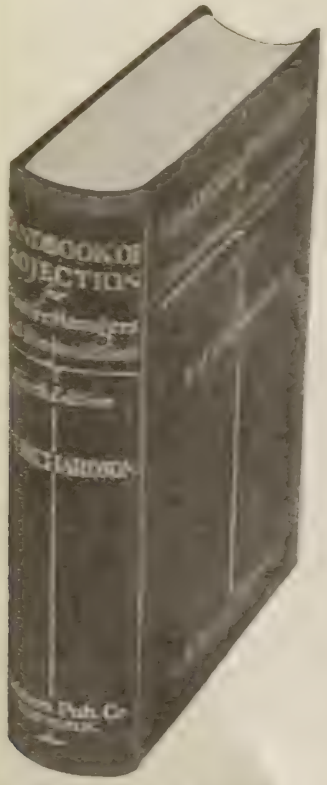

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7. It asks and answers 842 appropriate questions.
8. It has a complete, fast working index.
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The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

Why Not "Movie Applause Cards"?

UNDER the "A's" in any dictionary you will find a linguistic hoot owl lying down with a verbal dove, just as the lion and the lamb did of old. Old Man Dictionary never dreamt when he placed APPLAUSE and APPLESAUCE so close together that in the bright and snappy lexicon of HUMAN EMOTION these two words would be so far, far apart.

Back in the days when the WHISKER crop ranked second only to ALFALFA, and a bird was called "a winged denizen of the air" the fruit business GRAFTED such buds of speech as "peach" and "pippin" on our language tree.

In those days "quince" and "lemon" were HARSH TERMS.

But today, the fruit business is making amends. For besides making Santa Clara, Rocky Ford, and the Japanese beetle famous, it has given us such choice language of derision as "Razzberry!" "Banana Oil!" and "Applesauce!"

From the biblical FIG tree we learn one lesson. From the modern APPLE tree quite another.

A producer puts forth a picture and expects—or hopes—that the public will celebrate National Apple Week for the film APPLE OF HIS EYE. Instead, the public puts on National "APPLESAUCE!" Week, at considerable expense to the producer.

We take the liberty of being free with a HARD-BOILED term. Because the ISSUE is hard-boiled. And the final film judge—the PUBLIC—is hard-boiled.

The producer who puts out a picture with a dash of exploitation paprika and a prayer will never attempt to probe into the WHY and WHEREFORE of public reaction to his product. But the producer who is honestly trying to find the highest level of "what the public wants" without making himself a public burden—IN THE POORHOUSE—will try to find why the same money, brains and talent put into two pictures of the same type will produce APPLAUSE for the one and "APPLESAUCE!" for the other.

In many cases public acceptance can be pretty well forecasted. In many others the anticipation of APPLAUSE proves to be all wrong. The tragedy of it is that this happens with pictures taking what are thought to be real strides toward a real camera art.

The only voice the public has today is the voice of the dollar. But WHY is that voice raised or lowered? A doctor cannot treat a patient merely by saying, "You are a sick man." The diagnosis of the public, "This is a sick picture," is not enough. What MADE it a sick picture?

We believe that every time the machinery gets to work on the distribution of a picture, a parallel set of machinery should get into motion to collect and analyze PUBLIC opinion on that PARTICULAR picture.

Here is just a basis from which to work:—MOVIE APPLAUSE CARDS. Postal cards, printed for distribution by the exhibitor at each showing, to be filled out by the patrons at home and mailed to the PRODUCER. Properly laid out these cards could invite and GET opinion, one way or the other, on story, star, direction, titling, continuity.

The public today knows the RANKING directors and continuity writers, and follows their pictures. But the public today cannot ANALYZE a picture from the direction or the continuity angle. When the action in the picture is slow the public does not know whether it is

(*Continued on following page*)

Applause—Not "Applesauce!"

the fault of the star, the director, the continuity, or the cutting.

The public can be made "CONTINUITY CONSCIOUS," just as it is made "teeth conscious," "hair conscious," "collar conscious." AND without taking away the "romance" of the photoplay. The finest little eradicator of "romance" in picture going is a POOR PICTURE.

When Mr. and Mrs. Public LEARN to see the fine hand of good direction or good continuity or good cutting in a picture, the producer will FULLY capitalize on names and brains, for which he well spends a lot of money.

And by the same token, a lot of production faults laid today by the public at the door of the "story" or the star will be deposited where they BELONG.

The infant industry of radio which put on SWADDLING CLOTHES when the picture business was wearing its first long pants, had not even a box-office barometer on BROADCASTING ENTERTAINMENT when it started. And it was not for some time that the stations realized the value of the APPLAUSE cards which they solicited—and received. Today these cards and letters are most carefully ANALYZED. They show, for instance, that contrary to "expert" opinion, the radio public today wants classical and semi-classical music more than it does jazz. "What the public wants" in radio entertainment is not a matter of guess work, but a matter of established FACT.

And the radio audiences are not getting tired of "WRITING IN." Far from it.

One broadcasting studio is now receiving over TWO THOUSAND LETTERS A DAY, more than it received in a WEEK two years ago.

The radio industry had to upset a lot of revered APPLE CARTS before it got the "Applesauce!" OUT of its business system, and the APPLAUSE in.

A good many merchants in a good many businesses are making money under the code: "THE CUSTOMER IS ALWAYS RIGHT." But you cannot do business under that slogan unless the customer has a chance to TALK.

The box-office is not MUTE by any means. And even when it is financially SILENT, it is ELOQUENT about the picture on the screen inside. BUT what MAKES it talk that way?

The PUBLIC is the ultimate consumer in this business. Pathe is giving that ultimate customer a chance to express itself through its BUREAU OF PUBLIC RELATIONS, under Miss Regge Doran. Here is an INVALUABLE service at the disposal of EVERY exhibitor of the country. If your patronage is not growing as you would like, or if it is at a standstill, or if it is dropping, call on Miss Doran. She will make your public talk to YOU, not only in words, but in dollars as well. Her RECORD proves that.

Miss Doran's work is not only of dollars and cents use to the exhibitor, but it will reveal to Pathe WHY people go to certain pictures or certain theatres; AND why they stay away. THAT will help Pathe help the exhibitor with its 1926 and 1936 model PRODUCT, and its 1926 and 1936 model EXPLOITATION.

The national advertising which Carl Laemmle does, inviting public opinion on PARTICULAR Universal pictures, has unquestionably helped shape the production destinies of Universal.

The Movie Applause Card may cost money. But it is not by ANY means as expensive as a picture with the "APPLESAUCE!" tag.

It's hard to see the forest for the trees. And, in this business, with so many chances of going wrong on a production, harder to see the orchard for the apple trees.

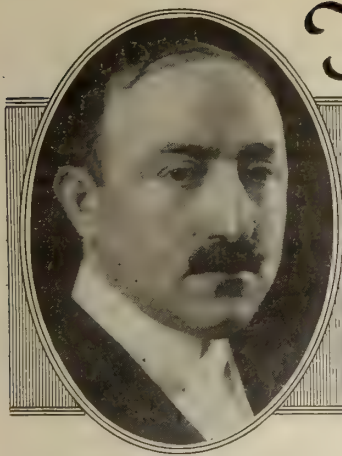
Broadcasting "production" is SIMPLE compared with picture production. More flexible Experiments not so costly. But the Picture stakes are BIGGER. All the more reason to find out what the PICTURE public WANTS.

"The public does not know WHAT it wants." "The public wants BETTER pictures." "The PRODUCER is wrong." "The PUBLIC is wrong."

Stop this SHUTTLE TRAIN for a moment and let the public get off and TALK.

William J. Reilly

Fox's Golden Nuggets



William Fox

W.R. Sheehan

Pay Dirt for Showmen all over the Country

J.R. Grainger

John Golden

by Charles Edward Hastings

SELLING the William Fox screen productions of the John Golden stage successes is one of the best things James R. ("Jimmy") Grainger has ever done in his whole life as a high-powered salesman. In addition to signing more than two dozen of the biggest circuits in the United States, and the big first run houses everywhere, "Jimmy" Grainger has interested every theatre owner in "Fox's Golden Nuggets" with the splendid co-operation of the divisions of advertising, publicity and exploitation of the Fox Film Corporation working out of the head office in West Fifty-fifth street, New York City.

The acquisition, production and distribution of the famous John Golden stage hits by William Fox is a chapter in motion picture history not likely to be forgotten by showmen when discussing big coups in story buying. And on the heels of the Golden successes we are informed that Mr. Fox has acquired some of the greatest of the David Belasco stage hits and the comedies of Charles Hoyt.

When Mr. Fox and Mr. Golden signed their contract in August of last year, Winfield R. Sheehan, general manager of the Fox Film Corporation, set in operation the world-wide machinery that distributes the Fox product, and when "Jimmy" Grainger took the helm at sales the Fox-Golden series was awaited by exhibitors through the United States and Canada, as well as in foreign fields.

"Lightnin'" was the first of the series in the John Golden Unit, and with its three years' record for a Broadway run; two years in Chicago and a year in Boston, its release in motion picture form was keenly anticipated. With John Ford directing, and a cast including Jay Hunt as "Lightnin' Bill Jones"; J. Farrell MacDonald, the "Sergeant Casey" of "The Iron Horse"; Madge Bellamy, Ethel Clayton, Wallace McDonald, Richard Travers, Otis Harlan and Edythe Chapman, "Lightnin'" stood right up to its reputation and after coining money for the big first runs and the circuits, goes to the second, third, and subsequent runs with all the power of a strong vehicle.

Mr. Golden's "Howdy Folks," called "Thunder Mountain," under the Fox banner, proved another success from the box-office standpoint, with its cast including ZaSu Pitts, and "Thank You," with George O'Brien and Jacqueline Logan; "Chicken Feed," given the screen title, "Wages for Wives," and "The Wheel" are demonstrating their box-office value to exhibitors everywhere.

With Vivian Moses directing advertising, publicity and exploitation, and with Ned Holmes in charge of exploitation with J. K. Rudolph handling publicity, the sales force obtained unusually strong support from start to finish. "The First Year" and "Seventh Heaven" are now going into work, with Mr. Sheehan at the West Coast studios with Mr. Rudolph, examining the various phases of production for sales and publicity angles.

In a chat with the Moving Picture World representative, "Jimmy" Grainger jotted down a memo, showing some big contracts signed in the United States and Canada, including the following:

The Southern Enterprises, which cover the principal Southern States; the William P. Gray circuit throughout New England; Shea's Hippodrome, Buffalo, N. Y.; the Schine Circuit, New York State; Ike Libson, Minneapolis; the Coston-Cooney-Karzas circuit, Chicago; W. M. James, Columbus, Ohio; the Carl Hoblitzelle houses in Texas; the Stanley Booking Company, Philadelphia; Mike Comerford's circuit in Pennsylvania;

(Continued on page 218)

SCENES IN THE FOX-GOLDEN PHOTOPLAYS. Upper left—"Thunder Mountain." Center, at top—"Thank You." Upper right—"Lightin'." Lower left—"The Wheel." Lower right—"Wages for Wives."

Miss Doran's Double Value to Pathe

Will Aid Exhibitor with Patrons, Can Learn Public's Likes

By Sumner Smith

THE motion picture industry, through the trade magazines, well knows that a young woman by the name of Miss Regge Doran has become director of public relations for Pathe Exchange, Inc. This fact has been broadcasted far and wide. But there remains an angle to her work which doesn't appear on the surface of the Pathe announcements. It is of vital importance. Miss Doran is too keen mentally and too conversant with motion picture needs not to recognize its existence. She doesn't discuss it, but it is there and she knows it is there, and eventually Pathe will, through her work, realize in dollars and cents on not one but two angles of her work. And the whole industry will benefit.

What is this mysterious something which Miss Doran will reveal? It is simply this—a true line on what the public really wants in motion pictures.

Some motion picture men profess to be able in advance of release to tell exactly how a picture will go over. The more honest confess that it's a gamble, pure and simple. Some of the best box office bets were the projection room "flops" and the picture that looks like a million dollars on the home office screen may splash red ink all over the box office.

How It Goes

The puzzled production manager gives a trade showing. All of the film critics are there. There are about as many opinions as there are critics, and they cannot even be averaged up. One may praise the story and damn the production. Another may call the story drivel and praise the director. For that matter, the critics may be unanimous in their laudations and yet the picture may bring grief to a majority of its renters.

You can't average up the reviewers. You cannot even classify the public demand. Coal miners in Pennsylvania want westerns, perhaps, while New York audiences want ultra-sophisticated comedies. Country folk like pictures of high society life because they don't know anything about it; city folk may see enough of that stuff to want something different—say, Charlie Ray's small town pictures.

A Potential Authority

But Miss Doran, with her finger on the public pulse all over the country, can sense the general demand, can predict that one type of picture will please this and that section, while another will appeal to other types. From her intimate contact with the public as individuals rather than as a class she can sense the average demand, indicate the types of pictures that will prove most generally acceptable.

We think that Elmer Pearson, vice-president and general manager of Pathe, made a ten-strike when he engaged Miss Doran. He is said to have let no obstacle stand in the way of her engagement. Pathe and Mr. Pearson have the reputation for going after and getting the best available, whether in pictures or people.

Miss Doran recently returned from Chicago where she appointed the first field representative who will carry on co-operative work with exhibitors in the Mid-west territory. This representative is Miss Lucy Meriwether Calhoun. Her record follows—three years on the Chicago Tribune as feature writer, music critic and women's editor; similar work on the Herald-Examiner in Chicago, the New York American and the New York Herald-Tribune, public relations work for John J. Davis, ex-secretary of labor; last year in Paris writing for the Chicago Tribune Syndicate. She began her new work on November 9. That is the class of worker which Miss Doran will gather around her.

MISS REGGE DORAN

The Director of Public Relations for Pathe Exchange, Inc.

Miss Doran's trip in the Mid-West was otherwise productive. She addressed the Better Films Council in Cincinnati, the Childs Conservation League of America in Columbus, Ohio, the Columbus Women's Club, the Chicago Federation of Women's Clubs. The trip occupied three weeks.

Of course the avowed intention of Miss Doran's work is to establish more neighborly understanding between the exhibitor and his public, to help him to make his theatre a true community center. It is wholly reasonable to assume that the exhibitor needs Miss Doran and the benefits of her experience, of which we tell more later on in this article. He is a busy man with booking pictures, keeping his house spick and span, selecting newspaper advertisements from the press sheets, originating exploitation stunts and one hundred and one other details. Unless his is a rather small community, his only chance to learn the views of his patrons is from chance remarks as they are leaving the theatre and from the receipts.

Through national advertising the motion picture companies are attempting to bring the public closer to the theatre. But these companies are faced with the problem of popularizing their wares in the same advertisement, and often the advertising of trademarks and individual pictures gets the distinct preference. By association particularly with women's organizations will Miss Doran, in her own words, "forge a binding link between the exhibitor and his public; a connection that at present is extremely vague, and lay the foundations for the coming generation of picturegoers by making a direct appeal for family patronage."

Certainly Miss Doran's work will center around the neighborhood house. The owner of such a house can't afford a staff of trained investigators to keep in touch with changing tastes, to guide his bookings. It is here that Pathe's Department of Public Relations will function with great effect. The department will aid in forming a bond of good will between the exhibitor and prospective as well as present patrons. It will show him "how to appeal to picturegoers quite outside the accepted lines of publicity, exploitation and advertising, and yet work in with those three methods so as to obtain the greatest benefit from them." In short, as the Pathe announcement says, it will give him "an exhibitors' service by means of which the showman will, through direct contact with his public, be able to make more money for his theatre than he has ever before."

Her Experience

Let's have a look at the past of Miss Doran. Her job requires indisputed ability and experience. Is she lacking in either respect?

Not long ago Miss Doran was a writer on a Los Angeles newspaper. At a gathering of friends an 11-year-old boy began discussing Mussolini intelligently. His elders knew much less about him than did the boy. They were amazed.

"Where did you learn all that?" they asked.

"Oh, I saw all about him in the movies," said the youngster.

In that conversation Miss Doran saw the theme of an article on the educational value of motion pictures. She wrote it, emphasizing the value of theatre contact with the public.

Harry Arthur Impressed

Harry Arthur, one of the real brains of West Coast Theatres, read the article and 'phoned Miss Doran.

"What do you say," he asked, "about undertaking that work for us?"

Miss Doran accepted. First, she got in close contact with the theatre attaches. Regular meetings were held. The girl ushers—they're still there—were trained to act more as hostesses than as ushers. A prize of one dollar was offered them for suggestions as to how to improve the theatre's service to the public. Many good ideas were forthcoming.

Then Miss Doran began joining civic organizations. She joined them all—except the firemen's. The American Legion planned a meeting, lacked theatrical talent, called on her. She got them the Covey Sisters, afterwards with Pantages and a hit in New York. The boys never forgot the favor, as witness:

(Continued on page 219)

Motion Picture Industry Victor in Connecticut Controversy Over Tax

Drop Appeal Pending Against Law on Promise of Governor to Eliminate Censorship Provision in Next Legislature

By Sumner Smith

A CONFERENCE the past week of Connecticut state officials and motion picture men has resulted in what appears to be a complete victory for the latter. A so-called compromise was made whereby the motion picture men promise to drop the appeal now pending against the law. Governor Trumbull, representing the state, promised to work for modification of the law at the 1927 session of the Legislature and to eliminate the censorship section in toto.

This arrangement, or compromise, is heralded as a full victory for the industry. The governor has acknowledged publicly that the law works distinct hardships not intended by those who wrote it. The industry now will pay the film tax without protest until the next session of the Legislature.

The agreement was reached at a conference in the Executive Chambers of Governor Trumbull with Republican State Chairman J. Henry Roraback, Charles C. Pettijohn, representing the motion picture producers; Joseph W. Walsh, president of the Motion Picture Theatre Owners of Connecticut, and Benedict M. Holden, counsel for the movie interests. It was the sequel of a conference at the Hotel Bond at which Will H. Hays and Roraback were present.

Joy pervades employes of the film exchanges, which had been moved out of New Haven. They will be returned at once and will immediately engage in the signing of contracts exactly under the same conditions as heretofore. Some exhibitors have already been seriously embarrassed by the law, if not forced into bankruptcy. To many of them this announcement comes literally in the nick of time. In another two or three months almost every theatre in the state would have been closed, it is said.

Governor Trumbull issued the following statement:

"It seems to be the concensus of opinion generally that this law works hardships upon the Connecticut theatre owners not anticipated and that it should be amended or modified.

"I do not believe there is any necessity for the censorship feature in this bill and I have heretofore expressed myself on that phase of it. I intend to cooperate with the local theatre men in their efforts to modify this law to make it more equitable and to eliminate the censorship feature and I have already so expressed myself to these men."

Charles C. Pettijohn of the Will Hays organization, said:

"In order to remove the disadvantages under which the Connecticut theatre owners are now operating due to the changed methods in the distribution of films, it has been decided to restore the former method of distribution in Connecticut. We are going to operate under this law until the next session of the Connecticut Legislature in the belief that the members of that Legislature will see fit to correct the situation. We intend to dismiss the lawsuits and continue our cooperation with the Tax Commissioner in the meantime."

Joseph W. Walsh, president of the M. P. T. O., of Connecticut, said:

"I attended the conference today with Governor Trumbull and Charles C. Pettijohn and am very much pleased with the results, which I sincerely believe will bring about a solution to the entire situation. Mr. Pettijohn, representing the producers and distributors, at the conclusion of this conference assured me that the producers and distributors would immediately take such steps as are necessary to relieve the situation that exists.

"The revolving fund heretofore created will be continued and through the continuance of that plan the producers, distributors and Connecticut theatre owners will give their continued cooperation to the Tax Commission of Connecticut."

The film tax bill, which was held constitutional last July, provided that a levy of $10 was to be paid by exchange men for every thousand feet of film brought into the state. This would have brought losses in excess of $100,000 a year to the exchange men.

The censorship feature provided that all the films were to be passed on by one man, Deputy Tax Collector John J. Splaine.

MORRIS AND GRIMM MOVE

George Morris, who has been publicity director of Warners' Theatre, New York, since that institution opened, has resigned to take up new duties with the Warner organization. Mr. Morris' future activities will center chiefly around radio program and other affairs concerned with theatre-radio. Mr. Morris is succeeded by Ben H. Grimm, who is well-known in film circles and who has had a varied theatre experience both in this country and in England.

Exchanges Reopen

The moving picture situation in Connecticut is returning to normalcy on November 11. With the picture interests and the Governor declaring a truce, the tension which had existed for several weeks is fast disappearing. Film exchanges which moved out of the state after the enforcement of the state film tax law are returning. Some have already returned to New Haven.

The United Artists and the Pathe offices were reopening, and Universal has trucks on the road bringing material for its exchange.

It is thought by representatives of producers that in a month the Kilfeather Building in Meadow Street, New Haven, will be the center of film exchange trade as it was prior to July 14.

Fitzpatrick-McElroy Buy Three Houses In Indiana

In July Fitzpatrick-McElroy, whose theatre circuit has covered Michigan, Illinois and Wisconsin, decided to extend into Indiana. Now, inside of three months, they own eight theatres in that state.

The first Indiana purchase of this company was four theatres in Michigan City—the Wallerstein string—including vaudeville and picture houses. Next they took a long-time lease on a theatre to be built in the downtown section of Richmond, Ind., work on which has already begun.

Their latest Indiana project is acquiring three theatres in Muncie. These three—the Columbia, Star and Lyric—comprise the Andrews circuit and were purchased outright from C. Bay Andrews and Forrest E. Andrews. The Andrews Brothers are leaving the picture field to devote all their time to their Florida interests.

J. C. Wodetsky, who has been at Benton Harbor, Mich., has been transferred to Muncie as manager of the three houses.

ANOTHER B. & K. DEAL?

It is reported from Quincy, Ill., that the Balaban & Katz interests have opened negotiations with a view of purchasing three of the local houses. The houses mentioned in connection with the rumors are the Washington Square, Belasco and Orpheum. Confirmation of the report has not been obtainable. It has been known for some time that Quincy was one of the key towns in the Balaban & Katz program for Illinois outside of Chicago.

St. Louis Excited by Rumors Of Big New Theatre Circuit

ST. LOUIS accustomed to big deals in motion picture theatres and the like, has been startled by the report from inner circles that a very big production group has sent a financier and a builder to that city to study the local situation with a view of buying or building a chain of twenty-five or thirty-five theatres.

An air of mystery has surrounded the coming of the gentlemen in question and the exact backers of their project have not been revealed. It is whispered, however, that the interests behind the movement are a big producer and national distribution organization not now represented by a first-run theatre in St. Louis.

The financier and builder arrived in St. Louis a few days ago and are said to have visited a number of the leading neighborhood theatres to get first-hand information as to their desirability from an exhibition and investment standpoint. Other sections of the city have been studied with a view of erecting new houses.

Whether any offers have been made to local theatre owners to sell to the new chain is not known. Men in the know say that the visitors have not yet progressed to the point where they are ready to open negotiations for any of the local houses. The project is preliminary and it may be several weeks before the visitors determine what houses would be desirable for them.

Their plan is said to contemplate a house in each of the key points of St. Louis and St. Louis county. In districts where a desirable house cannot be purchased a new house will be erected. Under this city-wide system no two houses of the chain will be in competition and some one house will be within easy walking distance of every man, woman and juvenile picture fan in the city. Whether a first-run house on Grand avenue or down-town will be obtained has not been revealed.

New York Clergyman Takes Slap at Busy Reformers

PREACHING from the pulpit two nights a week, along with the regular Sunday morning service, and running a picture theatre two other nights of the week, the Rev. H. H. Black of Central Bridge, N. Y., along Film Row during the past few days, declared emphatically that there was nothing quite equal to the motion picture as a means of entertainment, and that when so-called reformers attacked the motion picture nine times out of ten they did not know what they were talking about, basing their arguments, perhaps, on an occasional picture of years past.

Mr. Black has a house that seats 300, running on Tuesday and Saturday nights, with an admission of 15 and 25 cents, the 15-cent admission being for children under 15 years of age. To give a little added zest, Mr. Black runs a "country store" with his pictures once a month. He not only does all the booking but even goes so far as to run the projection machine once in awhile. While in the United States Army, he acquired his knowledge of booking as well as projection.

"I am not running the theatre as a money-making scheme," said the Rev. Mr. Black, just after he had concluded booking several pictures at one of the local exchanges, where he showed himself conversant with every phase of booking. "We run first-class pictures for the residents of our community in order that they may not be forced to go elsewhere for their entertainment. We are not making the mistake that so many theatres in small places make, of thinking that because the community is small, it is folly to buy other than cheap pictures. That our theory of showing good pictures, even though Central Bridge itself has but 200 residents, is the right one is evident from the attendance we have, the profits enabling us to buy excellent pictures as well as to recently enable us to purchase a new projection machine. Even though the community is small, I believe exhibitors in such places should give the best the market affords."

Advertising "Sniping" in Massachusetts Offends

The Massachusetts state department of public works, division of highways, has notified the attorney for Allied Theatres of Massachusetts that owners of theatres and motion picture releasing concerns are violating the rules of the department by so-called "sniping" of advertising matter. It is alleged that both public and private property is being used for this purpose and that as a result there has been a great number of complaints by individual owners and by people interested in the beauty of the highways.

The Allied Theatres has gone on record as urging its members and other interested in amusement enterprises to instruct their agents to discontinue any "sniping" unless same is on premises under a permit of the owners and filed with the state department of public works.

ALBANY AND BUFFALO MEET

Directors of the Albany and Buffalo zones met in Syracuse, N. Y., on Wednesday afternoon, November 4, at the call of President William Dillon, who presided at a session that lasted from 1 to 5 p. m. Among those present were Uly S. Hill of Albany, George Dewore of Schenectady, Rae Candee of Utica, Meyer Schine of Gloversville, Jules Michaels of Buffalo, Charles Heyman of Niagara Falls and Mr. Dillon. A number of matters, including plans to bring about greater activity on the zones and the music tax situation, were discussed but without any definite action being taken. Another meeting will probably be held the forepart of December.

Incorporations

The past week brought the incorporation of the Fox Theatres Corporation, with William Fox, Douglas Tauszig and Jack G. Leo as stockholders and directors. The company has an authorized capitalization of 4,000,000 shares of stock at no par value. Other companies chartered during the week and entering the picture business in New York State were: Brewster Theatre Corporation, Brewster, $20,000, with Benjamin and Rose Marasco; E. F. O'Neil, of Brewster; Tennek Film Corporation, $20,000, K. J. Bishop, John Bernhardt, Paul Huhn, New York City; Romantic Plays, Inc., $10,000, Rhoda Alexander, H. H. Abel, Samuel J. Krinn, New York City; Charles de la Motte, Inc., $100,000, Charles de la Motte, Rudolph Wieber, Philip Mentell, New York City; Film Associates, Inc., $20,000, Montgomery Evans, George Cronyn, Albert Boni, New York City; Gordon Enterprises, Inc., with Charles K. Gordon, A. J. Rubien, Meyer Machlis, New York City; Dallas-Capitol Theatre Corporation, Charles B. Paine, Brooklyn; E. H. Goldstein, H. E. Hughes, New York City; Winkler Pictures, Inc., William E. Slater, Edward M. James, Celia Shakin, New York City.

The Beechmont Amusement Co., Cincinnati, Ohio, has been incorporated with a capital of $50,000, by Charles Weiskopf, H. Hanley, Max Friedman, and others. The Jacobson Picture Screen Manufacturing Co., Cleveland, is also a recent incorporation, with capital of $5,000, by Axel Jacobson, Arthur A. Kent, Carl F. Rich, et al.

Richey to Visit Every Theatre Owner in Michigan

Beginning late in November, Henderson M. Richey, manager of the Motion Picture Theatre Owners of Michigan, with headquarters in Detroit, proposes to visit every theatre owner in Michigan. More than 300 owners of theatres in state, cities and towns are on Richey's list.

By going into the theatre owner's town himself, Richey believes he can be of assistance in solving many problems that bother the small house owner, especially the ones who have not the time or the money to spend in attending the meetings. In calling on them Richey plans to discuss association activities and to discover whether there is any particular feature of organization work that the association is overlooking.

Richey admits that the job is a big one, but he proposes to complete it if he has to use train, automobile, dog sleds and hard pan shoes. His present schedule calls for visiting ten theatres a day, this of course, being in the larger communities where that number of houses are open for business. From forty-five minutes to an hour will be spent with each exhibitor.

Cards are to be sent out in advance, in true drummer fashion, notifying the exhibitor of the date of visit.

NO MORE TIME CHANGE

A proposal to add an extra hour to daylight saving in Ithaca, N. Y., next summer, was defeated on November 3 by 868 votes. Residents of the city took a keen interest in the issue, there being 4,712 votes cast, of which 2,790 were against the proposition. William Dillon of Ithaca, president of the New York State M. P. T. O., took an active part in the campaign against the adoption of the proposal.

Washington State M. P. T. O. Elects Drinkwine President; Roster Grows

Twenty-four New Members Enlisted During Year—District Meetings and Arbitration Both Prove Highly Successful

WASHINGTON STATE exhibitors gathered in Seattle on November 4 for a one-day convention which provided for a busy session. The convention opened at 10:30 a. m., with H. W. Bruen, first vice-president, in the chair, owing to the absence in New York of President John Hamrick. A letter from Mr. Hamrick, expressing regret at his absence, faith in the organization and in its permanent success and containing a strong plea for 100 per cent membership, was read by Executive Secretary-Treasurer J. M. Hone.

Mr. Bruen then spoke earnestly on the benefits to be derived from the organization, outlining briefly its accomplishments during the past year. Five new members—F. Barcus, Anzier Theatre, Seattle; C. L. Klawitter, Community Theatres, Inc., Seattle; E. A. Prickett, Sequim, Wash.; A. C. Barclay, Grand, Leavenworth, Wash., and F. J. Talabere, Legion, Walla Walla, Wash. —were unanimously welcomed into the organization which, within the brief two years since its founding, has grown to a membership of 150 out of 250 exhibitors of the state. Twenty-four new members were reported as joining during the past year.

Minutes and the treasurer's report were accepted as read. They revealed the fact that the organization is on a sound financial basis and is functioning in a commendable manner. Vice-President Bruen appointed a Credentials Committee composed of J. W. LaVigne, F. Barcus and Si Danz, and an Audit Committee of F. B. Walton, Frank Edwards and L. A. Drinkwine. F. Irving was appointed Sergeant-at-Arms.

H. T. Moore of Tacoma, J. A. McGill of Port Orchard and H. W. Bruen of Seattle, were the retiring one-year trustees. Fred Mercy of Yakima, Walter Graham of Shelton and H. W. Bruen of Seattle were elected three-year trustees. Two-year trustees holding over are John Hamrick and Frank Edwards, both of Seattle, and Fred Walton of Bellingham. One-year trustees are C. E. Swanson of Everett, Ray Grombacher, Spokane, and L. A. Drinkwine, Tacoma.

Interesting reports by the secretary disclosed that six district meetings had been held during the year, in Spokane, Yakima, Walla Walla, Centralia and two in Tacoma. The membership is widely scattered throughout the state, embracing 194 theatres in 94 cities—61 west of the mountains and 34 east of the mountains. This proves the value of the district meetings, which bring the association in personal contact with the exhibitor who cannot get in to Seattle frequently, thus selling him the idea of joining the organization.

A strong plea was made by the chair that each member appoint himself a committee of one to sell the organization to every exhibitor not already enrolled, and some impressive facts concerning the combating of adverse legislation, the support of the or-

(Continued on next page)

Theatre Transfers

When is a theatre sale a legitimate transfer? The answer to that question is worrying the members of the St. Louis Film Board of Trade and a special committee has been appointed to consider the problem.

Throughout the St. Louis film trade territory in recent months there has been an unusually large number of theatre sales. In many instances the film contracts entered into by the old owners were not purchased by the new proprietors. In some cases these transfers were from one member of a family to another. Some film men suspect they were "dummy" sales for the purpose of avoiding the payment of pictures contracted for.

Members of the Film Board of Trade take the position that a contract for film is a legitimate asset of a picture theatre and should be taken over by the new owners when a bona-fide transfer of a picture house takes place. They do not desire to interfere with the legitimate rights of any exhibitor or make it impossible for him to sell his theatre if he so desires, but they do intend to protect the interests of their companies by insisting that contracts signed by exhibitors for pictures are carried out.

ST. LOUIS STOCKS DROP

The stocks of the St. Louis Amusement Company and Skouras A experienced a slight reaction on the St. Louis Stock Exchange during the past week and sold at slightly lower levels. The closing quotations for the week were: Skouras A: $64.50 bid and $65 asked; St. Louis Amusement Company, $59.75 asked with no bid price.

NEW WASHINGTON EXHIBITOR HEADS: Left to right, L. A. Drinkwine, Tacoma, president; Frank Edwards, Seattle, first vice-president; C. E. Swanson, Everett, second vice-president; J. M. Hone, Seattle, executive secretary-treasurer.

September Negative Exports Drop, Chiefly to Britain

PRELIMINARY figures just released by the Department of Commerce show that while our exports of negatives for September, 1925, have fallen from about 645,000 linear feet in September, 1924, to 500,000 linear feet, with a corresponding decrease in value of from $115,000 to $95,000. American exports of positives have increased from about 16,000,000 feet valued at $525,000 in September, 1924, to about 18,100,000 feet valued at $142,000 in September, 1925.

With respect to individual markets, the most noteworthy feature of these figures is the large drop in our exports of films to the United Kingdom, this drop being from about 3,700,000 linear feet in September of last year to only a little over 600,000 feet in September of this year. France, on the other hand, which took about 750,000 feet of film in September, 1924, boosted this total to over 2,000,000 feet in September, 1925. This places her in second position among individual markets, Canada being first with about 2,300,000 feet in September, 1925. Of our other markets, Argentina ranks third and Australia fourth.

For the first nine months of the calendar year 1925 there has been a substantial increase in our exports both of negatives and positives over the same period last year. The figures for the first nine months of 1925 are approximately 8,000,000 feet of negatives valued at $1,500,000 and 170,000,000 feet of positives valued at a little over $5,000,000, as against about 6,300,000 feet of negatives valued at $1,000,000 and 121,000,000 feet of positives valued at about $4,500,000 for the first nine months of 1924.

Despite the fact that exports of motion pictures to England dropped off during September, she still remains by far our largest market for these as reflected in the figures for the first nine months of this year. Her total for this period of over 33,000,000 feet exceeds her total for the same period last year by about 15,000,000 feet. Australia, with 17,000,000 feet for the first nine months of 1925 as against about 14,000,000 feet for the same period in 1924, comes second. Canada is third with exports for these two periods of about 16,900,000 feet and about 14,000,000 feet respectively. France, finally, stands in fifth place as the only other foreign country which has taken over 10,000,000 feet of film, her total standing at just this amount as against as low as 5,000,000 feet for the first nine months of last year.

Crime News from Four Cities; St. Louis Man Loses $1,129

FOUR young men in a large automomobile crowded Joseph Mogler to the curb as he started to drive away from the Mogler Theatre, St. Louis, Mo., at 9.15 A. M., November 2, and robbed him of the Saturday and Sunday receipts of his three theatres, totalling $1,129. Mogler was on his way to the Bremen Bank, 3600 North Broadway. He is president of the St. Louis Motion Picture Exhibitors League and a vice-president of the national organization.

Ten minutes after the hold-up of Mogler a lone bandit wearing a mask which came down to his shoulders entered the office of the Washington Theatre, Granite City, Ill., and held up Louis Landau, owner, and his manager, Richard Howard, escaping with two days' receipts totaling $1,694. Landau and Howard were preparing to take the money to a near-by bank for deposit when robbed.

Two armed and masked bandits, who apparently secreted themselves in the Mall Theatre, Cleveland, Ohio, after the last show, cracked the theatre safe and escaped with $3,000.

They first asked the night watchman to give them the combination of the safe and when he refused they bound and gagged him and later knocked him unconscious with the butt end of a revolver, after which they proceeded with their job in leisurely fashion. There is no clue.

The Park Theatre at 5960 West Lake Street, Chicago, was robbed of several hundred dollars last week by thieves who jimmied the safe of the house. Manager E. B. Miller is going to get a burglar alarm that will wake up the neighborhood next time the crooks show up.

B. S. Jordan, manager of the Orpheum at Ottawa, Ill., reports that thieves stole $1,000 from the house while he was away from the theatre on other business matters. The tough luck about it is that there was no insurance.

IT PAYS TO ADVERTISE

Many things happened at two-thirty o'clock on the morning of Monday, November 9, but to Mr. and Mrs. George W. Harvey all that mattered was the birth of their baby daughter. The marvelous infant weighed in at the bedside at 7½ pounds, and George forgot Locarno, football, Cecil De Mille, and all current topics, and even forgot to worry whether Armistice Day would turn out to be an office holiday. Over at Producers Distributing Corporation, at 469 Fifth Avenue, where George is master of advertising, he was the recipient of congratulations on all sides, and for days thereafter the ringing of the telephone bell indicated friends calling him up to wish him well. Mrs. Harvey and the baby are doing as well as can be expected with a proud father hovering about and bothering everybody.

WOODHULL HONOR GUEST

R. F. Woodhull, president of the M. P. T. O. A., will be the honor guest at the ceremonies attending the opening of the new Hawthorn Theatre in Newark, N. J., on November 17. The Hawthorn is one of the newest of Murray Bratter's houses.

Drinkwine Elected

(Continued from preceding page)

ganization in music tax problems, arbitration matters, etc., brought out the fact that the exhibitor has the assurance that while he is home operating his business, his interests are being watched by his organization in a manner that he could not possibly duplicate without its benefits.

Joe Bradt, secretary of the Arbitration Board, was called on for a report of that body's activities of the past year. He stated that 74 cases were filed, 58 of these being by distributors and 16 by exhibitors during the fiscal year ending November 1. Of these ten were settled before coming before the board for action, 42 decisions were rendered in favor of the exchanges and 22 favored the exhibitor. The approximate amount involved in these disputes was $35,887. The M. P. T. O. represented by Secretary Hone, acted before the arbitration board in 18 cases, of which 15 were decided for the exhibitor.

Mr. Bradt called attention of the exhibitors to the fact that the Arbitration Board is at the call of the exhibitor as readily as the exchange, and urged that they use its services and appreciate its benefits. He stated that its records are always open for inspection to those interested, up to the time of the actual taking of a ballot. Mr. Bradt expressed the opinion that every member of the organization should be obliged to serve a year on the board and that he would obtain much that was valuable through the experience.

Following this report, which was roundly applauded and a vote of thanks extended to the exhibitor members of the board for their efforts, particularly Mr. Bradt, who as secretary had borne much of the burden, seven nominations for Arbitration Board members were recorded. Of these Joe Bradt, L. A. Drinkwine and Walter Graham were elected. The meeting was then adjourned until 2 p. m.

The Election

During the recess the trustees met and elected as their officers L. A. Drinkwine of Tacoma, president; Frank Edwards, Seattle, first vice-president; C. E. Swanson, Everett, second vice-president; returning to office as executive secretary-treasurer, J. M. Hone, who has ably served the organization since its inception.

The afternoon session, which was turned over to the new president, was given over to the reading of congratulatory wires and letters and to the open discussion of exhibitor problems. Several specific instances of the benefits of the organization to the individual were cited by exhibitors.

Out-of-town guests, who contributed generously to the interest of the session, entering into the spirit of their brother exhibitors' problems, were Bob White of the Multnomah Theatres Corp., Portland, and W. C. Roach of the Oregon and Selwood Theatres, Portland.

The convention was declared closed at 5 p. m. and adjourned for a big banquet and ball at the Olympic Hotel, where the exchangemen gathered with the exhibitors for delightful evening's entertainment. Carl Reiter acted as toastmaster and delighted with some of his famous stories. Thus the third annual M. P. T. O. convention passed into history with flying colors.

Americans and British Investigating Canada as Strategic Production Zone

When Film Is Lost

Louis A. Buettner of Cohoes, chairman of the Albany Zone, together with Julius Berinstein and Abe Stone, well known exhibitors in Albany, sat with four exchange managers last week in devising a ruling on protecting the exhibitor as well as the exchange in cases where theatres have been forced to remain dark through failure of film shipments to arrive.

In cases where the film rental amounts to $15, and where no facts can be established to rule the amount of the claim, and where such claim is decided as being a meritorious one, the committe has decided that the adjustment shall be four times the cost of the film, with the further provision that the film be again furnished the exhibitor free of charge at a later date, providing that the feature was paid for.

In cases where the film rental is up to and including $25, the award will be three and one-half times the cost of the films, and in instances where the rental runs from $25 to $50 and more, the award shall be three times the cost of the film.

BROOKS WINS, GOLDSMITH LOSES

Harry M. Brooks, president of the Motion Picture Machine Operators Union in Troy, N. Y., was elected to the New York State Assembly last week after one of the stiffest campaigns that has been witnessed in the Collar City in many years. Associates of Mr. Brooks are planning to give him a banquet in the near future.

In Saratoga county, Irving Goldsmith, a well known exhibitor in Saratoga Springs, made a most remarkable run for the Assembly on the Democratic ticket but was deicated by less than 100 votes.

Both See Opportunity to Take Advantage of "Kontingent Plan" If It Is Adopted— See Provincial Trade Boost

VERY considerable interest is being taken by moving picture men in the Dominion of Canada over the probability of the adoption of the "Kontingent Plan" for the cinemas of Great Britain in order to reduce the per centage of foreign moving pictures andto protect the British moving picture industry.

If this plan is adopted by the British authorities, the general opinion on the part of men in the film business in Canada is that it will mean an immediate and tremendous boost for the industry in Canada. One statement has already been made by a Canadian Government official at Ottawa, Ontario, namely, Raymond S. Peck, director of the Canadian Government Motion Picture Bureau, which has been operating very successfully for five years or more. It is that the most natural thing in the world will be the establishment of producing facilities in the Dominion for the making of pictures to secure a British classification for them. This would gain for them preferred entry into Great Britain, the films being shipped direct from Canada to England for consumption.

There have been actual rumblings of late regarding the establishment of producing facilities by large producers of the United States in Canadian territory. In some instances, this has been carried out in order to secure a change in scenery. But other U. S. film representatives have been looking over the ground for business reasons.

Among those who have inspected Canadian possibilities during the current year are Mary Pickford, who was born in Toronto, Ontario; Douglas Fairbanks, Irene Rich, Ernst Lubitsch, Harold Lloyd, Lambert Hillyer, Milton Sills, Norma Shearer, who was born in Montreal; Priscilla Dean, Adolph Zukor, S. R. Kent of Famous Players-Lasky, New York, and Colvin Brown, vice-president of Film Booking Offices, New York.

Technical men from Fox, First National, Warner Bros. and other companies of the United States have also been visiting Northern Ontario and Quebec, Toronto, the Canadian Rocky Mountains, the Canadian National Parks at Banff and Jasper and other sections of the Dominion. All this undoubtedly looks toward the opening up of increased activities in Canada.

The making of pictures on Canadian soil opens up an entirely new angle to the situation for the English cinema situation. Moving pictures made in the Dominion would have to be classed as "British-produced" even though American companies were back of them. How much of a picture would have to be actually made on British Empire soil in order to secure British classification would have to be determined in much the same way as in the automobile industry. In the manufacture of motor cars in the numerous automobile plants of Canada, the cars have to be 65 per cent. Canadian-made in order to take advantage of preferential tariff throughout the British Empire. And a continuous check-up by Canadian Customs officials and others insures that the prescribed amount of Canadian production is put into Canadian-built automobiles to enjoy tariff concessions. This is one of the reasons why Canada stands second on the list of automobile manufacturing countries.

The Government of the Province of Ontario is already taking advantage of the film situation, according to an announcement at Toronto on November 6, by arranging for the production of a five-reel film drama in the Provincial Government's own studio at Trenton, Ontario. Both the Canadian Federal Government and the Ontario Provincial Government have been producing one and two reel educational, scenic and industrial releases for a long time, and now the Ontario Government is sponsoring the making of dramatic features under its direct auspices. The official in direct supervision of this activity in Ontario is the Hon. W. H. Price, K. C., Provincial Treasurer.

Not only would Canadian-made pictures

(Continued on next page)

Proposed British Plan to Encourage Own Production

THE latest development in the British film situation, as reported by the Department of Commerce at Washington, D. C., follows:

"A committee composed of manufacturers, renters and exhibitors of films propose the following scheme for the adoption of a board of trade to encourage the production of British films. Commencing the first quarter of 1927 all exhibitors will be compelled to run a minimum of 10 per cent. of British films, progressively rising to 25 per cent. during the third quarter of 1929.

"British film is defined as manufactured by a British owned or controlled producing company, made as far as possible in a British studio and three-quarters of the cost, excluding fees to director and one principal actor, paid to persons domiciled in Great Britain.

"But dates on which various percentages come into operation are postponable if the supply of good British films is insufficient, and any British film considered not good enough will be ruled out for quota purposes, and the exhibitor proving unable to pay price demanded for British films may be released from the regulation.

"News, scenic, educational, etc., films are outside the quota. To bust the block booking system it is recommended that the exhibition date for foreign film be not more than six months after the booking date. The whole scheme will be controlled by a committee appointed by the trade board."

Lasky Urges Industry To Aid Red Cross Roll Call

The American Red Cross has issued a statement from Jesse L. Lasky, chairman for the motion picture trade for the ninth annual roll call of the American Red Cross which begins on Armistice Day, November 11. Mr. Lasky, in calling upon the employers and employes of the motion picture industry, urges them to support the peace time program of the American Red Cross. He says in part:

"The motion picture industry has always been at the forefront in every movement for the relief of suffering or the assistance of mankind. Just because we are at peace with the world we must not forget that the Red Cross is going on day by day, giving help to thousands of disabled war veterans, organizing nurses for disaster relief, conducting classes, rolling bandages, and is ready to serve you and aid you in any emergency at a moment's notice.

"As chairman of the motion picture group in the ninth annual roll call of the American Red Cross, I sincerely hope that everybody connected with the motion picture industry will do his best to see that the Red Cross achieves its objective."

NEW WORK FOR KETTERING

One of the most important announcements of the past week in the moving picture field in Chicago came from the Ascher circuit—that Ralph Kettering, one of the best known and most popular publicity and advertising men in Chicago, had joined their organization in charge of publicity and advertising. Ralph has been identified with Jones, Linick & Schaefer for many years in charge of advertising and publicity, and recently when the circuit leased its last exclusive movie theatre, the Orpheum, to the Warner circuit, and decided to close their direct connection with that line of amusements, Kettering was given free rein to make another connection in the industry. His many friends in the film world wish him much success.

DANES AND FRENCH COMBINE

Among the recent developments within the Danish film industry, says Commercial Attache Harry Sorensen of Copenhagen in a report to the Department of Commerce, a recent agreement closed between the Danish Nordisk Films Kompagni A/S., and the French Olivier & Pascel is the most interesting. It provides for the formation of a company under the name of Nordisque-Francaise, which through a combination of the interests and facilities of the two above named companies will endeavor during the coming year to produce a series of films with which it is hoped to conquer the French and Scandinavian markets.

HAL HOWE RECOVERED

Hal Howe, whose friends are legion, has recovered from an illness which has incapacitated him for several weeks. An operation was performed on one cheek bone. This week Hal was busy receiving congratulations in office and restaurant and on the street.

Canadian Picture Men Swat Golf Balls

The course at the Lakeview Golf Club, Toronto, became as dangerous as "No Man's Land" the other afternoon when the first annual golf tournament of the moving picture men of the Ontario Capital was held under auspicious circumstances. About twenty prominent men of the film distributing companies as well as numerous exhibitors were let loose on the links with club and ball, and for two hours there was a barrage of flying pellets and turf in all directions. Clair Hague, general manager for Canadian Universal, secured special mention in despatches for making the round armed only with a midiron and putter and twelve brand new balls, finished the 18th hole at dusk wtih a badly used ball which he had found in the rough.

The prize winners were: Leo Haag, Tom Brady, Tom Chisholm, Charlie Dentelbeck, Tom Bragg, Harvey Williams, Henry Nathanson, Harry Sedgwick, Sam DePass, M. Milligan, J. McInervey, Tom Benson, H. Bullen, Ben Murphy, J. Hunter, J. Quarrington, T. O'Neill, Jack Arthur and Ronald McClelland.

Outlines New Program to Managers at Chicago Meet

A 100 per cent. representation of Paramount district and branch managers attended the annual fall convention, held at the Drake Hotel in Chicago, November 6, 7 and 8, and heard Sidney R. Kent, general manager, outline the sales and production policies on the new season's attractions.

This spring and summer schedule, with the sales policy adopted, will be announced shortly.

George W. Weeks, general sales manager, presided at the sessions which were addressed by Adolph Zukor, Jesse L. Lasky and other executives from the home office. On Sunday the assembled managers previewed a number of the productions which have been finished.

No previous Paramount program has aroused such unmeasured enthusiasm. Through the medium of a special edition of the Showman's Manual the managers were given a vivid description of each picture along with suggestions on how the picture may be sold to the public.

NATHAN RECUPERATING FROM OPERATION

Carol Nathan, Universal branch manager in San Francisco, has just recovered from a severe illness and operation for appendicitis, word comes to the Universal home office. Nathan, who is a veteran in the Universal organization and who has been at the helm of the San Francisco exchange for a number of years, was suddenly stricken early one morning, several weeks ago.

He was rushed to a hospital and operated upon immediately. This promptness saved his life. He improved rapidly and was able to go to his home about ten days later. After two weeks of recuperation, his physician permitted him to return to work at the Universal Exchange this week.

George Ames Is Head of Pathe Exchange In Albany

George Ames is now branch manager of the Albany, N. Y., office of Pathe Exchange, Inc., having returned to this distributing organization after a short absence in other fields of business. Ames succeeded L. Medem at Albany, who, at his own request, has been appointed special comedy salesman in the Newark territory.

Mr. Ames was formerly manager of the Pathe office in Philadelphia and his administration there won the admiration of the home office executives. He resigned from this position to engage in sales work in New York and later left the motion-picture business for the real estate field.

Another former Patheite to return to the organization is W. J. Fitzpatrick, who has been appointed special feature representative covering the Cleveland, Buffalo and Pittsburgh territory. Fitzpatrick left Pathe in 1917 to join the colors. After the War he became an exhibitor.

NEW FILM BUILDING

With leases already signed by the Universal exchange, Warner Brothers and First National exchanges, a fireproof film building is to be erected at once in North Broadway in Albany, N. Y., several blocks from the present Film Row. All leases will be for ten year periods and will become operative on May first next. According to Fred Elliott, a former exhibitor and now a real estate broker, the building has been endorsed by the Hays organization. It is expected that other exchanges not occupying their own buildings, will take quartres in the new structure.

J. W. COTTER REARRESTED

J. W. Cotter, owner-manager of the Fourth Street Theatre at Moberly, Mo., was arrested on November 5 and charged with operating his theatre on Sunday in violation of a city ordinance. He was recently fined $50 and costs on a similar charge by a police magistrate and this fine was later sustained by the Circuit Court. He has taken an appeal. Cotter contends that he has been operating his theatre on Sundays for charity.

Canadian Situation

(Continued from preceding page)

secure entree into England, but the Canadian pictures would be able to obtain special consideration and concessions from other and remote portions of the British Empire. This would also be true in connection with various foreign countries which hold special trade treaties with Canada, such as France and several countries of the West Indies.

It has been pointed out in Government circles at Ottawa that it would be a comparatively simple matter for U. S. film companies to direct their own operations in Canada because of excellent transportation facilities and easy access. When certain pictures were made in Canada recently, such as "The Knockout" and "Lady Windermere's Fan," the producing men in charge were extended every courtesy and assistance by Canadian officials to encourage more film activities in the Dominion.

Seider Ideal Business Manager, Woodhull and Rembusch Proclaim

"Road to Yesterday" Is Road to Success

By William J. Reilly

CECIL B. DE MILLE has roped and thrown a bucking, plunging thought. In the celluloid coils of "The Road to Yesterday" he has firmly caught the idea of RE-INCARNATION. It is one thing to corral an idea with WORDS. Quite another to lasso it with PICTURES.

There is hardly a man or woman in the world who has not, at one time or another, held the thought that in the dim yesterday he or she lived and loved under ANOTHER GARB and under ANOTHER PERSONALITY.

For that reason ALONE "The Road to Yesterday" will make picture audiences talk. It has every quality of GREATNESS:—the real de Mille directing, story, acting, action, a big PUNCH, heart interest, a PORTABLE, TALKABLE idea.

Trains have been wrecked in feature pictures before. In "The Road to Yesterday" a freight train TELESCOPES the Pullman train carrying a highly DRAMATIC passenger cargo. The audience last Friday at the Embassy midnight showing, most of whom had come to the picture from other theatres, SHOUTED its approval when the freight engine in a HEAD-ON shot, wormed in THROUGH the sleeping car. WRECKAGE that BUILDS.

The picture takes a group of people caught in the grip of a powerful set of MODERN circumstances; develops the action to a climax on the terrific train wreck; and then cuts back to the YESTERDAY when the same characters mixed ale and swordplay, lordly arrogance and gypsy love.

Beulah Marie Dix who wrote the ORIGINAL play with E. G. Sutherland collaborated with Jeanie Macpherson on the film adaptation. The story is IDEAL screen material. We understand that it was long de Mille's AIM to make "The Road to Yesterday" into a picture but that litigation tied up the screen rights. HAPPILY, the story was available in time for his FIRST personally supervised production for Producers Distributing Corporation. You will like Joseph Schildkraut, Jetta Goudal, William Boyd, Vera Reynolds, Casson Ferguson and Trixie Friganza. So will your audiences. Even their feet ACT.

And it is "The Road to Success" for P. D. C. and the exhibitors who have allied themselves with this AGGRESSIVE organization.

Both Write in Glowing Terms of His Appointment—Latter Urges Continued Attention to Uniform Contract, Arbitration

By Sumner Smith

THE Dove of Peace, long fluttering above the heads of Motion Picture Theatre Owners, seems at last about to settle down contented. This is the reaction to the appointment of Joseph M. Seider as business manager of the national exhibitor organization, and it comes from many sources. Two of the most significant letters received this week follow. They are from R. F. Woodhull, national president, and Frank J. Rembusch, president of the Indiana organization.

Mr. Woodhull writes as follows to Theatre Owners:

"It has been my duty and pleasure at many and various times to forward statements regarding the activities and usefulness of your organization, The Motion Picture Theatre Owners of America.

"As I look backward at the enormous amount of work required in conveying to you this information to which you were justly entitled, I discover that in the compiling and sending I surely derived many a personal thrill of natural happiness over the honor of being the broadcaster of any activity that had for its purpose the relief of any brother theatre-owner.

"Keep on reading this letter because it contains one of the finest messages I have ever forwarded to you! Joseph Seider, the dynamic president of The Motion Picture Theatre Owners of New Jersey, has accepted the position of executive manager of our national organization! I trust you will pardon, or may I say welcome, the personal observation if I say that I have been in close contact with Joe since he followed me two years ago as New Jersey's president and he has surely built up some organization. I like Joe because of his substantial fund of knowledge regarding the troubles of our business, his safe and sane methods of solution, his untiring energy, and last, but most important of all, his honesty and sincerity of purpose.

"Our leaders for years have been urging the need of a business manager. Now we have one! And a real one! Send your troubles to Joe. He will welcome them and so will we all. We are anxious to serve you. Of course we must have your cooperation both moral and financial. If you have a statement in your files for dues that may have been overlooked, there never will be a better time to give it attention than right now."

Mr. Rembusch writes Mr. Seider:

"The election of yourself as general manager of the Motion Picture Theatre Owners of America is a most progressive and intelligent act on the part of the committee. In my opinion it is the most encouraging step made by the national organization since the famous Cleveland convention. It should be the means of bringing every faction and individual into the national organization. You have the capacity, the experience, the ability and the sincerity of purpose to make for success.

"May Joseph Seider, like the Joseph of old, be the means of organizing all the brethren to enjoy the years of plenty and keep away years of famine.

"We trust that the Uniform Contract and arbitration courts will continue to receive your attention. The Uniform Contract serves no good purpose, but is just a means of creating a lot of red tape and routine to keep the Hays machine organization buzzing. A contract of 100 words can be written that is sufficient to buy all the pictures in this industry. The present contract must have about 10,000 words, which is 9,900 too many. My contention has been proven by the results since we took over the office of president of the Motion Picture Theatre Owners of Indiana, about three months ago.

"At that time film companies and exhibitors were spending most of the time in the arbitration court. Today we have but one case on docket, we have not been in Chicago for over two months, and I have a wire saying they will have no more hearings until further notice. Our secretary, Mr. Doody, and myself have worked out a plan whereby differences between a theatre owner and a film company are adjusted without going before arbitration courts.

"I will always be against the clause in any film contract whereby an exhibitor gives up the right to his day in court. That alone condemns the present contract. The kind of arbitration whereby three film men and three exhibitors act and exercise the functions of a duly organized court of justice is wrong. That is not arbitration. That's going back 1,000 years to the days of might is right.

"A year ago, when they fined me $60,000 because I refused to play pictures of a group of six because the first three were in terrible condition, I said, 'Hay's arbitration is the most unnecessary and most stupid contract that was ever proposed in any business transaction.'

"Let me cite you a recent case: About two months ago an exhibitor appeared be-

(Continued on next page)

New Sales Directorate Is Now Functioning at "U" Home Office

A NEW sales directorate has been installed by Universal. The new group of sales heads will function along lines similar to the sales directorate established a year ago, the members of which recently resigned.

The new sales directorate is composed of Earl Kramer, Lou B. Metzger and Ralph B. Williams, all veteran film executives and well known in the industry. Kramer is the new sales director for the Eastern Division, including Canada; Metzger is the sales director for the Western Division, and Williams is the new director for the Southern Division. These three men replace Jules Levy, Ned Marin and Ned E. Depinet respectively.

The sales directorate idea of film sales control was inaugurated a year ago by Universal as a new move in the co-ordination of the selling forces of that company. It was established as an experiment and replaced the old system of divisional grouping, under which the country was divided into six or eight groups, with division managers in each group, moving from exchange to exchange.

Under the Universal sales directorate plan, the exchanges of the country are divided into three grand divisions, and the supervisors or directors of those divisions have their headquarters in the Universal home office in New York. From time to time these directors swing around the circuit of their divisions. This system assures frequent contact between the sales director and his exchange managers, as well as between the sales director and the leading exhibitors of his territory, and also makes for constant liaison between the sales directors and the home office.

Under the Universal plan, at least one sales director is always in New York, with power to pass on important emergency questions as they come up from day to day, whatever territory they may concern. He also is on hand to present the sales department point of view to the Universal officials at any time on any question.

Golden Nuggets

(Continued from page 209)

the Rowland and Clark circuit, Pittsburgh; the Butterfield circuit in Detroit; the Spyros Skouras circuit in St. Louis; the Pantages theatres; the Poli circuit in New England; the Crandall theatres in Washington, D. C.; The Wells Amusement Company, Washington, D. C.; the Universal Film Company's Liberty Theatre, Kansas City; the West Coast Theatres, Inc., booked solid through the San Francisco and Los Angeles Fox exchanges; the Finkelstein and Rubin houses in the Middle West; the Jensen and von Herberg circuit on the Pacific Coast; the Mark Strand Theatre in New York City; the Rialto Theatre, New York City (Paramount) and the houses booked by N. L. Nathanson in Canada.

Some of the most valuable pressbooks issued on any series of pictures are the pressbooks issued by the Fox Film Corporation on the Fox-Golden seven. Coupled with the publicity matter contained in these pressbooks will be found many exploitation aids that have actually been worked out successfully. In the production division, Frank Borzage, Victor Schertzinger and Emmett Flynn, with John Ford, are included among the directors of the John Golden pictures, and Frances Marion prepared several of the scenarios, while distinguished authors, including Montague Glass, author of the "Potash and Perlmutter' stories, were assigned the task of titling these pictures.

SCHROCK TO REMAIN AT "U" CITY

Word has been received at the Universal home office that Raymond L. Schrock, general manager at Universal City, the studio plant of Universal, has renewed his contract with Universal for one year. His resignation, handed in several weeks ago, has been withdrawn.

He will have as his first assistant, Harry H. Zehner, who for the past several years has been the personal secretary and aid to Carl Laemmle, the Universal president. Zehner is one of the best liked men in the organization.

Indianapolis Exhibitors Plan Big Theatre

Owners of the Circle Theatre, Indianapolis, Indiana's largest picture theatre, plan the erection of a new picture house in the downtown district, seating as much or more than the Circle. Two sites are under consideration and architects are at work on plans covering both, the choice to depend largely on which one will afford the largest capacity.

The board of directors of the Circle Theatre Company is composed of A. L. Block, Robert Lieber, Fred C. Gardner, Herman P. Lieber, Leo M. Rappaport, Edgar O. Hunter and Theodore Stempfel. The Circle was erected in 1916, and was one of the first modern picture theatres in the United States. Exhibitors from all over the country visited it after its erection.

COAL SHORTAGE SERIOUS

Unless there is some relief from the present coal shortage in Albany, Troy and Schenectady, N. Y., many of the picture theatres in these cities will find themselves in a serious situation a few weeks hence, or as soon as winter weather sets in. Very few theatres placed orders for coal last summer and have their bins full. The Rose Theatre, in Troy, N. Y., is using cord wood bought from farmers in the surrounding territory, and is practically without any coal.

The Berinstein houses in both Albany and Troy have installed oil heaters during the last few weeks, and Julius Berinstein, the owner, is not worried over the present strike. Coal is reported as being very scarce in Schenectady, while Albany is resorting to soft coal in many places in meeting the emergency.

CLEVELAND SUSPECTS HELD

Two men are being held by the police at Cleveland, Ohio, in connection with the recent safe robbery at the Mall Theatre, in which some $3,000 was taken. One of the suspects is said to be a former employe of the theatre.

Seider Is Ideal

(Continued from preceding page)

fore the Chicago board. He had bought fifty pictures from a small, practically unknown film company. He knew nothing about the picture business. He lived in a small town near Chicago. He started to run these pictures; the people started to run him out of town. They said, 'We want standard product and stars, such as we see in Chicago. We do not want to see this blood and thunder.'

"But the little company carried him before the Film Board and there sat the representatives of Adolph Zukor, Carl Laemmle, Robert Lieber, Marcus Loew, and using the Uniform Contract and Hays' rules they said, 'This man must first play those fifty pictures and no others.' He is only open two nights a week; that meant twenty-six weeks of blood. He was ruined if he played the pictures, and if he does not play the pictures he cannot get any other pictures.

"Here in a little community, where they are much more particular about the motion pictures and about everything else and where we generally have our most trouble from cranks, a theatre owner is forced to play fifty pictures unsuitable and undesirable, or go out of business.

"I have the privilege of knowing Messrs. Zukor, Lieber, Loew and Laemmle; have met them many a time. They are fine, wonderful men. If they had any idea how stupid this arbitration thing works out they would not be a part to it.

"Another thing we found out in these days of independent talk: that the independent producers bring in the most cases before the Film Boards—at least this has been our experience in Indiana. None of the big producers seem to find it necessary to use the Film Board of Trade. Well, it's a strangely contradictory industry.

"Again I want to wish you the greatest success and trust that every theatre owner in America will rally round your selection as general manager. I believe that if the Detroit meeting was repeated tomorrow, under yourself, we would have the Theatre Owners of America united at once.

"Let's all get back of Seider."

Mr. Seider already has begun strengthening his personnel by adding Tom Waller. Because of the special training Mr. Waller acquired during his eleven years in the metropolitan newspaper field and on Moving Picture World he was drafted from the Associated Exhibitors, which he recently joined, through the courtesy of Oscar Price, its president.

MR. AND MRS. SAWYER RETURN

Arthur H. Sawyer, who is associated with S. L. Rothafel and Herbert Lubin in the new Roxy Theatre now in the process of construction in New York City, arrived on November 10 from Europe accompanied by Mrs. Sawyer. Sawyer and "Roxy" went abroad some months ago to search Europe for some new ideas to be incorporated into their own $8,000,000 enterprise. Europe proved barren of innovations both as to lighting and construction and Roxy sailed for home to put his own into practice. Mr. Sawyer remained to make some business settlements and is now at his desk at the Roxy Theatres Corporation, 383 Madison avenue, New York City.

First National's New Sales Policy Divides Country Into 3 Territories

UNDER the new sales plan adopted by First National Pictures, providing for a sales cabinet of three executives, the country has been divided into three territories, Eastern, Southern and Western, with one of the sales council directly in charge of each, and all subject to the supervision of General Manager Richard A. Rowland and Samuel Spring, secretary-treasurer.

According to a statement from Mr. Rowland, the districts will be managed as follows: Ned Marin, sales manager Western territory. A. W. Smith, Jr., sales manager Eastern territory. Ned Depinet, sales manager Southern territory.

All matters pertaining to the branches in each of the territories will be referred to the sales manager. It is pointed out that the new selling policy will keep each territory in closer contact with the home office than was possible under the former plan.

Following are the First National branches under the present territorial division:

Western territory: Chicago, Denver, Des Moines, Detroit, Los Angeles, Milwaukee, Minneapolis, Omaha, Portland, Salt Lake City, San Francisco, Seattle, Calgary, Montreal, St. John, Toronto, Vancouver and Winnipeg.

Southern territory: Atlanta, Charlotte, Cincinnati, Cleveland, Dallas, Indianapolis, Kansas City, Louisville, New Orleans, Oklahoma City, Pittsburgh and St. Louis.

Eastern territory: Albany, Boston, Buffalo, New Haven, New Jersey, New York, Philadelphia and Washington.

Two Open Sunday Fights On in Illinois

While the citizens of Glen Ellyn, a West Side suburb, voted against Sunday movies recently, the backers of the new theatre have decided to go ahead with the project and build a movie house that will seat at least 1,000.

G. T. Freeman and E. E. Alger, Urbana, Ill., exhibitors, are fighting for Sunday movies in that live little city. Students attending the Illinois University there and merchants are backing them in their fight.

MLLE. GAMBARELLI JOINS "ROXY"

"Roxy" has a new addition to his "gang" which appears weekly before the microphone at WEAF. It is Mlle. Gambarelli, the dainty danseuse, who has pirouetted gracefully before the delighted audiences of the Capitol Theatre for many seasons past.

Miss Gambarelli has a quaint personality which never fails to get over with "Mike." Her association with the genial "Roxy" has been one of many years' standing, interrupted only during the brief interim in which Roxy left the Capitol to devote his energies to the huge "Roxy" Theatre project now in progress.

FRED HAMLIN RESIGNS

Fred Hamlin, the popular director of publicity for the Mark Strand Theatre in New York City, has resigned and will announce his future connection in the near future.

Miss Doran's Value

(Continued from page 210)

Later the theatre flopped badly the first Monday of Holy Week. The other six days didn't loom up as at all prosperous.

Miss Doran looked up the Legionnaires.

"Do you want to do me a favor?" she asked.

"You bet," they said.

Miss Doran and the boys got their heads together. She allowed them a 30 per cent. cut on the business for their co-operation. They sold tickets and jammed the theatre for her.

That carried the theatre over Tuesday and Wednesday. For Thursday Miss Doran had another trick up her sleeve. The Lyric Club had a double quartet of which it was very proud. It wanted a hearing in public. Miss Doran booked it for Thursday evening. Again the house was jammed, this time by members of the Lyric Club.

Then there was a tie-up with Mills College girls. They sold tickets and sang college songs while one of their number played the theatre organ. Another jammed theatre. Then came a tie-up with the Kiwanis, who were listed at the theatre as non-patrons of motion pictures. They swelled box office receipts and they became regular patrons.

The value of this public relations work was immediately apparent. Letters of appreciation flooded—that's a good movie word but it's merited here—the theatre. People said that they had enjoyed themselves and that they thought the theatre staff was a marvel of courtesy and efficiency.

With full knowledge of success Miss Doran went ahead with her work. She joined the California Federation of Women's Clubs and enlisted them in aiding the theatres. Groups of women paid their admissions at the different houses of the West Coast chain and as they did so announced themselves as members of the organization and friends of Miss Doran. Harry Arthur hadn't had any doubt of Miss Doran's ability, but if he had had, these announcements would have changed his mind.

Personality, personal contact and knowledge of the business probably are Miss Doran's greatest assets. The second and third are indisputably necessary, but to the writer it seems that Miss Doran's personality is worth the two of them put together. She is the personification of that which is genuine, that which rings true. She loves her work and has the capacity for making other people interested in it. She understands the other person's viewpoint and will listen to it.

Miss Doran ought to go far in the motion picture business. Her public relations work unquestionably will be a great success, and later, we think, she will be accumulating for Pathe an immense knowledge of just what the fickle public wants in motion pictures.

NEW RICHWOOD, W. VA., HOUSE

Work is progressing on the new Star Theatre at Richwood, W. Va., to replace the house burned in 1921. A modern house is being erected, fireproof throughout. It will seat 750 and be ready about February 1, weather permitting.

A change in the selling line-up of First National Pictures, Inc., brings prominently to the fore several high tension celebrities in the field of distribution. At the left is Richard A. Rowland, general manager of First National; at the right, Sam Spring, chairman of the Sales Cabinet; A. W. Smith, Jr., sales manager in the Eastern territory, center; Ned Marin, sales manager in the Western territory, left of center; Ned Depinet, sales manager in the Southern territory, right of center.

Skouras Reports Complete Details Of Deal with Famous Players-Lasky

Missouri and Grand Central to be Paramount Houses—St. Louis Amusement Co. May Seat More Than All Competitors

SPYROS SKOURAS, president of Skouras Brothers Enterprises, owners of the Grand Central Theatre, the West End Lyric, Lyric Skydome and Downtown Lyric and the Ambassador, now under construction, upon his return from New York City announced officially the consummation of the deal with the new theatre department of Famous Players and Balaban & Katz whereby the Missouri Theatre becomes a Paramount first-run house under the supervision of a new Skouras Brothers corporation to be formed.

Under the agreement the Missouri and the Grand Central, which are on opposite corners of Lucas avenue at Grand boulevard, will be operated by Skouras Brothers as Paramount houses. When the new Ambassador is completed it will be substituted for the Grand Central.

Skouras announced also that the deal with Universal Pictures Corporation involving the Grand Central has been called off. Negotiations had been under way for Universal to take over the Grand Central when the Ambassador was completed.

The new arrangement is of decided advantage to both Skouras Brothers and Famous Players-Lasky. It assures the Paramount pictures of complete protection in the first-run field in St. Louis and places the Mound City in the first rank as an exhibition center.

Skouras Brothers through their new connection should benefit greatly because of the big buying power of the Balaban & Katz group of theatres, including those recently taken over from Famous Players. The Skouras houses will benefit especially through being able to obtain high-class musical and novelty acts to be run in conjunction with their first-run pictures.

The Missouri-Grand Central-Ambassador deal will not affect adversely Skouras Brothers' affiliation with First National, for which they hold the franchise in the St. Louis territory. The Skouras houses will continue to show First National first-runs.

The new corporation will be formed immediately and plans call for an expenditure of $250,000 to improve the Missouri Theatre.

The St. Louis Amusement Company, controlled by Harry Koplar and Skouras Brothers, has completed a deal whereby eight more of the leading neighborhood houses of St. Louis pass under control of the organization. The deal also includes the new Columbus Theatre now under construction at Columbia and Southwest avenues.

Two of the houses, the Webster and Montgomery, formerly were operated independently as the individual property of Harry Koplar and associates. The Montgomery, 2701 North Fifteenth street, seats 1,424 and has an adjoining 1,381-seat airdome. The Webster, 2119 North Twelfth street, has 935 seats and also has a 1,750-seat airdome.

The other houses taken over were operated by George Skouras, who has been made a vice-president and director of the St. Louis Amusement Company. Sol Koplar, brother of Harry Koplar, also is now an executive officer of the dominant neighborhood exhibition company and holds a place on its directorate.

The George Skouras houses that have passed under control of the St. Louis Amusement Company are: Powhattan, Manchester avenue, Maplewood, 1,200 seats, and a 1,500-seat airdome; Maplewood, Manchester avenue, Maplewood, 1,200 seats; Aubert, 4949 Easton avenue, 1,599 seats and 2,200-seat airdome; Chippewa, 3807 South Broadway, 575 seats; Congress, 4021 Olive street, 1,096 seats; King Bee, 1710 North Jefferson, 1,291 seats, and 1,299-seat airdome, the 2,000-seat Columbus under construction on Southwest avenue.

Announcement of the deal for the houses named was made by Spyros Skouras, president, and Harry Koplar, first vice-president of the St. Louis Amusement Company. They stated that the company was considering the purchase of other houses and it is probable that other deals will be completed within the next few days.

Rapp & Rapp of Chicago have been retained by the St. Louis Amusement Company to design the new $1,000,000 theatre and apartment building at Hamilton and Easton avenues and it is probable that construction of that 3,000-seat house will get underway in early spring. This structure will have a most advantageous position on the principal trans-continental highway as soon as the St. Louis-Kansas City concrete highway is completed. This will be early in 1926, according to present plans of the Missouri Highway Department.

A check of the St. Louis situation reveals the following line-up of houses:

St. Louis Amusement Company	Seats
20 theatres operating	30,140
3 theatres closed	3,954
2 theatres projected certain	4,500
15 airdomes	25,613
Total seating capacity	64,207
Skouras Brothers Enterprises	
5 theatres operating	7,922
1 theatre projected	4,000
1 airdome	3,500
Total seating capacity	15,422
William Goldman houses (Have a booking arrangement with Skouras Brothers.)	
3 theatres operating	2,660
2 airdomes	2,171
Total seating capacity	4,831
Grand total of seats with which St. Louis Amusement Company has a direct or indirect connection.	84,460
Other houses in St. Louis and St. Louis county are:	
76 theatres operating	62,959
4 theatres projected	7,400
12 theatres closed	5,498
32 airdomes	32,120
3 combination houses	7,983
Grand total seating capacity	115,960

With the deals now under negotiation and contemplated, it is almost certain that before another year the St. Louis Amusement Company will hold theatres with a greater seating capacity than all other houses in St. Louis. The average seating capacity of its houses is far above that of other houses in the city. With few exceptions the company now owns all of the leading neighborhood or outlying houses in St. Louis.

Mass. Declares War on Daylight Saving

War again has been declared upon daylight saving in Massachusetts by the Allied Theatres of Massachusetts, an organization of exhibitors and other theatre owners. At a recent meeting it was voted that a notice be sent to the members and to all others interested in the theatrical business in the Bay State with a request that aid be given the Standard Time League in its campaign to wipe out the statute calling for daylight time. It was recommended that $25 be contributed to the league.

In a letter to theatre owners, Robert G. Larsen, general manager of the Keith-Albee interests in Boston and president of Allied Theatres, says that "we have every reason to feel confident that, starting in ample time and with proper financial support, victory can be won at the state election next year."

RED SEAL FEATURETTE ARRIVES

The very newest little featurette in the Red Seal aggregation was born to Mrs. Edwin Miles Fadman, Jr., in the Lying-In Hospital, New York City, on Election Day. Dr. Asa B. Davis, chief of staff at the hospital, afterwards weighed the baby boy, named after his daddy, which tipped the scales at four and a half pounds. Mrs. Fadman and the baby are doing nicely, while the proud papa is busy receiving congratulations on all sides. He cabled his representative in Havana to acquire a wing of a cigar factory, explaining he could have done better by his pals had it not been for certain amendments in our dignified Constitution.

F. P.-L. DECLARES DIVIDEND

At a meeting held today the Board of Directors of Famous Players-Lasky corporation declared the regular quarterly dividend of $2.00 per share on the common stock, payable January 2nd, 1926, to stockholders of record at the close of business on December 15, 1925. The books will not close.

Grainger Pleased Over Coming Fox Pictures As He Starts on Big Tour

JAMES R. GRAINGER, general sales manager of Fox Films, sailed Saturday, November 7, for New Orleans. From the southern seaport he will start on a final swing around the country in behalf of the current season's product in the South and Southwest.

An important stopover will be made by the Fox sales chief in Los Angeles, where he will join Vice-president and General Manager Winfield R. Sheehan, who is now lining up the production forces preparatory to starting work on the big schedule of releases the Fox organization is contemplating for the 1926-27 season. Mr. Grainger will remain with Mr. Sheehan for three or four weeks, after which he will start back for New York, stopping off at a number of big cities on the way.

Mr. Grainger's latest trip to the West Coast is the fifth he has made since he became associated with Fox last May.

Before leaving Saturday Mr. Grainger expressed his enthusiasm over the strengthening changes effected by Mr. Sheehan in the Fox release schedule for the latter part of December and January.

"These releases," the Fox sales chief emphatically declared, "will be the company's best. They are from great stories and plays by popular authors and the casts assembled to work in them have unequalled box-office value.

" 'The Ancient Mariner,' our special Christmas release, has names the neighbor's children know for its modern sequence. The cast includes Clara Bow, Earle Williams, Leslie Fenton, Nigel de Brullier and Hallam Cooley. We have just started an exploitation campaign on this one that will have the country standing on its head waiting to see it by the time it is released.

"We close the year with this box-office knockout: Peter B. Kyne's 'The Golden Strain.' Cast in this production are Kenneth Harlan, Madge Bellamy, Ann Pennington, Hobart Bosworth and others.

"Our January releases defy adequate description. Their box-office titles and subjects just send me up in the air when I think about them. We start with 'The Gilded Butterfly, which John Griffith Wray is directing with Alma Rubens and Bert Lytell as leads and Frank Keenan, Herbert Rawlinson and Vera Lewis as the principal support. It's a story of a father who attempts to capitalize his daughter's beauty.

"Following that we have 'Palace of Pleasure,' directed by Emmett Flynn, with Betty Compson, Edmund Lowe, Henry Kolker,Harvey Clark, Jacques Rollens and Nina Romano in his cast. This is taken from the great European stage success, 'Lola Montez.'

"A co-release of the Flynn production is Tom Mix in 'My Own Pal,' from the story by no less a favorite than Gerald Beaumont. That's all any salesman will have to tell about this one.

"Then we have a Rowland V. Lee production with the intriguing title, 'Daybreak,' which is based on the successful play, 'The Outsider.' Cast here are Jacqueline Logan, Lou Tellegen, Walter Pidgeon, Charles Lane, Gustave von Seyferitz and Roy Atwill. Some cast and story, we'll say.

" 'The First Year,' another Golden directed by Frank Borzage, follows 'Daybreak.' Matt Moore and Kathryn Perry are the leads in this one. Character support is up to the same high standard of all the others. A Golden directed by Borzage with those leads should be enough to convince the most skeptical buyer that this will be worth booking.

"And we don't stop there. Following that lineup we have the sensational 'Johnstown Flood,' based on that most appalling of American catastrophies and directed by Irving Cummings with George O'Brien and Florence Gilbert cast in the leading roles. If anyone wants a thriller they should book this one. There's going to be an audience kick here that will spell S. R. O. wherever it's shown.

"Reliable Buck Jones in 'The Cowboy and the Countess' winds up the January bunch of Fox releases. Buck's pictures are so consistently good that exhibitors know what to expect."

From the January releases Mr. Grainger launched into a talk about next season's productions which Mr. Sheehan has been wiring him about. When he got on this subject, his enthusiasm knew no bounds. He said:

"Can you imagine any exhibitor turning down the Belasco-Warfield plays such as 'The Music Master' and 'The Auctioneer,' 'The Return of Peter Grimm' and 'The Grand Army Man?' And then there's 'What Price Glory. I hate to think of paying salesmen to sell this one. Why, any exhibitor would be willing to stand in line to book this sure-fire box-office bonanza. You know the rest of them. The boys in the publicity department have been doing nothing else for the past month but telling of the wonderful material William Fox has bought for the coming season.

"Wait until you see the pictures we are going to make from those Hoyt plays Mr. Fox has just announced he has purchased. Ask dad, he knows the kind of business these plays did at the box-office. Were going to release one of them this year just as a sort of sample. 'A Trip to Chinatown' is its title. Watch for it. Margaret Livingston, that girl everyone liked so much in 'Havoc' and a number of our other earlier releases, is going to play the leading 'femme' in this one, with a little comedy support from such dubs at getting laughs as J. Farrell MacDonald and Earle Foxe.

"And get this about the role Margaret is going to enact. Among stage folks it is considered the greatest comedy role ever written for a woman, and don't be at all surprised if as a result of this picture the great missing link of the picture industry, a woman comedy star, is developed. This girl Margaret can act, and I advise you to watch her smoke after she makes her 'Trip to Chinatown.' I just got through reading the scenario and it's a 'wow' in more ways than a yellow hound has fleas. George Marshall will supervise the making of this one. He's the boy who made the Van Bibber comedies the outstanding two-reelers of last season and this. Robert Kerr, who has been making the Richard Harding Davis stories into pictures since Marshall's promotion to the post of comedy chief, will take time off from the two-reelers to direct 'A Trip to Chinatown.' That's a combination you will have to go a long way to beat.

"Anyone who plays 'A Trip to Chinatown' should remember we are making nine more of these Hoyt plays into pictures for 1926-27.

"I've been in the picture business a long time, but I've never seen a lineup like we got for next season. With what I've mentioned before we have such titles as 'The Lily' and 'The Comedian,' two more Belasco plays; 'A Temperance Town,' one of the Hoyt group; 'Cradle Snatchers,' that's the big one on Broadway now; 'One Increasing Purpose,' by the same author who wrote 'If Winter Comes'; 'Pigs,' another John Golden, which he calls his litter of laughs; 'The Family Upstairs,' a Sam H. Harris hit; 'Going Crooked,' a stage success which is coming to Broadway as soon as its producers can rent a theatre big enough to hold the crowds; 'The Way Things Happen,' still another stage play which in my opinion should be one of the greatest dramatic picture triumphs; 'Frozen Justice,' that novel which created such a stir a few years back; 'Married Alive,' which title alone would be enough to say for it if it wasn't from that sensational best seller by Ralph Strauss, and 'Down to Earth' from the book by Julius Perutz."

Mrs. Valentino Starts Work on "Do Clothes Make the Woman?"

MRS. RUDOLPH VALENTINO (Natacha Rambova) who arived in New York on the SS. Leviathan on November 10, expects to start work this week on "Do Clothes Make the Woman?" the gorgeously gowned and superbly mounted society story in which she will star for F. B. O.

Mrs. Valentino was tendered a gala reception when the Leviathan docked. She was met at the pier by Harry J. Cohen, her manager; Nat. G. Rothstein, F. B. O.'s director of publicity, advertising and exploitation, and several personal friends. A luncheon was served in the main dining salon of the ship and later Mrs. Valentino went directly to her apartment. She was in conference with J. I. Schnitzer, vice-president of F. B. O., in charge of production; Daniel Carson Goodman, under whose personal supervision the picture will be made, and Harry O. Hoyt. She is most enthusiastic about the story which has been written especially to suit her personality and talents, and is eager to start work immediately.

Mrs. Valentino purchased her entire wardrobe for the production in Paris and returned with forty trunks, containing the latest fashions in gowns, hats, wraps and shoes from the smartest Parisian contouriers. She made a special trip to Madrid and while there purchased thirty-two gorgeous Spanish shawls which she promises to wear in the picture.

Clive Brook, who has been cast as leading man for Mrs. Valentino, arrives in New York today on the Century.

Interiors will be shot at the Tec-Art Studio in West 44th Street, New York. Henry Cronjager will stand behind the camera.

ZASU PITTS in a scene in "Thunder Mountain," the William Fox film version of John Golden's stage success, "Howdy Folks," produced by Victor Schertzinger, and with a cast including Madge Bellamy and Paul Panzer.

"Don Juan" Gets Under Way; John Barrymore is Starred

FIVE production companies are now at work at the Warner Bros. West Coast Studios.

"Don Juan," John Barrymore's second big special is in production with Alan Crosland directing. Mary Astor has the leading feminine role. Willard Louis plays the faithful servant, Padrillo, and Phillipe De Lacy enacts as a child the character that, when grown, is assumed by the star. Others in the cast are John Roche, June Marlowe, Helene Costello, Myrna Loy, Helene Dalgy, Warner Oland and Montague Love.

Although it will not be released until next season, it is expected that "Don Juan" will be completed soon after the first of the year. The production will be on a lavish scale, the most pretentious spectacle, it is believed, which the Warners have made to date.

Work on "The Night Cry," the next starring vehicle for Rin-Tin-Tin, the Warner wonder dog, is in full blast, with Herman Raymaker directing. June Marlowe has the leading human role.

"The Cave Man," second picture on the present schedule featuring Marie Prevost and Matt Moore, is well under way, with Lewis Milestone handling the megaphone. In the cast also are John Patrick, Myrna Loy, Phyllis Haver and Hedda Hopper.

Roy Del Ruth is directing Monte Blue's fourth starring vehicle, "The Man Upstairs," from Earl Derr Biggers' magazine story, Dorothy Devore has the leading woman's role and the cast includes also Helen Dunbar, Heinie Conklin, John Roche, Eve Southern, and Stanley Taylor.

Syd Chaplin is about half finished with "Nightie Night Nurse," his second big comedy feature for Warner Bros. Patsy Ruth Miller is playing the feminine lead and the supporting cast comprises Gayne Whitman, Matthew Betz, David Torrence, Edith York, Raymond Wells and Ed Kennedy. Charles Reisner is directing.

Metropolitan Signs Dixon

Metropolitan Pictures have signed Ralph Dixon to head their film editorial staff. Dixon is one of the best known film editors in the industry, having been associated with the late Thomas H. Ince for six years, and more recently with Hunt Stromberg

"Gold Rush" Goes Big at the Capitol, Vancouver

"I know you will be interested in learning that Charlie Chaplin in 'The Gold Rush' has established a new high record for the Vancouver Capitol theatre, having drawn more people and more money than any other attraction in nearly five years of operation, and is the first picture ever to be held over for a second week," telegraphed Ralph Ruffner, the Capitol manager to United Artists Corporation. "The newspapers, billboards, window cards and heralds were the only exploitation material used. Knowing what this picture has done elsewhere I am sure Chaplin and the United Artists Corporation deserve congratulations.

"After Six Days" Gets Big First Run Date

Louis Weiss has just received word from the Enterprise Distributing Corporation that they have booked "After Six Days" the Bible feature which has played to record audiences wherever shown.

This booking is in the Jefferson Theatre, Birmingham, Alabama. The feature will open on November 6 for an extended engagement and will play at $1.50 top price which is somewhat unusual in this territory. The Jefferson Theatre is considered the best first run in that section of the country and the theatre is going into a heavy exploitation campaign to put the picture over in the proper way.

Von Eltz to Play Opposite Evelyn Brent in New Film

Theodore Von Eltz will play the male lead opposite Evelyn Brent in her new production, "A Broadway Lady," it was announced by General Manager B. P. Fineman at the F. B. O. Studios recently. With the completion of casting, work has just been started on the picture.

Marjorie Bonner, Joyce Compton, Ernest Hilliard, Johnny Gough, and Clarissa Selwyn have also been added to the cast. The production, first of the new series being made by F. B. O. with Miss Brent as its star, will be directed by Wesley Ruggles.

BREAKERS AHEAD!—Universal is boosting "The Storm Breaker" as a record breaker. Above, House Peters and Ruth Clifford in this Universal-Jewel Production.

Fox Finishes Two Comedies

"Cupid a La Carte" and "The Flying Fool" Have Been Completed

Fox Films announces the completion of "Cupid a la Carte," the fourth O. Henry comedy this season, and "The Flying Fool," an Imperial comedy.

Another Imperial comedy, "The Fighting Tailor," second of the Irish-Jewish series, has just got under way. It is being directed by Benjamin Stoloff under George Marshall's supervision. The cast includes Georgie Harris, who was the comical jockey in "The Wheel." The feminine lead is played by Barbara Luddy. Others in the cast are Frankie Adams, Sidney Franklin, Walter Perry and Anna Hernandez.

All the actors, directors and writers of the Fox comedy division were presented to the audience of the Criterion Theatre, Los Angeles, recently. The representatives of the Van Bibber, O. Henry, Helen and Warren and Imperial comedies proved that they were just as funny on the stage as on the screen. The players present were Earle Foxe, Sid Smith, Hallam Cooley, Lynn Cowan, Florence Gilbert, Marion Harlan, Judy King, Kathryn Perry and Barbara Luddy. The directors: George Marshall, Pen Stoloff, Lou Seiler, Tom Buckingham, Robert Kerr, Daniel Keefe and Albert Ray. The writers: Bryan Foy, Murray Roth, Beatrice Van, Louis Bennison and Katherine Carr.

"Rustling for Cupid" Is Second Kyne for Fox

All preliminary preparations have been completed for the picturizing of the second of the Peter P. Kyne stories on this current season's Fox schedule. Its title has been settled upon as "Rustling for Cupid" and it will be made by John Ford a soon as he finishes work on his latest giant epic, "Three Bad Men."

"Rustling for Cupid" will be not only a typical Kyne narrative of that peculiarly virile variety for which this famous author is noted, but it is predicted it will develop into one of the most actionful heart-interest pictures of the year.

THE DAINTY COLLEEN MOORE just simply can't resist the urge to do some "spouting," in "We Moderns," the Israel Zangwill story in which the great First National star will shortly be seen. Jack Mulhall, who plays opposite Colleen in this offering, is taking it all good naturedly, and if he is on the point of "falling" for her "modernisms" he doesn't seem to show it.

Lloyd Executive Senses Big Production Boom on West Coast

CONFIDENT that the West Coast is shortly to see one of its greatest motion picture production booms, William R. Fraser, general manager of the Harold Lloyd Corporation, has returned to his desk at the Metropolitan Studio, following a 10 weeks stay in the East. While in New York Mr. Fraser had conferences with Sidney R. Kent, general manager of Famous Players-Lasky Corporation, and Elmer Pearson, general manager of Pathe Exchange, Inc.

Mr. Fraser bases his prediction on the forthcoming studio activities on the fact that motion picture theatres throughout the country are once more swinging into their normal business stride, following on the heels of one of the greatest industrial booms the country has experienced.

Mr. Fraser laid at rest a report that has been persistent for months that Harold Lloyd would move his producing unit to New York. "There is only one place to produce motion pictures, and that is right in Los Angeles," declared Mr. Fraser.

"Throughout the East there is in progress a great commercial boom, which is almost certain to be felt in Southern California this coming winter," asserted Mr. Fraser. "Wall Street is now reflecting this activity with a tremendous total of sales. Motion picture exhibitors are profiting greatly by this industrial movement, but it really is the better grade of pictures being turned out by Hollywood producers that is directly responsible for the improved conditions in the exhibition field.

"Southern California is to get the bulk of the tourist trade this winter, judging by my few talks with men in a position to know in the East. The one serious retarding factor in increased tourist trade, however, is the train time between New York and Los Angeles. A concerted move should be made to have all the transcontinental lines reduce their running time by at least 12 hours."

Mr. Fraser superintended the New York opening of Harold Lloyd's "The Freshman" at the Colony Theatre.

DOLORES COSTELLO looks more like a child at play than leading woman for John Barrymore, but she has advanced so rapidly since joining Warner Bros. that she is in constant demand by other companies when not busy on the Warner lot. Miss Costello will be seen in "The Sea Beast," the forthcoming feature special starring John Barrymore.

A WALLOP! — Bert Lytell (left) in a scene in "Sporting Life," a Universal-Jewel production in which Marian Nixon and Paulette Duval also have featured roles.

London Requests Premiere of "Lady Windermere's Fan"

DISPATCHES from London state that with the arrival of Irene Rich in that city on a few weeks' vacation, English exhibitors have awakened to the fact that Oscar Wilde's great classic, "Lady Windermere's Fan," is actually about ready for the screen after years of effort during which the Wilde estate refused to permit it to be used for cinema purposes.

This has led to an effort on the part of London theatre owners to induce Warner Bros. to hold the world premiere of the Lubitsch production in that city before Miss Rich, who plays the leading role, returns to this country.

If success crowns their efforts, the dispatches state, Miss Rich will be invited to a gala opening in her honor to which royalty will be invited.

At the Warner office in this city it was stated that such overtures have been made, but they did not know whether the film would be cut and edited before Miss Rich returns home, late in December. Lubitsch has just returned to the West Coast and is personally cutting the film. A wire from Hollywood this week stated it would be ready in about three weeks.

Harry M. Warner said that if London exhibitors are really anxious to have the world premiere held there, he thought, as an act of courtesy, work on the editing of the film might be speeded in an effort made to grant their request.

"However," he added, "nothing could induce us to release this production anywhere until Lubitsch puts his okay on the negative."

Completes "Three Faces East"

"Three Faces East" from Anthony Paul Kelly's highly successful war-time secret service play was completed at the Cecil De Mille studio this week and Director Rupert Julian is now at work cutting and editing the subject for early release through Producers Distributing Corporation.

"Phantom" in Canada

Gets Booking Over Big Circuit in the Dominion—Opens in Toronto, Nov. 16

"The Phantom of the Opera," Universal's current big feature, will be shown over the entire Famous Players Canadian circuit, as the result of arrangements just completed between N. L. Nathanson, managing director of the Canadian chain, and Jules Levy, one of the Universal sales directors. This deal involves ninety-five theatres. The starting dates begin on November 16 when the picture will open in Toronto.

Important Canadian showings to follow the Toronto engagement are Montreal, November 23; Ottawa, November 30; Calgary, November 31, and Edmonton. The other towns represented in the Famous Players chain will follow the key city runs closely.

Forrest Stanley in Columbia Picture Cast

Forrest Stanley who has played opposite Dorothy Revier in several of her recent Columbia vehicles is again to be seen opposite this popular star in the latest Columbia production to be released, "When Husbands Flirt." This feature is one of the best comedies to be produced by this organization and will without doubt receive the same enthusiastic approbation from the public as was accorded the successful Columbia comedy "Steppin' Out." In addition to Miss Revier and Forrest Stanley, an all star cast was assembled for this production including Ethel Wales, Tom Ricketts, Maude Wayne, Irwin Connelly and Frank Weed.

Schine Circuit Contracts

Warner Bros. added another to the long list of exhibitors signing for their 1925-26 output, a few days ago, when the Schine Circuit closed a contract to show this product in all its fifty-one theatres in central New York State. The ideal was arranged by E. J. Smith, eastern sales manager for Warner Bros., assisted by Harry L. Hollander and Jacob N. Klein, branch sales manager at Buffalo and Albany, respectively.

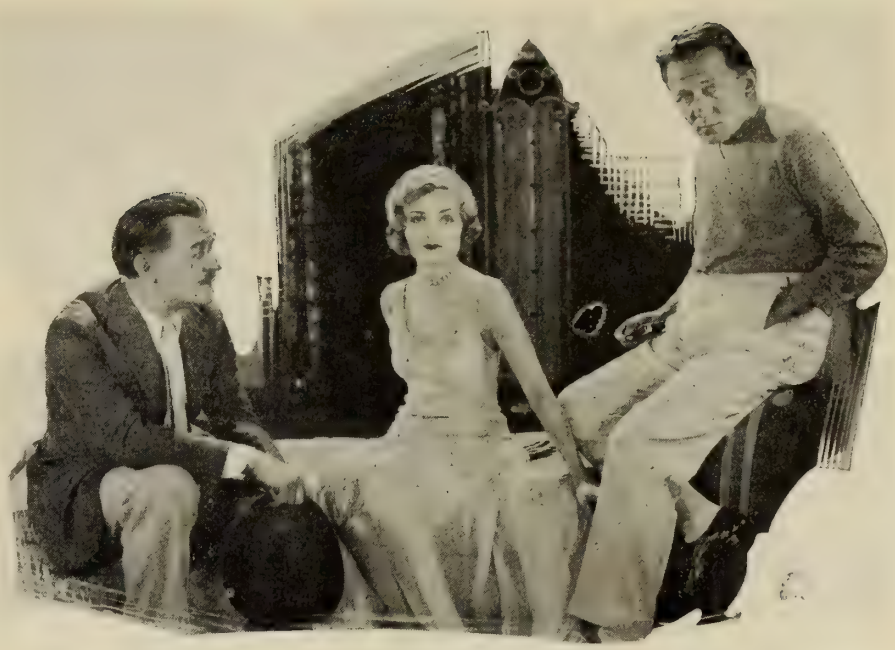
FOLLOWING "ROMOLA" and "The White Sister" comes a definite pledge from Metro-Goldywn-Mayer of another exquisite bit of portraiture from the gossamer Lady of the Screen, Lillian Gish. Here is the premiere star in "LaBoheme," now in production with King Vidor directing.

Famous European Picture To Have Screening in N. Y.

Following Albert Warner's return from Europe last summer it was announced that next year Warner Bros. would release the foreign-made spectacle, "Le Bossu" ("The Duke's Motto"). This announcement was made upon Mr. Warner's statement that of all the features he had viewed in Europe, "Le Bossu" unquestionably was the finest.

Recently it was stated in print that Warner Bros. would not be the agent through which this feature is released, a statement that Albert Warner today hotly denied. The statement, according to Mr. Warner, was not authorized by himself nor any other official of the Warner organization.

Le Bossu now is on its way from Europe and is expected here next week. Promptly upon its arrival the print will be viewed by the officials of Warner Bros. and members of the trade press.



SCREEN BEAUTY'S DADDY VISITS HER AT STUDIO. Richard Bennett, the distinguished stage actor, dropped in at the Metro-Goldwyn-Mayer studios in Culver City, Cal., where his charming daughter, Constance, was playing "Sally" in the screen production which Director Edmund Goulding (right) made for M.-G.-M., from the musical comedy success, "Sally, Irene and Mary," in which Eddie Dowling scored a tremendous success. In private life Miss Bennett is Mrs. Philip Plant, having been married last week in Greenwich, Conn., following a speedy trip from Los Angeles.

Rupert Hughes Will Write Titles for "Sea Beast"

In an endeavor to make "The Sea Beast" starring John Barrymore a perfect picture in every respect, Warner Bros. have engaged Rupert Hughes, famous as a novelist, short story writer and director, to title the production. This is the first time Mr. Hughes has taken assignment of this sort outside of his own productions, but after seeing "The Sea Breast" in its rough state, the bigness of it appealed to him and he consented to write the titles.

Millard Webb is engaged at present on the editing and cutting. The picture on completion was in fourteen reels and even at that length has been hailed by all who saw it in the projection room as one of the big pictures of the year. It is to be cut down to feature length and is scheduled for early January release.

AMONG THE EMBARRASSING MOMENTS IN LIFE are moments like these, when keeping judiciously out of sight is one of the best things a fellow can do. This is one of the lighter moments in the Gotham Production, "One of the Bravest."

Heath and Katterjohn Signed by Metropolitan

Percy Heath and Monte Katterjohn have been added to the scenario staff of Metropolitan Pictures. Both spent years in newspaper work as young men. Percy Heath wrote for Baltimore, Washington and New York dailies before becoming press representative for the Follies, and later for David Belasco and Henry Savage. Besides his original stories and scenarios, he has written many vaudeville sketches and one comic opera.

Monte Katterjohn wrote the story and scenario of "The Flame of the Yukon," and "The Sheik" was made into a screen play at his instigation. He wrote the scenario for Gloria Swanson's first starring picture, and did several for Bebe Daniels. Beside writing, he also did cartooning for newspapers before going into the field of motion pictures.

"Danger Girl" Selected for Priscilla Dean

"The Danger Girl" is the new title of Priscilla Dean's first starring picture for Metropolitan Pictures, originally announced as "The Bride." This is a picturization of the play of the latter title by Stewart Olivier and George Middleton. Finis Fox has completed the scenario and production will begin next week under the direction of Edward Dillon.

New Chadwick Film

Chadwick Pictures Corporation has embarked on another big production, this time the story of the "Transcontinental Limited." The railroad drama offers the glamor of thrills and courage. The cast includes Johnnie Walker, Mary Carr, Eugenia Gilbert, Alec Francis and Bruce Gordon. Nat Ross will direct.

MAURINE POWERS HAS A BIG FOLLOWING AMONG THE FANS
The screen "discovery," brought out by Will Nye, and starred in a number of specials, is seen here with Fred Parke in a scene in "Wanton Kisses," a J. Ray Friedgen production for independent release. Director Friedgen used an original story by Lewis Allen Browne.

"Peter Pan" Xmas Film Fixture; Merchants Welcome Trade Tie-ups

"PETER PAN," Paramount's production of Sir James M. Barrie's story of the boy who sought eternal youth, which lends itself so readily to the Holiday spirit of the Yuletide program, is being booked by exhibitors throughout the country for presentation this Christmas.

The success of this picture in more than 200 theatres playing it day and date last Christmas stamped it as a picture with eternal life as a holiday offering.

The spirit of youth permeates every household at Christmas time, and it is this message of youth around which Barrie has woven his story that makes "Peter Pan" fit so admirably into the holiday program.

That both old and young are imbued with this spirit of youth after viewing Betty Bronson's great vehicle is attested to by exhibitors themselves, one theatre owner having written: "It is wonderful the way the children respond to it and the grownups are the biggest children of all."

Many successful tieups have been offered on "Peter Pan" by Leon J. Bamberger, assistant exploitation manager of Paramount, to enable exhibitors to conduct a comprehensive Christmas campaign on the picture.

There are Peter Pan Kids Clothes, Peter Pan Dresses, Peter Pan Cravats, Peter Pan Fountain Pens, the book "Peter Pan" and the tieup with the Oldsmobile automobile. Paramount exploiters will advise exhibitors desiring information of the manner in which these tieups may be used advantageously to the box-office.

In exploiting the picture theatre owners may conduct essay contests, resemblance contests, children's writing contests, drawing contests and jingle contests. Peter Pan whistles may be given away by dealers. Effective window displays should be arranged. Cooperating advertising may be effected with dealers handling Peter Pan merchandise.

Among the valuable catchlines which may be used in advertising are:

"The story of every child's dream and every mother's love."

"'Peter Pan' will stir golden memories and bring back your youth."

"'Peter Pan' takes you on a delightful flight of fantasy to a land of boundless joy."

"Come, let Peter Pan take you from the workaday world to a fairyland of dreams."

"The boy who wouldn't grow up is here in the story that never grows old."

Many of the contracts for presentation of the picture this Christmas are repeat bookings, prompted by the earlier success of Herbert Brenon's masterpiece.

Friedman Exchanges Busy

Five Salesmen Covering Albany and Buffalo Territory

Dick Fox of the Friedman Film Corporation, of Buffalo, was in town recently closing negotiations for the Vital product for his territory. The Friedman exchange has just opened a new office at No. 4 Clinton street, Albany. The Buffalo and Albany zones will be covered by five salesmen.

In addition to Vital product the Friedman exchange will handle the product of the Arrow Film Corporation, consisting of twenty-four Golden Arrow specials and thirty-eight Arrow Westerns.

With the above product available for the coming season, this exchange is the busiest in the up-State territory.

New Lobby Photos

Beautiful New Process Used for Cecil B. De Mille's Drama

Something especially beautiful in lobby displays will be seen with the release of Cecil B. De Mille's prsonally directed production, "The Road to Yesterday."

The lobby photos for this production have been made under a newly developed photographic and color process that makes each still a real work of art in the most brilliant, yet softly and delicately blended colors. The sets, mounted in frames, form the most attractive and the richest looking lobby display yet devised for motion picture exploitation.

Samples of these remarkably effective stills were on display in the lobby of the Embassy Theatre last week in connection with the premiere trade presentation of the production.

Goldbeck Made Director

The elevation of Willis Goldbeck to the position of director, marking the newest phase of the rocketlike rise of this twenty-seven year old scenarist was announced by Jesse L. Lasky, first vice-president of Famous Players Lasky Corporation in charge of production. Mr. Goldbeck will direct Michael Arlen's "The Ace of Cads" which will be Adolphe Menjou's starring vehicle. Mr. Arlen is now at the Paramount studio engaged in adapting this story for screen use, aided by Mr. Goldbeck.

Walter Nieland With Warner

Walter Neiland joined Warner Bros. this week to take charge of exploitation in the Middle West with headquarters in Chicago. Mr. Neiland is an exploitation man of many attainments, having for three years been in charge of Goldwyn's work in Chicago, and for the last two years has handled the advance work for Rubin and Cherry's Circus. He takes charge of his field at once. Warner Bros. are slowly shaping their exploitation force with the right men and expect to have a full and competent crew in the field before long.

"IN CONFERENCE"
Mary Pickford confers with C. Gardner Sullivan, the famous scenarist, regarding details of "Scraps," Miss Pickford's forthcoming production for United Artists' release.

Fields Signs Contract to Star for Paramount

Following his sensational success in two D. W. Griffith pictures, "Sally of the Sawdust" and "That Royle Girl," W. C. Fields, comic star of Ziegfeld's "Follies," has been signed to a five-year contract as a star in Paramount pictures, it was announced yesterday by Jesse L. Lasky.

Unusual efforts will be made by Paramount, Mr. Lasky said, to give Fields vehicles that will permit full scope to his ability as a screen comedian. Tom Geraghty, now supervisor of the Thomas Meighan productions, is at work on a story which has been written for Fields by a nationally known humorist, and when this story is ready to go into production Fields will be given a complete comedy unit of gag men and technical men that will make his pictures unique among comedies. Mr. Geraghty will supervise these productions.

Kirkland to Direct "Tough Guy"

Dave Kirkland, who has just completed "All Around Frying Pan," Fred Thomson's latest production for F. B. O., has been engaged to handle the megaphone for "The Tough Guy," the next Thomson story, according to announcement made by Milton Gardner, production manager of the unit, at the F. B. O. studios yesterday.

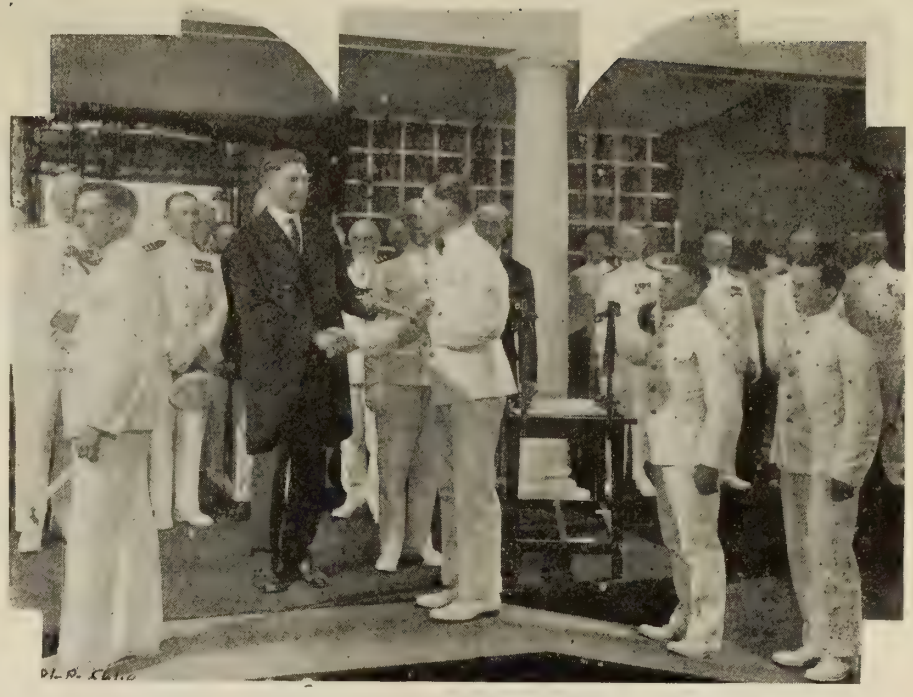
"The Tough Guy" has just been purchased from Frank M. Clifton, the author, and a continuity is being whipped into shape by Buckley Fritz Oxford. Casting will be begun as soon as the script is completed.

Johnsons Preparing Next Story

Having completed and shipped to the F. B. O. home office the master print of "The Last Edition," his "tribute to the profession of journalism," Emory Johnson, F. B. O. producer-director and Emily Johnson, his mother, have left for the High Sierras where they will prepare the scenario for their second special for the F. B. O. 1925-26 program now under way.

A NICE LITTLE PET

Rudolph Valentino makes friends with the tiger between scenes in "The Eagle," a current United Artists' release in tuning up for his scene with the bear in the wine cellar.



NOVARRO GETS DIPLOMA FROM SECRETARY WILBUR—It was Secretary of the Navy Wilbur who awarded Ramon Novarro his naval movie diploma at the U. S. Naval Academy, Annapolis, where Novarro's starring vehicle, "The Midshipman," was pictured by Metro-Goldwyn-Mayer.

"King on Main Street" Carries Main Street in N. Y. and Boston

NEW YORK and Boston have joined in acclaiming Paramount's "The King On Main Street," a picture which is "a joy to behold" and one which inspires "waves of laughter and genuine outbursts of applause." Audiences at the Rivoli on Broadway and at the new Metropolitan in Boston were carried away with its subtle, clever fun, and the portrayals of Adolphe Menjou, Bessie Love and Greta Nissen. All newspaper reviews praised highly the direction of Monta Bell.

Seventy thousand persons saw the picture the first four days of its presentation in Boston, according to George J. Schaefer, district manager for Paramount in New England. In a telegram to Sidney R. Kent, general manager, he said:

"Premiere showing of 'King On Main Street' at new Metropolitan this week most enthusiastically received. Has been put to severe test on account of opening of newest and most luxurious theatre. Attendance over 70,000 first four days and picture received great reception."

New York newspaper reviewers were extremely laudatory in their comments.

Mordaunt Hall in the Times wrote that the picture was a joy to behold with now and then a touch of O. Henry. "A sparkling light comedy entitled 'The King On Main Street' inspired waves of laughter and genuine outbursts of applause from the audience that filled the Rivoli yesterday afternoon. This new production is singularly refreshing because Mr. Bell has scorned to employ conventional methods in the handling of his players."

Quinn Martin of the World, although disappointed in the ending, wrote that he would "lose no time in advising people up and down the land, in every walk of life, to go to see 'The King On Main Street.' For herein a jaunty, intelligent and finely tuned performance by Adolphe Menjou has been woven and spread upon the screen."

Mildred Spain of the Daily News views the picture as the work of "our local Ernst Lubitsch." Make no mistake about it, Monta Bell, our local Ernst Lubitsch, has produced one of the significant pictures of the year. The picture was made for Adolphe Menjou, and Menjou nearly makes the picture with his highly imaginative performance as King Serge. He is thoroughly understandable. But what is more, he actually tugs at your heart strings. This picture has our unbounded admiration. It fairly glitters."

Harriette Underhill of the Herald-Tribune wrote: "Adolphe Menjou is the star, and the cast includes Geta Nissen, Bessie Love, Carlotta Monterey and Oscar Shaw. It is because of these charming people, not forgetting Monta Bell, who directed, that 'The King On Main Street' is the delightful bit of fooling that it is. Because Mr. Menjou is now a star he is not changed in the least and, as a matter of fact, it wouldn't be possible for him to be any better than he has been. The titles are as fine as the rest of the picture."

Aileen St. John-Brenon in the Morning Telegraph said: "'The King On Main Street' provides a delightful bit of fun at the Rivoli, subtle, clever fun, heightened by the magic touch of this welcome newcomer, Monta Bell. Bell seems to have thrown away the good old rubber stamp before he entered a motion picture studio, that is if he possessed one. He doesn't deal in commonplace, and gets his effects by the simplest methods."

WHEN ARTHUR BRISBANE, BRILLIANT EDITOR OF "THE NEW YORK AMERICAN," visited Hollywood recently, he was the guest of Mr. and Mrs. Douglas Fairbanks (Mary Pickford) at the Pickford-Fairbanks studio. Left to right are Harold Lloyd, Mr. Brisbane, little Sarah, his daughter; Mary Pickford and "Doug," the latter attired in the costume he will be seen in when we get a peek at his forthcoming United Artists' picture, "The Black Pirate."

Large Western Circuits Give Prominence to Gotham Pictures

EACH week shows a remarkable increase in the popularity of Gotham Productions among Independent exhibitors and several of the larger circuits in the West are featuring "Gothams" over their vaudeville bills.

One of the largest is the Pantages Circuit which reports that the plan is working out to the tune of greatly increased box-office receipts. The success of Gotham's "The Overland Limited" at the Pantages Theatre in Los Angeles prompted the management of this house to exert extra effort on behalf of the next picture which was "His Master's Voice" featuring Thunder, The Marvel Dog.

A special edition of "Pantages Pickings" the theatre house organ was devoted almost entirely to this picture. Additional extra exploitation attracted the attention of the Gotham West Coast production unit and the dog was sent to the theatre for a "personal appearance." A new house record resulted.

Similar reports have been received from the Frank Circuit operating in the Middle West. A three-quarter page newspaper ad. was the opening shot for "The Overland Limited" at the Isis Theatre, Cedar Rapids, Ia., and this city as well as Waterloo and others on the circuit report capacity business.

Further East, the big Hippodrome Theatre in Baltimore reports $11,500 on the week with "The Overland Limited," the highest gross receipts in the city in the face of the strongest kind of opposition. The Hippodrome has recently adopted a "box-office building" policy and states that "The Overland Limited" turned the tide for them.

M-G-M Buys Buys More Novels

Three new stories have been purchased by Metro-Goldwyn-Mayer for early production. They are "The Strolling Saint," by Rafael Sabatini; "The Little Journey," by Rachel Crothers, and "Frisco Sal," by Alfred A. Cohn. All three tales are to be produced on an elaborate scale with the best casts obtainable.

New Priscilla Dean Picture

After months spent in the most careful reading of story material, William Sistrom has finally selected "The Bride," a play by Stewart Oliver and George Middleton, as the most appropriate vehicle for Priscilla Dean's first production for Metropolitan

George Middleton, co-author of "The Bride" distinguished himself in the motion picture industry through his work on "Adam and Eve," and "Polly with a Past."

Biggs to Edit "Fifth Avenue"

Douglass Biggs, lately associated with Corinne Griffith Productions, has been engaged by A. H. Sebastian as film editor of his present production, "Fifth Avenue," now being made at the Metropolitan Studios. Biggs formerly acted as film editor for Warner Brothers and Trimble-Murfin Productions.

Start on New Dwan Picture

With four of the featured players selected, Allan Dwan's newest production, "Sea Horses," will go into production on November 9. The story is from the novel by Francis Brett Young and was adapted by James Shelly Hamilton.

Leading roles in the production will be played by Florence Vidor, Jack Holt, George Bancroft and William Powell.

To Play Opposite Marion Davies

Antonio Moreno, announces Irving G. Thalberg, associate M-G-M executive, has been signed by the Culver City studios to play the male lead opposite Marion Davies in her next starring vehicle, "Beverly of Graustark," an impressive screen version of the famous George Barr McCutcheon novel. Sydney Franklin is to direct this big Cosmopolitan production for Metro-Goldwyn-Mayer.

Von Stroheim to Produce and Act in Series for Paramount

JESSE L. LASKY announced that, through arrangement with P. A. Powers, he had signed Eric Von Stroheim to produce and act in a series of Paramount pictures.

"I have looked upon Mr. Von Stroheim as one of the outstanding figures of the screen, not only as a producer, but also as a character actor of subtlety and intelligence," said Mr. Lasky. "As the man who produced 'The Merry Widow' I think he has established himself as a director who brought a great deal to the motion picture art, so I am particularly happy that he will start his first Paramount picture early in February. We are now considering several well known theatrical properties as Mr. Von Stroheim's first picture for Paramount.

"Everyone of the Von Stroheim-Paramount productions will have not only the active cooperation of the producing executives of the Lasky studio, but in making these pictures Mr. Von Stroheim will have back of him all of the resources of the Famous Player-Lasky organization. Thus in stories, casting and all the other multitudinous details of production Mr. Von Stroheim will have the very best available."

Prizes Awarded Showmen on "Charley's Aunt" Exploitation

PRIZES were awarded this week in the contest for the best exploitation done by the various theatre managers on "Charley's Aunt," inaugurated last Spring by the theatre department of Famous Players-Lasky Corporation.

Frank Miller, of Augusta, Ga., won the first prize, a $100 cigarette case awarded by Producers Distributing Corporation.

C. W. Irvin, of the Imperial Theatre, Charlotte, N. C., took second prize, a good embossed leather case, brought over from Italy by Pat Dowling, publicity director of the Christie Film Company.

Third prize, a hundred initialed cigarettes, went to C. B. Stiff, manager of the Imperial Theatre, Columbia, S. C.

Some of the best exploitation stunts used in the United States were originated by the various Southern Division managers when running the famous Christie film.

Decisions were made in the contest by Harold B. Franklin and L. L. Stewart, of F. P.'s theatre department.

VILMA BANKY

The beautiful Hungarian star will be seen opposite Rudolph Valentino in "The Eagle," his first United Artists' release. Miss Banky, who scored in "The Dark Angel," was "borrowed" from Samuel Goldwyn.

To Direct Big Paramount

Mal St. Clair has been chosen to direct the filming of "Glorifying the American Girl," which will go into production at the Paramount Long Island studio the last of this month. St. Clair arrived in New York yesterday from the West Coast for preliminary conferences.

The picture is from an original story by Rex Beach. The production will be made under the personal supervision of Florenz Ziegfeld, Jr., producer of the Follies. The cast has not been chosen.

St. Clair has just completed "A Woman of the World," in which Pola Negri is starred.

Elite of Industry Acclaim "The Road to Yesterday"

IF THE unanimous opinion of over six hundred people, representing the elite of the industry, means anything, De Mille's "The Road to Yesterday" is a gigantic success; artistically, dramatically, commercially and in every other way.

Over six hundred people; filling to capacity the aristocratic Little Embassy Theatre on Broadway, New York, witnessed the premiere presentation of Cecil De Mille's first personally directed independent production last Friday, November 6. And by the spontaneity of their applause, "The Road to Yesterday" is a proclaimed and acclaimed monument of entertainment.

For the purpose of showing "The Road to Yesterday" to the big exhibitors and the newspaper and trade paper critics in the New York territory, Producers Distributing Corporation presented the production last Friday evening. The showing was set for 11:30 p. m., a most inconvenient time, and an hour that meant all those attending would be held until early morning. Yet they came, the biggest personages in the industry—the mightiest of the critics—and they filled the theatre to overflowing and set the walls vibrating with their applause.

They not only came and applauded and stayed until the early hours of the morning, but they lingered in the lobby long after the showing and exchanged enthusiastic comments on the multitudinous episodes that had thrilled and delighted them in the picture's magnificence and artistry.

As a presentation for the picture, a foreword was added to the film in which Producers Distributing Corporation speaking from the screen welcomed the audience and took "pleasure in presenting Cecil B. De Mille." This title was followed by a close-up of De Mille, and his appearance on the screen evoked a mighty round of applause.

From then on the applause was almost continuous; rising and falling as the emotions of the audience were played upon by the dramatic action in the story until, like a tidal wave, it broke into a tremendous roar as the train wreck swept onto the screen in all its vivid, powerful, and ponderous realism.

The medieval scenes were greeted with audible expressions of delighted amazement and the audience swayed in physical sympathy as the duel raged to the death between Schildkraut and Boyd in the old castle. And they gasped at Jetta Goudal's marvelous acting in the witch-burning sequences. And little Vera Reynolds carried them from irresistible laughter to sub-conscious tears as she displayed her rare skill in comedy and pathos.

And then as the last scene faded out, De Mille again appeared on the screen and in a sub-title "thanked" the audience and signed his name in an animated title, while the applause rose to a deafening volume.

Viewed from every angle, the premiere trade presentation of "The Road to Yesterday" was a marvelous tribute to the genius of Cecil B. De Mille. It stamped the production as a magnificent achievement and the showing will undoubtedly go down in film history as one of the greatest demonstrations ever witnessed by the industry.

Made Studio Superintendent

Wesley Gillmore, formerly West Coast manager of the New York Motion Picture Company and later assistant to E. H. Allen, then manager of the Ince Studios, has been appointed Studio Superintendent at the new Educational Studios at Los Angeles.

PREVIEWING A PICTURE IN AN AIRPLANE. This is the party of special writers before and during the flight of the giant Sikorsky airplane over Long Island. It was planned by Warner Bros. to show "Bobbed Hair" but at the eleventh hour no prints were available, and the Rin-Tin-Tin feature, "The Clash of the Wolves," was substituted. The musical accompaniment by Herman Heller's orchestra from the Warners Theatre was broadcast from radio station WGBS, Gimbel Bros. store in New York City, and synchronized perfectly with the movement of the film, showing that these three inventions—the motion picture, the airplane and the radio—may be made to work together. In the group standing near the huge plane are: George H. Morris, of the Warners Theatre publicity staff; Arthur W. Eddy, of The Film Daily; Ward Morehouse, New York Herald-Tribune; Warren Nolan, The Evening Telegram; Mrs. William J. Reilly, Richard Watts, Jr., New York Herald-Tribune; Courtney Parrett, New York Evening Post, and William J. Reilly, editor of Moving Picture World. At the left, grouped in the cabin, are these guests of Warner Bros., with the addition of J. Harrison Edwards in the background, operating the motion picture projector.

HARRY COHN
Who will take his first vacation in five years

Harry Cohn in from Coast

To Leave For Europe on Business and Pleasure Trip.

Having completed production on this year's entire Columbia program Harry Cohn, vice-president of Columbia Pictures Corporation, will take his first vacation in five years. With Mrs. Cohn he will leave on the Leviathan to make a delayed honeymoon trip to Europe. Should he find conditions favorable he will make one picture before returning about January 1.

In completing this year's output ahead of schedule Mr. Cohn has accomplished a record as an independent producer. While other independent organizations were curtailing production Mr. Cohn forged ahead and completed the entire program announced to Columbia franchise holders at the beginning of the year.

"The Man Upstairs," Completed

The production of "The Man Upstairs," Warner Bros'. adaptation of Earl Derr Biggers' popular story, "The Agony Column," with Monte Blue and Dorothy Devore in the leading roles, has been finished at the West Coast Studios.

The players are Monte Blue, Dorothy Devore, Helen Dunbar, Heine Conklin, John Roche, Stanley Taylor, Eve Southern, Otto Hoffman, Carl Stockdale and Arthur Thalaso.

Associated Exhibitors to Handle "White Mice"

OSCAR PRICE, president of the Associated Exhibitors, announces that his company will distribute "White Mice," a Pinellas Film, Inc. production featuring Jacqueline Logan and William Powell. The picture will be added to the second group of sixteen productions to be released next month.

"White Mice" is a screen adaptation of the famous Richard Harding Davis story of the same title which enjoyed an unusual success in book form reaching a sale of almost a million copies. It was produced in Cuba under the direction of Edward H. Griffith.

The story itself is laid in Havana and Matanzas and for that reason a large company of players were sent to Cuba for the filming.

John S. Woody, general manager of the Associated Exhibitors, looks upon the picture as one of the biggest to be released by his organization. The actual filming cost of the production ran over two hundred thousand dollars and represents one of the spectacle productions on Associated Exhibitors' list of releases.

An unusually large advertising campaign has been planned by Robert E. Welsh, director of advertising and publicity, which includes a de luxe press book in colors.

Elinor Fair Selected for Lead In De Mille's "Volga Boatman"

CECIL B. DE MILLE after searching the entire movie colony for a suitable feminine lead for his second personally directed production, "The Volga Boatman," has selected Elinor Fair after screening several pictures in which she recently appeared.

Miss Fair is barely twenty but despite her youth her work has won her parts in "Kismet," "Through the Back Door" with Mary Pickford, and "Driven." In 1924 she was honored by being selected as a Wampas Baby Star for the season. Now, through her affiliation with De Mille, it is freely predicted that she will undoubtedly step to stardom through the same portal by which Gloria Swanson, Bebe Daniels, Leatrice Joy, Rod La Rocque, Thomas Meighan and others scaled the heights of motion picture fame.

"Ability, beauty and youth are the three qualities for which I selected Miss Fair," said De Mille. "The part she is to play in 'The Volga Boatman' demands the first two in large measure, and it is not one for an old campaigner of the screen. She must portray a Russian aristocrat, patrician in ideas and appearance, yet possessed of a keen sympathy for the peasants she has been educated to ignore. She must mix with her portrayal of aristocratic reserve, something of the fiery temperament of the East, and her emotional potentialities must be deep.

"Obviously, this is no role for an actress with stereotyped ideas on drama; it is one for a girl of versatility, capable of intense emotional response. I predict an unusual success for Miss Fair in this part."

"The Volga Boatman," an original story by Konrad Bercovici, has been prepared for the screen by Lenore Coffee.

ELINOR FAIR
Star of many productions, and a featured player of renown, has been selected by Cecil B. DeMille for the lead in his forthcoming production, "The Volga Boatman," in which William Boyd will have the featured male role. Mr. DeMille's productions are released by Producers' Distributing Corporation.

Kathleen Myers Cast

Kathleen Myers has been cast in a role supporting Buck Jones in "The Gentle Cyclone," which has just gone into production at the Fox Films studio under the direction of W. S. Van Dyke. Rose Blossom will play the feminine lead.

"Up and At 'Em" For Tom Tyler

"Up and At 'Em," a western comedy melodrama starring Tom Tyler, has been accepted for production by F. B. O., it was announced yesterday by B. P. Fineman, general manager of production. It is an original story by Buckleigh Fritz Oxford and the adaptation has been made by J. G. Hawks and Percy Heath, of the F. B. O. scenario staff It will be put into production as soon as Tyler completes his present vehicle "The Wyoming Wildcat."

Associated Establishes Own Booking Service; Install New Branch Managers

E. J. SMITH took over the reins of general sales manager of the Associated Exhibitors last week. One of his first official acts was the appointment of bookers to work in all the Pathe Exchanges to handle the bookings on Associated product. In addition to the new bookers, four branch managers were appointed to fill vacated posts.

The establishing of their own booking service marks only one of many radical changes that have been instituted by the Associated Exhibitors since that organization was acquired from Pathe control by a company headed by P. A. Powers and Oscar Price. Pathe will continue to handle the physical distribution of Associated Exhibitors product, but the sales control and sales service will be under the direct supervision of the new organization.

The new bookers and their branches are Dixie Graham, Atlanta; C. D. Touchon, Dallas; Louis Schutt, Chicago; Leslie J. Vreeland, New York; John A. Downing, Boston; Blanche Oviatt, Los Angeles; J. E. Schleiger, Albany; Ray O'Toole, Pittsburgh; Charles Kratz, Cincinnati; Wm. Z. Porter, Cleveland; Gladys Libby, Kansas City; George Lino, Denver; Doris Maycock, Salt Lake City; J. A. Bates, Indianapolis; John Daly, Detroit; Leo Wedertz, Des Moines; Zack Talley, Charlotte; A. Teschmacher, Buffalo; Miss M. E. Newton, Milwaukee; Lucille Teuschl, Butte; Herman H. Hunt, Memphis.

The four branch managers newly appointed are considered among the best film salesmen in the country. Abe Eskin, appointed manager of the Albany branch, succeeding Charles F. Boyd, was for years associated with Famous Players in its sales personnel as well as special work, recently resigning as sales manager of the Washington branch. He will be remembered for having taken all the honors in the "Famous Million More Drive." Prior to his entering the film business, Mr. Eskin was a practicing attorney. Mr. Boyd has not severed his connections, but will be appointed branch manager of another Associated exchange branch office.

W. G. Minder, appointed branch manager of the Associated Exhibitors Dallas branch, has been many years on the Southwest territory, resigning the post of special representative for F. B. O. to undertake his new duties.

Harry Eskin, for years an independent exchange manager in New England, has been appointed to the New Haven post of branch manager to succeed H. C. Spratly, resigned. For a number of years Mr. Eskin was city salesman for F. B. O. in Boston.

John M. Sitterly, for the past twelve years a prominent film man in the Buffalo territory, will manage the Buffalo offices of the Associated Exhibitors. He recently resigned a managerial post with the United Artists.

Frank J. Shepard has resigned the post of special representative for Warner Brothers to enter the sales force of the Associated Exhibitors in the New York exchange under the management of Phil Meyers.

A new member of the home office staff has been added in the person of Carl J. Goe, who resigned as contract manager of F. B. O. to take up a similar post with Associated. Mr. Goe has been connected with First National and Universal in similar capacities.

The present line-up of branch managers and special representatives for Associated Exhibitors consists of Claude C. Ezell, Dallas; Floyd Lewis, St. Louis; Harry E. Lotz, Buffalo; Melville E. Maxwell, New York; Oren F. Woody, Los Angeles; Paul R. Aust, Seattle; Hal Vaughn, Portland; Field Carmichael, Los Angeles; B. F. Simpson, San Francisco; Wm. M. Hughart, Butte; E. C. Mix, Salt Lake City; H. L. Burnham, Denver; Jack Brainard, Oklahoma City; W. G. Minder, Dallas; F. F. Goodrow, New Orleans; Luman A. Hummell, Minneapolis; James P. Shea, Omaha; Frank Cassil, Kansas City; D. E. Boswell, Memphis; E. L. Meyers, Des Moines; R. B. Dickson, St. Louis; O. K. Bourgeois, Atlanta; Philip A. Sasseen, Charlotte; H. J. Shumow, Milwaukee; James A. Harris, Chicago; Howard S. Hummell, Chicago; George L. Levy, Indianapolis; L. S. Muchmore, Cincinnati; W. R. Liebmann, Detroit; T. C. Colby, Cleveland; Jack Withers, Pittsburgh; John M. Sitterly, Buffalo; F. W. Beiersdorf, Washington; Abe Eskin, Albany; Walter R. Scates, Boston; Harry Eskin, Hartford; E. T. Carroll, New York City; Phil E. Meyer, New York.

E. J. SMITH
Has been appointed to succeed Jay Gove as general sales manager of Associated Exhibitors.

Los Angeles Pastors Endorse "Seven Keys to Baldpate"

AS guests of Managing Director Frank L. Newman of the Metropolitan Million Dollar and Rialto Theatres, a number of clergymen and officers of ministerial organizations of Los Angeles and California, witnessed a review of "Seven Keys to Baldpate," Douglas MacLean's Paramount production, which had its coast premiere at the Metropolitan Theatre, Los Angeles. Unanimous endorsement was given to the picture by the ministerial guests who pronounced it clean, wholesome, entertaining and thrilling in action.

Following are the ministers and their endorsements:

"Very clean, strong acting."—Rev. John Albert Eby of Wilshire Presbyterian Church of Los Angeles.

"Fine, clean and entertaining throughout. From first to last there could be no objections from the most fastidious."—Rev. W. C. Botkin of St. Paul's Methodist Church, of Los Angeles, and secretary of the Southern California Methodist Church.

"A very fine presentation; entertaining and pleasing."—Rev. Newell J. Elliott of Southwest Presbyterian Church of Los Angeles.

"The picture is a great picture. Clean, interesting, entertaining and I am sure it will be enjoyed by all who see it."—Rev. C. E. Leitzell, associate pastor of First Methodist Church, Los Angeles.

"I have seen 'Seven Keys to Baldpate' and enjoyed it greatly; the plot is excellent. The fun is wholesome and plentiful. It proves beyond question that entertainment can be fully satisfying and yet not morally objectionable."—Rev. Dan A. Trundle, executive secretary of Ministerial Association of Los Angeles.

"A story full of action and finely portrayed."—Rev. H. H. Fisher, Presbyterian.

"Fine story, thrilling in action; perfect in acting; clean throughout." Rev. Paul C. Elliott, Presbyterian minister.

"Delightful, amusing entertainment; fine acting."—Rev. F. M. Lark, ex-secretary of California State Church Federation.

"'Seven Keys to Baldplate' is to my mind one of the best of recent screen comedies. It is interesting, invariably clean and free from the slightest suggestion of vulgarity, full of humorous situations, abounding in thrills and well worked up to its unexpected climax."—Rev. Irving Spencer, St. Matthias Episcopal Church.

ETHEL SHANNON

Has the leading role in "The Phantom Express," the third Royal Picture to be released through the Henry Ginsberg Distributing Corporation.

Balboni Joins First National

Increasing the number of names on the directorial roster of First National Pictures Corporation by one, John E. McCormick, general manager of West Coast activities of the organization, announces that Sylvano Balboni, eminent Italian artist and cameraman, motion picture counsel and advisor, has been promoted to a directorship with his company.

The production which is to be Balboni's first First National effort, is the film version of Arthur Richmond's unusual stage play, "The Far Cry," which made such a tremendous hit in New York last season. Blanche Sweet is to play the leading feminine role.

"Caesar's Wife" Completed

Corinne Griffith has completed "Caesar's Wife."

This picture, directed by Irving Cummings, is regarded as one of the finest Miss Griffith has yet offered for First National release.

J. FARRELL McDONALD

"The screen's most engaging Irishman!" went after that Corporal Casey role in Fox's "The Iron Horse" and boosted his own stock by his incomparable performance.

Ethel Shannon Plays Lead

"The Phantom Express" Next Royal Picture for Henry Ginsberg

In accordance with his announcement that only players of proven box-office worth would appear in Banner and Royal pictures released through the Henry Ginsberg Distributing Corporation, Mr. Ginsberg announced this week that Ethel Shannon has been engaged to play the leading role in "The Phantom Express," the third picture in the Royal series on which production has now begun.

Miss Shannon, it will be remembered, is the vivacious little actress who scored such a hit in the Christie farces, "Charlie's Aunt" and "Stop Flirting." This picture is described as a railroad story with a great dramatic idea leading up to a smashing climax with plenty of unusual thrills sprinkled along the way.

David Butler will appear opposite Miss Shannon and Frankie Darrow, the little chap who has built up a screen reputation that is the envy of many grown-ups will also have an important role. John Adolfi will direct.

"Westerns" at F. B. O. List.

Strong Program Outlined With Fred Thomson, Tom Tyler and Custer Starred

F. B. O. boasts one of the most formidable programs of Western feature productions in the industry, judging from the recent schedules announced by executives of that organization.

Fred Thomson, crack Western star of F. B. O., has launched still another feature in "The Tough Guy" (tentative) having recently completed "All Around Frying Pan," from a Frank Richardson Pierce story. Thomson occupies the niche of honor in the Western section of the F. B. O. program, his popularity increasing at leaps and bounds the world over. His future plans call for the production of several elaborate Western specials based on epic themes.

Tom Tyler is at work on "The Wyoming Wildcat" under the direction of Bob de Lacy. It is a story by Percy Heath. Tyler made his debut as an F. B. O. star several weeks ago in "Let's Go Gallagher," which scored a resounding hit, it is stated. Tyler will film eight features this season and is under a long term contract to F. B. O.

Bob Custer is making a fine running mate for Tyler. He has already appeared in eight productions for F. B. O. He is now at work on "No Man's Law" by Walter F. Coburn and Del Andrews is directing.

Thomson will make at least twelve more Westerns for F. B. O. and next season's schedule calls for at least eight from each of the other stars. Action and comedy will be the twin keynotes of all these productions, it is said.

To Make "The Agony Column"

"The Agony Column," from Earl Derr Biggers' Saturday Evening Post story, is to be Monte Blue's next starring vehicle for Warner Bros. E. T. Lowe, Jr., is now writing the scenario and Erle Kenton has been selected to direct the production.

"The Agony Column" is a fast mystery story, full of action, just the type of tale in which Blue excels, and the star himself, as well as the production chiefs, is said to be immensely pleased with the choice made.

MARY PICKFORD

The charm of Miss Pickford's personality is again magnetizing the nation in her current feature, "Little Annie Rooney," which is a United Artists release.

Warner Bros. Prediction

Claim Is Made That "Compromise" Will Be One of Season's Hits

After viewing last week the first print of "Compromise" to reach New York, officials and executives of Warner Bros. are predicting that this screened drama will prove one of the notable successes on the 1925-1926 schedule. Its official release has been set for early November.

Irene Rich is the star. Clive Brook, Louise Fazenda, Pauline Garon, Helen Dunbar, Winter Hall, Lynn Cowan, Muriel Frances Dana, Raymond McKee, Edward Martindel and Frank Butler are in the cast.

Mrs. Jay Gelzer's novel is followed closely in the picturization. Alan Crosland directed from the scenario by Edward T. Lowe, Jr.

"The Splendid Crime"

Jesse L. Lasky, Paramount's first vice-president has announced "The Splendid Crime" as Betty Bronson's next picture, which will be a William K. Howard production.

GEORGE K. ARTHUR

Who plays an important role in "Lady of the Night," Monta Bell's production for Metro-Goldwyn-

Buck Jones Goes to Work on "The Gentle Cyclone" for Fox

WITH the season just getting well under way, Buck Jones has already completed five starring vehicles out of the seven in which Fox Films has scheduled him, and he has just started filming the sixth, "The Gentle Cyclone." In addition to his starring vehicles, he also played the title role in "Lazybones," based on Owen Davis' successful stage play of the same name.

In "The Gentle Cyclone" Buck is a cowboy whose chivalry gets him into all kinds of trouble, but he finally comes out on top of the heap. The story, which is by F. W. Buckley, is teeming with action. There will be plenty of opportunity for the athletic ace of western stars to do some wild riding. Thomas Dixon, Jr., wrote the scenario. W. S. Van Dyke is directing.

Rose Blossom has been cast as the heroine. Jay Hunt, the screen "Lightnin'," is playing the role of a dignified judge. Marion Harlan has an important character part. The supporting cast contains such well known names as Will Walling, Reed House, Stanton Heck, Grant Withers, Kathleen Meyers, and Oilver Hardy. "The Gentle Cyclone" will be released on May 9.

Two of the Buck Jones starring vehicles have been released. Buck made his bow in "The Timber Wolf," based on the novel by Jackson Gregory, on September 20.

His second picture of the season is "Durand of the Bad Lands," based on the novel by Maibelle Heikes Justice, which was released on November 1. In this Buck plays the part of a rancher who has been charged with all the crimes committed by a crooked sheriff and his gang.

His third Fox picture of the season is "Lazybones," released on November 8.

Following the dramatic interlude of "Lazybones," which does not count as one of the seven Buck Jones starring vehicles, Buck appeared as the hero of "The Desert's Price," based on the thrilling western novel by William MacLeod Raine. This will be released on December 13. Florence Gilbert, the "Van Bibber girl," is the heroine. Important character roles are taken by Montague Love, Ernest Butterworth and Edna Marion. W. S. Van Dyke directed.

Buck's next picture, to be released on March 21, is the picturization of another Raine novel, "A Man Four Square." Florence Gilbert made such a charming Raine heroine in "The Desert's Price" that she was retained as the heroine of "A Man Four Square." Harry Wood is the villain. William Lawrence and Jay Hunt have important character parts. R. William Neill directed.

In "The Cowboy and the Countess," the picture he has just completed, Buck and his band of cowboys go adventuring in Europe. This is taken from the story by Maxine Alton and Adele Duffington. Helena D'Algy is the heroine and Diana Miller has the second lead.

Big M-G-M Production

Actual shooting on "Sally, Irene and Mary" is nearing completion at the Culver City studios and Director Edmund Goulding is spending many hours each day in the cutting room with his film editor, Hal Young.

This M-G-M production will be given a pre-view soon and when the final stamp of an audience has been put upon it, will be shipped to New York for early release in December.

Henry Kolker, Ray Howard, Douglas Gilmore, Kate Price, Aggie Herring, Sam de Grasse, Edna Mae Cooper and Lillian Elliott are featured in the supporting cast of this elaborate picturizaiton of the Edward Dowling musical stage success, adapted to the screen by Hope Loring and Louis Leighton.

N. Y. Critics Hit Laugh Trail On Keaton's Newest "Go West"

BUSTER KEATON'S newest, "Go West," has received a hilarous welcome from the Manhattan critics on opening at the Capitol Theatre. Keaton himself wrote, adapted and directed this Joseph M. Schenck for Metro-Goldwyn-Mayer.

"It 's a bully 'Go West' that features the lavish sixth anniversary program at the Capitol this week," remarks the New York Daily Mirror. "Stern-faced as ever, Buster takes his disreputably clothed self to a ranch, where he tries to play nursemaid to a herd of cattle. In taking the herd to the stockyards of a nearby town, the train is attacked by bandits and singlehandedly our hero gets the cattle to the yards. These concluding scenes are a yell. The Capitol audiences simply doubled up and screamed."

"The choice of the Capitol Theatre for the stellar feature in its sixth anniversary program," states the New York Telegram, "has fallen upon the tragic-eyed Buster Keaton, and judging by the hilarity of yesterday's audiences the selection will be amply justified. Keaton's latest comedy, 'Go West,' is a riotous affair of the big open spaces, and thousands of cattle and numerous bona fide cowboys have been enlisted to give greater realism to the production."

"When the fun starts popping in Buster Keaton's new film, 'Go West,'" observes the New York Times, "it is rich and uproarious, with countless novel comedy twists. The chapters in which the herds of cattle are beheld roaming through the town created no end of mirth in the Capitol last evening, as did also Buster's hapless ideas of milking a cow."

"The appearance of the comedian's name on the screen elicited a burst of applause from yesterday's audience," reports the New York Evening Post, "and everybody, as far as we could see, appeared to enjoy the picture. Mr. Keaton's comedy matter is new and excellent; his pantomime, as ever, is very, very eloquent. Mr. Keaton is his old, appealing self."

"'Go West' has its amusing moments," confesses Louella O. Parsons in the New York American. "'When Buster lands his car full of cattle in Los Angeles, and tries to march them down the thoroughfare the stampede is very funny. The futile effort of the policemen to stop them in their march down the street made the Capitol audience rock with laughter yesterday. It was, I might say, the high point of merriment in the entire film."

WHEN TIFFANY PRODUCTIONS ANNOUNCED "BORROWED FINERY" this company also gave a list of the stars in the cast, including Lou Tellegen, Louise Lorraine, Ward Crane and Gertrude Astor. The preview of the picture disclosed a photoplay of wide appeal, based on the story by the late George Bronson Howard, and one that will live up to every promise made by Tiffany Productions. From the showman's angle, "Borrowed Finery" possesses many selling points that can be utilized successfully.

Switching the Spotlight to the Exhibitor

Edited by Sumner Smith

A "Star Spangled" Joke from Albany

A FEW days ago, the freshmen class from the State College of Teachers in Albany, N. Y., marched to the Mark Strand Theatre to witness "The Freshman." Arrangements had been made with Floyd H. Walters, the organist, to play the Alma Mater shortly after the freshmen were seated. With the opening bars the entire class arose in their seats. In the rear of the theatre a rather old man was sitting. Noticing what appeared to be the entire audience standing, the man with considerable difficulty struggled to his feet, apparently wondering what it was all about.

Tony Veiller, manager of the house, happened to be standing a few feet away, leaning over the railing.

Turning to him, the man remarked: "What in the name of the Good Lord are they playing the National Anthem for at this time?"

Louis Buettner of Cohoes, chairman of the Albany Zone and champion woodchuck hunter of Northern New York, is now out to bag bigger game. In other words, Mr. Buettner left a few days ago with a party of friends on a deer hunting expedition.

Teams in the Troy theatrical bowling league appear to be most evenly matched this fall, as the Griswold and Troy are now tied for first honors. Louis Rinn of the American Theatre has high average with 180. The other day Ben Stern of the Lincoln and Walter Roberts, manager of the Troy, took on all comers and came out on top of the heap. Mr. Stern had a high of 244 and Mr. Roberts of 228.

N. S. Feck, who has been running the Rex in Middleburgh, has notified exchanges in Albany that financial troubles have forced him to close his house.

Last week was a red-letter one for Jack Matthews, exhibitor-par-excellence of Plattsburg. For the time being Mr. Matthews forgot all about the theatre. His daughter, Lucy, became a bride and Ray Smith, salesman for Universal out of Albany, was best man.

Herman Vineberg, handling the Albany and Regent Theatres in Albany, might easily secure a position as a pen and ink artist. Without any training Mr. Vineberg has picked up sketching and has shown rare ability, as is evident from sketches on the walls of his office. Mr. Vineberg is doing exceptionally well with the Albany Theatre and his lobby displays have become the talk of the town.

John Mattice of Middleburgh, who has promised a nice fat turkey to C. R. Halligan of the Universal exchange for Thanksgiving, has apparently aroused the jealousy of Mathew Moran, an exhibitor of Coxsackie, who has now notified Mr. Halligan that he may expect a couple of chickens from him. Up to the present time, Mr. Halligan has not extended any invitations to his Thanksgiving feast.

Uhy S. Hill came out this week with a special two-page advertisement in the Albany newspapers, in connection with the fifth anniversary of the Mark Strand Theatre. The advertisement was the largest ever used by a picture theatre in this part of the state. Included were several articles relative to the theatre and its heads, while photographs were carried of the founders and executives of the Mark Strand organization.

It was a lucky thing that Walter Roberts, manager of the Troy Theatre, went to the polls early on election morning. On account of the schools being closed for the day, Mr. Roberts had decided to put on a Junior Movie for Tuesday rather than the previous Saturday morning, using "The Pony Express." As Mr. Roberts came to the theatre from the polls, the boys and girls were already beginning to collect, the jam that came later being one that taxed every bit of ingenuity to handle.

F. E. Colburn, who is reconstructing the Rialto in Glens Falls, practically destroyed by fire last spring, is enlarging the structure and making it absolutely fireproof. Mr. Colburn will install a large organ. The theatre will open sometime this month.

There was a time when Alex Sayles, manager of the Leland in Albany, looked forward to election night in a far different way than he now does. In days past Mr. Sayles was city editor of an Albany newspaper and election nights were always grinds. With his experience in picking out exactly what the people want to know about election, no wonder the returns given at the Leland on election night were about the best ever.

Jake Golden, manager of the Griswold in Troy, is being accused by friends of taking a course in oratory at some correspondence school. Jake certainly polished off matters in great shape the other night when he made the speech of presentation at the close of the Charleston dance contest, awarding Frank Vacarilli a silver loving cup as well as $50 in cash. Now Jake is putting on a song contest each Monday night to run ten weeks, the winner of which will get an engagement at both the Albany and the Troy Proctor Theatres at $150 per.

Jake Rosenthal, owner of the Rose Theatre in Troy, N. Y., has owned a regulation safe for the last three years or so, but found it too much trouble to work the combination each day before he did his banking. The safe occupies a place in Mr. Rosenthal's private office, off the lobby of the theatre. So does a regulation letter file that Mr. Rosenthal has been using as a depository for his day's receipts, the drawer locking with a key.

"Handier," soliloquized Mr. Rosenthal, but the other night someone else, as yet unknown to Mr. Rosenthal and the police authorities, did a like soliloquy as they made off with $186 in bills, leaving the silver.

Entrance to the theatre was secured through the rear and to the private office by simply pulling the pins of the door. Mr. Rosenthal is now using his safe and remarking meanwhile something about "locking the barn door."

With mounting receipts, Edward Trembley, of the American in Troy is grinning these days as the house returns to its old time crowds. "The Ten Commandments," second run in Troy, played to capacity last week.

If chance hadn't played a hand, C. H. Buckley, owner of the Leland and the Clinton Square Theatres in Albnay, might not today be booking super-specials. Mr. Buckley is a graduate nurse and in his younger days had planned to study for a doctor. He was living in Bridgeport at the time, and accompanied a wealthy man who had temporarily lost his mind to Saratoga Springs. While in this section he met friends in Albany and decided to embark in the real estate business. Although but 34 years of age Mr. Buckley is an outstanding success and the owner of the best paying houses in the Capital City. He now occupies his new offices on two floors of the Leland Theatre building.

Matthew Moran of Coxsackie is one exhibitor who can sit a horse the equal of any motion picture star. Mr. Moran picks up quite a bit of additional change from renting out horses to the young people of his village.

A new policy of handling the crowds at the Lincoln in Troy has been devised by Ben Stern. Those in line are asked to buy their tickets and move over to the other side of the entrance, a scheme that does away with the former practice of holding everyone up until after the first show pours out, to be followed by a wild scramble and much lost time by those seeking tickets.

Efforts on the part of politicians to induce some of the exhibitors in Albany and Troy to run slides of candidates fell flat. Exhibitors took the stand that they did not care to antagonize patrons through showing slides of candidates of opposite parties.

Missing—a Theatre

Believe it or not, there is a place of 5,000 inhabitants in New York State that is absolutely without a motion picture theatre. The place is Green Island, just across the river from the city of Troy and adjoining the city of Watervliet.

The only theatre that ever ran for any length of time in Green Island was the "Daisy," which was operated for eight years by Halligan and Van Bergen, and which had a seating capacity of 120 persons. . Residents of Green Island seek their motion picture entertainment in either Troy or Watervliet.

Maine Theatre News

A son was born October 14 to Mr. and Mrs. Herman Levine of Portland. The proud daddy is assistant manager of B. F. Keith's Theatre.

Abraham Goodside has installed an orchestra of fifteen women musicians in his Strand Theatre at Portland.

Take Your Choice

Mike Freedman of the Rialto in Schenectady, N. Y., was christened "Meyer," is known as "Mike" and signs his letters "Micque." Mr. Freedman much prefers to be called Mike, saying that he was born in a section 99 per cent. of which was Irish and his companions would have none of the Meyer stuff. So from then on, and up through the years, it has been "Mike."

Incidentally, Mr. Freedman has inaugurated a policy of making each Monday night an amateur night, Tuesday night, a prize night with $20 in prizes, and Thursday night a surprise night, when he gives them a dollar's worth for a dime.

J. R. Thurston Leaves Lockport, N. Y.

J. RAYMOND THURSTON, identified with Lockport, N. Y., picture circles for many years, has resigned as manager of the Temple and Rialto Theatres and will leave soon to spend the winter in Florida. He has been succeeded by Clarence Trembley, who comes from Gloversville, where he managed the Glove Theatre. Both the Temple and Rialto are operated by the Schine Theatrical Corporation. Mr. Thurston is well known in Western New York exhibitor ranks, he having been associated with his father, Henry Thurston, in the management of the old Palace Theatre and in the Temple. Since the taking over of the Thurston interests by the Schine company, he has managed the local houses for Schine. The new manager, Mr. Trembley, has had a wide experience in theatrical affairs and has expressed himself as well pleased with the Lock City.

As another step in the aim to have the Eastman, Rochester, presentations establish a high standard of originality and excellence in its acts and special offerings, Manager Eric T. Clark has announced the appointment of Rouben Mamoulian as stage director to have complete charge of all stage numbers for the de luxe programs.

William J. McFarlane won out again for mayor of Canandaigua, but Bill, who also is an exhibitor, had a close call. His majority was only 117. Bill formerly was vice-president of the old Associated Theatres, Inc., which was absorbed by the Schine Theatrical Corporation.

Elmer C. Winegar, general manager of Winegar Pictures, is releasing rental free a number of local films which he himself shot the past summer. Among the pictures available at the studio, 408 Pearl street, are: the Motion Picture Theatre picnic at Crystal Beach, Buffalo's Municipal Bathing Beach at Angola, the Elks' Picnic for Crippled Children, Building Buffalo's Tallest Skyscraper and Water, a film story of the new filtration plant. Mr. Winegar also has a number of other local films, all of which are tieups with local manufacturers or other organizations.

The new Shea Buffalo theatre in Main street, north of Chippewa, will open about January 1, according to an announcement by Michael Shea on his return from New York, where he has completed final negotiations in the deal consolidating the Shea houses in Buffalo with the Famous Players-Lasky-B. & K. interests. Productions, Mr. Shea says, will be the finest New York bookings and screen plays only a detail. Shea's Hippodrome is to be renovated and redecorated. The Court street theatre will be continued as the Keith vaudeville house.

Richard Wilhelm has purchased a $25,000 orchestral organ to install in the new 1,500-seat picture theatre which he is building in Gowanda, N. Y., and which is expected to be ready for the public on January 15.

Weber & Fields drew capacity houses the past week during the personal appearance at the Lafayette Square, Buffalo, where their screen vehicle, "Friendly Enemies," was also on the bill. Julian Eltinge is coming to Shea's Hippodrome the week of November 15 for a personal appearance.

Farewell to Beaudoin In Pittsfield, Mass.

A farewell party was given Romeo Beaudoin upon his resignation as manager of the Goldstein Brothers' Union Square Theatre in Pittsfield. A public entertainment was given in the theatre and the receipts were presented to Mr. Beaudoin. Ill health compelled him to resign and he will pass the winter at Miami, Fla.

Well, well, if here isn't another woman exhibitor—and right under our very nose in Boston all the time. The Exeter Theatre is owned and managed by Mrs. Harriet Ayers. Mrs. Ayers has displayed marked acumen in the selection of her programs and has succeeded in building up a clientele that is composed of a large majority of Boston society folks.

Gruber Brothers have purchased the Rialto Theatre Building in Maynard. The sale price is reported to have been $46,500. Samuel Lerer sold the property. Messrs. Gruber are proprietors of a department store in the Rialto block.

A structure containing a theatre, stores and offices is to be erected in New Bedford for Zool Ray.

The theatre to be built in Malden by Ramsdell Brothers is to be known as the Middlesex.

E. E. Clive, manager of the Copley Theatre in Boston, is now giving entertainment every Saturday morning especially for children. The programs consist of motion pictures and specialty acts.

Moe Silver, auditor of the Mark Strand Theatres in Lynn and Worcester, was operated upon at the Baptist Hospital in Boston for appendicitis. Mr. Silver was in Lynn when he suddenly was seized with an attack of appendicitis and was rushed to the hospital. He is reported to be recovering rapidly.

Claude Fredericks of the Capitol Theatre, Pittsfield, is making things hum at that palatial Paramount house this season. Big-city atmosphere pervades the Capitol under the direction of Mr. Frederick. He is one of the live-wire members of the Pittsfield Ad Club, being a vice-president.

The tenth anniversary of the Mark-Strand Theatre in Lynn will be observed by Managing Director Allen B. Newhall on November 26. There will be a banquet for all employes of the Mark-Strand and Mark-Comique, which also is in Lynn.

New Hampshire

J. B. Eames is to build a theatre on Main street in Littleton.

The Park Theatre Company has acquired the Franklin Opera House in Nashua. The company also has the Park and Colonial in the same city.

Exhibitors of Michigan Resume Meetings

The Motion Picture Theatre Owners of Michigan were to resume their fall activities on November 11 in the form of a free luncheon for exhibitor members at the Hotel Wolverine. This is the first meeting since the Grand Rapids convention and arrangements were made to prepare an unusually elaborate program. President A. J. Kleist of Pontiac presided and the principal speaker was Congressman Clarence J. McLeod. One of the features was the report of H. M. Richey, manager of the association, who just returned from New York where he was in conference with the American Society of Composers, Authors and Publishers relative to the music tax.

Michigan exhibitors have been tricked in several instances by the visit of a slicker who photographs local babies, promising the exhibitor to return with slides of the children that can be thrown on the screen. He gets money from the babies' parents and the exhibitor as well and clears 100 per cent. when he fails to return.

George W. Trendle, general manager of the John H. Kunsky Enterprises, has returned from New York where he went in connection with business concerning First National, of which he is a director.

The New Hazel Park Theatre, John R. and Nine Mile Road, opened its doors last Thursday night with a straight picture policy. The house is situated in the extereme north end section of the city and draws from suburban trade.

H. M. Richey, general manager of the Motion Picture Theatre Owners of Michigan, has returned from a several days' sojourn in New York, where he went on organization business.

The Kunsky management denies a report that the Madison Theatre will be closed within a few months. This report was circulated at the time the State was opened and declared that one of the other Kunsky houses would close.

Barney Balaban of Balaban and Katz, Chicago, was in Detroit for several days last week, taking in the opening of John H. Kunsky's new State Theatre while here.

George W. Trendle has been elected a director of the new Griswold National Bank of Detroit, which was organized recently with a board composed of leaders in various lines of Detroit's industrial activities.

Becker Christens New Butler, Pa., House

Carl Becker, owner of the State Theatre at Butler, Pa., who recently took over the Lyric, adjacent to his present house, announces that he has rechristened his newest acquisition, the Capitol, and after extensive alterations, plans to re-open the house about November 16.

Sam Gould, Pittsburgh exhibitor, who recently underwent a major operation in Philadelphia, is now resting at Philadelphia and is expected back in the Steel City soon.

Joseph Mercer has been appointed manager of the new Stahl Theatre, Homestead, which was opened on November 11th. Joe is an old showman, his most recent charges having been the State Theatre, Washington and the Capitol at Braddock. John Stahl is owner of the new Homestead house.

Pete L. Gorris, owner of the Capitol, McKeesport, is back on the job after a hunting trip spent in the Pennsylvania woods. Pete got his share of pheasant, rabbit, quail and groundhog.

Professor Leo Gerechter, one of Pittsburgh's pioneer exhibitors, after a few months of inactivity, has returned to the business. The Professor has just taken over Anthony Jim's Copeland Theatre at North Braddock.

Texas Exhibitor Head Loses Mother

Mrs. E. M. Cole, mother of Col. H. A. Cole, president of the M. P. T. O. of Texas, died last week at her home in Dallas, Texas. Moving Picture World extends sincerest regrets.

The Texas exhibitors' annual convention will convene at Dallas, Texas, November 17.

H. T. Hodge has purchased the Fo-To-Sho Theatre at Ballinger, Texas.

Barry Burke, late manager of the Palace at Fort Worth, has been appointed director of the Palace at Dallas.

The Hancock Opera House at Austin, Texas, is being remodelled.

Frank Whitney will erect a new theatre building at Albany, Texas, soon.

Mrs. Fannie McVey and Otho E. Munn, manager of the Washington Theatre at Dallas, were married last week.

Tell Van, in Straight From the Shoulder, about the pictures you've played. Then tell him, in order to make YOUR EQUIPMENT a better department for YOU, what you want to read there.

Chicago Mayor Studies Motion Pictures

MAYOR WILLIAM DEVER, of Chicago, favors public schools as centers of propaganda against poolrooms and other places where young people gather for unwholesome entertainment. Included in the plan is the use of moving pictures, and he has instructed Frederick Rex, city statistician, to gather information from other cities on the use of moving pictures in the public schools. He says that the showing of the proper kinds of moving pictures will help rather than hinder the regular movie houses. He will appoint a committee of a group of aldermen and public spirited citizens, according to the Daily News, to take the initiative for the entertainment plan.

Louis Laemmle and associates have leased the Highland Park Theatre at Highland Park, Ill., from William M. Pearl, well known exhibitor, who recently completed the new Alcyon Theatre, one of the finest movie theatres in that district. The net rental that the new company will pay Pearl for both houses is reported to be $30,000 a year. The lease will run for fifteen years. A new company has been organized by Laemmle under the name of the Highland Park Theatre Company to operate the two houses.

Another new theatre for Western Illinois—at Danville, Ill.—has been opened by Charley Pyle, who owns several houses in that part of the state. The new theatre is called the Lincoln and is the latest word in theatre construction. Quite a delegation went down from Film Row to help Charley open the house in the latest approved style. Pyle also has the Park Theatre at Champaign, Ill.

The Uptown Theatre of Balaban & Katz has opened a new radio broadcasting station under the direction of Station WEBH. Bob O'Neill is director. The station is operated in conjunction with the Chicago Evening Post and the Edgewater Beach Hotel.

Sam Goldblatt, assistant manager of the Knickerbocker of Lubliner & Trinz, has been promoted to manager of the Biograph at 2433 Lincoln avenue, succeeding Edward F. Dlouhy, who was made manager of the new State on West Madison street.

The policy of the Pantheon of Lubliner & Trinz, under the management of Eddie Trinz, has been changed to pictures, with a fine musical program under the direction of Jules Swarts, formerly with Paul Ash at the McVickers.

The Brewer Theatre at Shabbona, Ill., will be reopened by Dr. H. Brewer next month and will show pictures exclusively.

W. G. Sturdivant, for seven years manager of the Hoyburn Theatre at Evanston, Ill., has been named manager of the new Pearl Theatre at Highland Park, Ill.

Louis Laemmle is extending his circuit of theatres and last week organized the Highland Park Theatre Company with a capital stock of $15,000 to operate a theatre. Michael Broderick and T. Mills are associated with him in the project.

J. B. Ryan, A. L. Redman and W. B. Redman have organized the Arcadia Theatres Company at Olney, Ill., to operate theatres in that district. The new company has a capital of $40,000 and the organizers are well known to the trade.

The Stratford Theatre of the Cooney circuit is changing its program from weekly to semi-weekly runs on Wednesday and Sunday. Frank Libuse will be featured for the next four weeks.

Managing Director Newhafer of the Ascher circuit reports that the circuit will take over the Partheon at Berwyn, Ill., formerly a part of the old Gregory circuit, and will also open the new theatre being finished at 35th and Archer road for the Gregory chain under the name of the Embassy. The Ascher circuit will rename the house the Midwest and will open November 19 with an elaborate movie and presentation program. Harry Ruda, one of the veteran managers of the Ascher circuit, will be manager. The next house to be opened by the Ascher circuit will be the new Terminal at Lawrence and Spaulding avenue. It is expected to be ready next month. Edward Nickedon will manage this house. Other new houses will not be ready for opening until spring. Ralph Kettering joins the organization as advertising and publicity director next week.

The trade is glad to hear that Eddie McLaughlin of the Lombard Theatre is recovering from an operation he underwent recently. Dick Kemp of the Owl is also back on deck after a serious operation.

Frank Schaefer of the Crystal is spending a few weeks at Asheville, N. C., resting.

Balaban & Katz have introduced a new feature in their houses known as foyer music. At the Chicago, Uptown and Tivoli, well known pianists play soft music especially arranged by Louis Lipstein, director of music activities, while the crowds of patrons wait in the spacious lobbies for seats inside the theatre. This helps to while away the time while waiting for seats and tends to keep the waiting throngs in good humor.

Harry Ruda, formerly manager of the Lane Court Theatre of the Ascher circuit, has been advanced to the management of the new Midwest Theatre that will open soon on Archer avenue. He is succeeded by H. Michaelson at the Lane Court.

H. A. Kaufman, formerly assistant manager of the big Metropolitan at Los Angeles, is now connected with Chicago staff of Paramount.

Sunday Closing Echo Heard in Ohio

An echo in the Sunday closing fight which has been waging in various sections of Ohio for the past few years was heard in the recent election. At Lebanon, Ohio, where opinion as to Sunday pictures has been pretty much divided, the people expressed their preference at the polls, an ordinance to prohibit Sunday showings being defeated on a referendum vote by 570 to 500.

Biggie Brothers, who built the Grand Theatre at Steubenville, Ohio, not so very long ago, are contemplating the erection of a new house in that city, to be located in the heart of the business district.

L. B. Wilson, who manages the Liberty Theatre, Covington, Ky., has returned from a trip to the metropolis.

The Majestic Theatre, Cleveland, Ohio, has been taken over by M. C. Barth, who previously operated the Cozy Theatre in that city. Barth is running the house on a daily change basis.

E. F. Harlan, manager of the Gem Theatre, Fremont, Ohio, has a new assistant who arrived a fortnight ago. Mother and son both doing fine.

Johnny Jones, popular manager of the Majestic Theatre, Columbus, Ohio, was host to a crowd of boys, members of the Unicos club, the affair being in the nature of a theatre party and Hallowe'en party combined.

John A. Schwalm, manager of the Rialto Theatre, Hamilton, Ohio, has extended his vaudeville program from Thursday nights only to the last three days of each week. The acts are presented as added attractions to the regular picture programs, and have been highly successful.

Harry Charnas, who recently purchased the Southern Theatre, Bucyrus, Ohio, has appointed Philip Charnas manager.

Howard Feigley has been named manager of the new Palace Theatre, Toledo, Ohio. The house is owned by Wm. Sourbier of Indianapolis, Ind.

Big Chicago Sale

Another record-breaking sale was made last week in Loop theatre circles when the old Inter Ocean Building at 55 and 59 West Monroe street, which houses the Monroe Theatre of the Fox chain, was sold to Allen W. Moore, national committeeman of Illinois, for $1,000,000.

This is at the rate of $14,367 a front foot, or $75 a square foot for land. The second and third floors of the building are occupied by the Chicago Real Estate Exchange. As the lease of the Monroe has some time to run, there will be no change made in the building for the present, according to Mr. Moore.

Indiana Theatre News

The new Voncastle Theatre at Greencastle, Ind., was formally opened on Wednesday, November 4, with the presentation of "The Black Cyclone" as the feature. The new theatre was visited by thousands throughout the afternoon and night and was admired by all. It was erected by Harry Vonderschmidt, who operates picture theatres in Bloomington and Washington, Ind.

The State Theatre, Dayton, Ohio, is temporarily deprived of its manager, Danny McNutt, who is in the hospital following an operation for appendicitis.

Manager Director Meyer of the Palace Theatre, Hamilton, Ohio, recently featured Burr Nickle in person in connection with his nature picture, "Wonders of the Wilds."

Moberly,Mo.,Manager Loses Sunday Fight

J. W. Cotter, owner-manager of the Fourth Street Theatre, Moberly, Mo., was beaten again in his effort to give Sunday amusements. Circuit Judge Walker sustained a $50 fine and court costs assessed against Cotter by the Moberly City court for violating a city ordinance prohibiting Sunday shows. Notwithstanding this Mr. Cotter says he will continue the fight.

Alexander Pantages paid a visit to his vaudeville-picture house in Kansas City this week. Pantages here has just completed an arrangement with Warner Brothers whereby it is to become a strictly first-run Warner house, using all of that company's products for the 1925-26 season. This is the largest deal ever arranged by the Kansas City branch of Warner Brothers.

The Ritz, located at 12th street and College avenue, is the latest suburban house to open. The design is unique and fetching. The location long has been considered a boox for suburban houses and none ever has made a go of it. The Ritz has created quite a bit of interest, however, and stands a chance of winning the neighborhood patronage which has accustomed itself to going to the downtown houses.

Special pictures feature the programs for the first run houses this week. Douglas MacLean in "Seven Keys to Baldpate" is packing 'em in at the Newman Theatre; Charles Chaplin's "Gold Rush" is proving equally popular at the Royal Theatre and will be held over for a second if not third week; at the Liberty Theatre "The Phantom of the Opera" is creating a sensation, while "Why Women Love" is doing good business at the Main-street.

Among the exhibitors visiting Movie Row in the past few days are: Roy Spurlock, Star and Nickel Theatres, St. Joseph, Mo.; Roy Fuehrer, Temple Theatre, Yates Center, Kas.; Roy Burford, Arkansas City, Kas.; J. J. Newcomb, Burlington, Kas.

San Francisco Theatre Ends Eighth Year

THE eighth anniversary of the opening of the California Theatre, San Francisco, was celebrated the first week in November with a special bill arranged by Manager Nat Holt which included a number of innovations. The feature film attraction was "The Man on the Box," and Syd Chaplin and his director and fellow comedian "Chuck" Reisner, made personal appearances. The stage attraction, entitled "The California's Birthday Cake of Surprises," presented Max Dolin and his orchestra in concert numbers, an operatic trio and a couple of dancers, the bill proving most pleasing. With many theatres an anniversary is just another day in the year, but with the California it means a real celebration and a treat for its patrons.

West Coast Theatres, Inc., has sent George Milton Lipschutz and his Warfield Music Masters on a tour of West Coast Theatres, and Walt Rosener and his Synco-Symphonists have replaced this organization at the Warfield Theatre for the time being.

George Mann, who conducts a chain of picture houses in the northern part of the state, with headquarters at San Francisco, returned a short time ago from a business trip to New York.

L. W. Doane, manager of the Cameo Theatre, San Francisco, Cal., has arranged for the personal appearance at this house for a week of Charles Amador.

Mr. and Mrs. J. H. Crowley of the Grand Theatre, Carson City, Nev., and the Isis Theatre, Sparks, Nev., were recent visitors at San Francisco, as was also J. W. Bascom of the Pastime Theatre, Mount Shasta City, Cal.

The sincere sympathy of the entire trade is being extended to T. C. Reavis of the Cline and G. & S. Theatres, Santa Rosa, Cal., whose wife passed away in a San Francisco hospital on October 27, following an operation.

Frank Vesley has been appointed assistant general-manager of the National Theatres Syndicate, with headquarters at San Francisco, succeeding James Beatty, resigned.

Meyer J. Cohen, manager of the Merced Theatre, Merced, Cal., has been seriously ill but is on the road to recovery.

The Progress Theatre has been opened at Madera, Cal., by Al Delores and B. Barrera. Second-run pictures are used.

G. M. Ball has been in charge of the Golden Bough Theatre at Carmel, Cal., of late, while Ed Kuster has been making a trip to the Hawaiian Islands.

The old order changes and old theatres occasionally drop out of the running. The Isis Theatre at Pacific Grove, Cal., has been changed into a grocery store.

Harry C. Dorsey, owner of the Gaiety Theatre at Santa Maria, Cal., has announced plans for a new theatre to succeed this house. The location will be at Church and McClelland streets on property owned for years by Mr. Dorsey. Plans for the new house are being prepared.

Max Graf, who is interested in several small theatres on upper Market street, San Francisco, has returned from a two months' visit to New York and announces his plan to enter the production field here again, having arranged to produce sixty Western comedy features.

The Big Creek Theatre at Big Creek, Cal., was imperiled recently by a fire which damaged the town hotel.

Plans are being made for enlarging the Lyric Theatre at San Jose, Cal., conducted under the management of John Phillips, and controlled by the Kinema Theatres, Inc.

Vincent Director for "Famous" in Denver

A. H. Vincent has been appointed the managing director of the Paramount theatres of Denver. He entered into his new duties last week and his many friends wish him the best of success. Mr. Vincent has long been assistant to Rick Ricketson, the resigning managing director. The Paramount theatres of Denver are both first-run houses, the Rialto and the Victory. Rick Ricketson recently resigned to devote his entire time to private business enterprises.

Charles Decker, manager of the Majestic Theatre, Grand Junction, Col., is drawing the attention of the entire territory because of his activities in exploitation. Mr. Decker's medium for most of his work is a real four-page newspaper called the Majestic Review. This paper is printed along regular newspaper lines, containing plenty of good reading matter and making it in a popular little publication in every household.

The following exhibitors were seen about Film Row during the past week: Max Kravetz, American Theatre, Fort Collins, Colo.; William Ostenberg, Jr., Orpheum and Star Theatres, Scottsbluff, Neb.; E. A. Coulter, Lingle, Wyo.; P. H. Hoppen, American Theatre, Longmont, Col.; "Fatty" Mills, Nederlands, Col.

M. C. Gerhart, manager of the Empress Theatre, Fort Collins, Col., submitted to an operation for appendicitis last week. The operation is reported as successful and his condition improving.

Oklahoma Theatre News

Griffith Brothers of Oklahoma City have purchased the Quality and Storey Theatres at Elk City, Okla., from the Storey Amusement Company. Griffith Brothers also have purchased the Isis Theatre at Oklahoma City.

The Oklahoma M. P. T. O. will convene in annual session at Oklahoma City on December 8 and 9 for a two days' session and the annual election of officers.

Art Phillips has remodelled the Broadway Theatre at Tulsa, Okla., and has renamed it the Art.

Adna M. Avery has been named manager of the Capitol at Oklahoma City, succeeding Ollie Brownlee, transferred to the Criterion at Enid, Okla.

A. B. Summers of Oklahoma City has purchased a half interest in the Empress Theatre at Mangum, Okla., and will be the manager.

Weld in Charge

Alexander Frank, president and director general of the Frank Amusement Co., has announced that he is placing Arthur E. Weld in charge of the general headquarters of the company. Mr. Weld will also be booker for the company in Clinton, Cedar Rapids, Waterloo, Sioux City, and some other cities in Iowa. His office will be at Waterloo, Ia.

Mr. Weld has been associated with picture theatres for many years as a newspaper reporter and has had seven years' experience in actual newspaper management. He was manager of the Strand at Cedar Rapids, Ia., for three years, from which place he went to Los Angeles and accepted a position on the Los Angeles Evening Express. Then he came back to Waterloo for four years as manager of the Strand.

Million Dollar House Started in Omaha

Work has been started in Omaha on the new million dollar theatre to be built by the A. H. Blank interests. The new house will seat 3,000 and be one of the most beautiful theatres between Chicago and San Francisco. It is to be located at Twentieth and Farnam streets.

The work started October 19 when Mayor James C. Dahlman dug the first shovelful of dirt for the excavation. The theatre building is to include five exclusive shops on Farnam street and the Italian Renaissance restaurant on the Twentieth street side. Officers of the company are A. H. Blank, president; W. C. Fraser, vice president; J. W. Denman, treasurer.

E. H. Robertson, Crystal Theatre, Scribner, Ia., was in Omaha last week looking over some films.

A. Burrus, owner of the Lyric at Crete, Neb., is planning to build another theatre at that place and may close the Lyric when the new one is completed.

Heilig Interests May Buy Two More

H. W. McKee, former manager of the Heilig in Seattle, is on a tour of the company's other theatres in Salem, Eugene, etc., of which he has general supervision. Within two weeks it is anticipated, word will be received of two new houses acquired by the Heilig interests in Oregon cities. It is understood that several offers have ben made by outsiders to build a house for this company in Seattle.

R. E. Connell is reported to have sold his entire interests in his new Connell Theatre, Aberdeen, Wash., to Ed Dolan, who operates a number of theatres in Aberdeen and Hoquiam, sister cities.

Fred Walton, of Bellingham, Wash., put over a special attraction last week that necessitated giving an extra night show. It was in the nature of a Charleston contest, a cup donated by Robert McKim, who was in town, was the prize. So great were the crowds that Mr. McKim was impelled to present a second prize cup for the benefit of those attending the overflow performance.

True to its annual custom the Liberty Theatre held a special midnight matinee on Hallowe'en at which hi-jinks held full sway. All manner of carnival accessories were passed around and there was a snappy program. The capacity audience went home happy in the wee small hours of the morning.

Arkansas Theatre Notes

R. A. Morrow is improving his Gem Theatre at Springdale, Ark., at a cost of several thousand dollars.

John Satterfield has purchased property and will build a new theatre building at Dardanelle, Ark.

Robert Centry has purchased the Queen Theatre at DeQueen, Ark.

Incorporation: Home State Film Co., Little Rock, Ark., capital stock $30,000.

The Jonesboro Amusement Company will erect a new theatre building at Jonesboro, Ark., in the near future.

Iowa Theatre News

H. Lippert of the Plaza Theatre, Dersville, Ia., is redecorating the Plaza at a cost of approximately $1,500.

The Empress at Cedar Falls, Ia., is undergoing remodeling, to the extent of replastering and repainting throughout.

Along Exchange Row

With the Men Who Sell The Pictures

Pittsburgh

Miss Hilda Lissman, booker at the First National exchange, has returned to her duties after a three-months tour of Europe.

"Hymie" Wheeler, booker for the Columbia Film Service, is spending a short time in Charleston, W. Va., where he is assisting in inaugurating Columbia's new branch in that city.

C. A. Molte has joined the local First National sales force as main line representative.

Max Shulgold, a member of the Pittsburgh F. B. O. sales force since March, 1922, has been appointed city salesman, succeeding Harry Michalson, who has been promoted to the position of manager at F. B. O.'s Cincinnati branch.

John ("Doc") Smith, has resigned his sales capacity at the First National exchange, and has become city representative for the P. D. C. offices, succeeding Vincent McHugh, who now travels the northern territory for the same organization.

A. R. Cherry, formerly salesman for the Supreme Photoplay Company but more recently with the Fox exchange, has returned to his old love and is again representing Supreme in the city.

Manager O. R. Kurtz of the newly-formed Vital Exchange, Inc., announces his office personnel, five persons who were formerly employed at the local Vitagraph exchange. Miss Retta A. Berger is the booker for Vital. Other Vital co-workers are as follows: Miss Mary Burke, stenographer; Miss Margaret Becker, cashier; Miss Grace Moreno, inspectress, and Henry Christman, shipper.

H. P. Underwood has been appointed northern territory salesman for the Pittsburgh First National exchange, succeeding "Doc" Smith, resigned.

George Collins, Pathe city salesman, is back on the job after a two-weeks vacation at his old home in Brooklyn, his first rest period in two years.

"Doc" Ainsworth, former local P. D. C. manager, is back after a three-weeks trip to Florida.

H. M. Herbel, who twice before has served as manager of the Pittsburgh Universal exchange, is again back on the job, succeeding M. Epstein, who is to be transferred.

H. Clay Berger and Mike Hogan have joined the salesforce of the Vital Exchange. Both men are old-timers in this film field.

Joseph Skirboll, for years manager of the First National exchange in Pittsburgh, and now general manager for the Frank Lloyd Productions, was a recent visitor to the Steel City, en route from the coast to New York.

Lee Marcus, general sales manager for F. B. O., spent a day recently conferring with Manager A. H. Schnitzer of the local branch.

Fred Solomon, for some time assistant manager of the Pathe exchange, has been promoted to the sales force and is succeeded by William Graner, former booker. Other additions to the Pathe sales force, which now numbers ten men are Ray W. Moore and M. J. Gould. B. M. Moran is manager of the exchange.

William Linsheier, formerly employed by the UFA Film Company in Germany, is now on the road for the local Universal exchange.

Manager J. E. Fontaine of the Paramount office has returned from Chicago, where he attended Paramount's semi-annual sales conference.

E. W. Elder, representing First National, has just left for a six-weeks' trip through the West Virginia territory.

Salt Lake City

Contrary to a notice in a trade paper that there has been a change in management of the Universal Salt Lake office, Samuel Henley, who has been branch manager at this office for more than a year, is still filling that capacity. He wishes to thank all exhibitors for the co-operation that they have and are giving him

Kansas City

C. A. Schultz, P. D. C. branch manager in Kansas City, which company at present is vigorously engaged in promoting the Exhibitors' Month which will be held in December, says that he has been assured of the united backing of the theatre owners of both Missouri and Kansas.

A. W. Day, who has been a booker for the Kansas City office of P. D. C. for more than a year, has assumed similar duties with the Warner Brothers branch.

A visitor was W. E. Shallenberger, president of the Arrow Pictures Corporation. He seemed well pleased with conditions in this territory.

Charles C. Davis, formerly a Universal salesman, has accepted a position with P. D. C. according to an announcement by Manager C. A. Schultz.

Leslie Durland, formerly booker with Vitagraph and following the merger with Warner Brothers, has accepted a similar position with the Independent Film Corporation.

More than 100 film men of the Kansas City distributing offices, attended the Goodfellowship luncheon. Harry Taylor of Universal was toast-master. Three district managers were present. They are: Cleve Adams of F. B. O.; W. E. Truog, Universal, and B. C. LiBeau, Paramount.

R. S. Ballantyne, formerly exchange manager at Des Moines, has been named district manager of the Pathe organization for the Southern district.

Pat Dowling, widely known publicity representative of Los Angeles was a Kansas City visitor recently. Mr. Dowling was on his way to the West Coast after a five week's stay in New York.

J. E. Flynn, district manager for Metro-Goldwyn, paid a brief visit last week.

Jack Harris, formerly with Capital Enterprise, has taken a position with Metro-Goldwyn-Mayer as assistant booker.

Omaha

Robert Greenblatt, one of the popular salesmen of the Omaha territory, was injured at Plattsmouth, Neb., recently when a lady drove her car into his while he was getting ready to start for Omaha. The ligaments in both his legs were badly torn and he is laid up for sometime.

Russell McLean, Dayton representative of Producers' Distributing Corp., visited the Omaha office for a week recently.

James Shea has been made manager of the Associated Exhibitors' Exchange at Omaha. He succeeded Edward Alperson, who has taken a position as special representative for Warner Bros.

Sam Stern, who for several years has been in charge of the Exhibitors' Poster Exchange, has gone on the road for the Independent Film Co., covering northern Nebraska territory. Isadore Sokolof has succeeded Mr. Stern as manager of the Poster Exchange.

A. W. Nicolls, district manager of Famous Players-Lasky, was in Omaha for a day recently.

Jimmie Ambrose, manager of the Omaha branch of the First National, made a business trip to Chicago recently.

Mrs. Irving Fischer, wife of the accountant at the Omaha office of the Famous Players-Lasky, has returned from an extended trip in northern Minnesota.

Jack Laserwitz has resigned as shipping clerk for the Educational Pictures and is now on the road for Pathe.

Miss Nelle Deal, formerly connected with United Artists, has been made booker and secretary for the Associated Exhibitors' Omaha office.

C. D. Hill, who some time ago was manager for W. W. Hodkinson Corporation at Des Moines, has been made district manager for Producers' Distributing Corp. with headquarters in St. Louis.

Albany, N. Y.

J. S. McHenry of New York City, who is connected with the home office of the Pro.-Dis.-Co., was in Albany the past week.

Herman Stern, manager of the local F. B. O. office, screened "The Road to Yesterday" at the Leland last Sunday night with about 600 present.

Alec Herman, local manager for First National, was in New York City during the week.

Joseph Schleiger has become booker for Charles F. Boyd of the Associated Exhibitors exchange. George Doolittle, postal clerk at the Pathe office, has gone with the Bond exchange to take Mr. Schleiger's place as shipper.

Jimmy Sper, formerly connected with Dependable, and who resigned to go to Florida, was back in town last week and is now endeavoring to interest his friends financially in Southern real estate.

Mrs. J. H. MacIntyre, wife of the manager of the Famous Players exchange here, and children returned to town last week after a summer on the Maine coast. Mrs. Ted O'Shea and son also returned after a three-weeks visit in Buffalo. Mr. O'Shea was in Buffalo last week in connection with a matter before the Film Board of Trade in that city.

Edward Hochstim, late of the Pathe exchange, is now a salesman for F. B. O. out of here. Sidney Katz, assistant general sales manager for F. B. O. was in Albany during the week.

Ray Smith, Universal salesman, was marooned in Lake Placid recently on account of a snowstorm. He was obliged to leave his automobile there and cover the remainder of his territory by train.

The Freedom Film Corporation, with R. C. Fox president, opened an exchange in Albany last week occupying quarters in the old Select offices.

Buffalo, N. Y.

Charlie Goodwin, who has been sales representative in the Rochester district, has succeeded Earl Kramer as manager of the Buffalo Universal exchange. Mr. Kramer has been appointed eastern sales manager, succeeding Jules Levy. George Moeser, formerly in charge of short subjects at the Buffalo office, has succeeded Frank S. Hopkins as Syracuse representative for "U." The Buffalo "U" office force gave a farewell party in the Hotel Statler in honor of Mr. Kramer. Fred M. Zimmerman, manager of the Producers Distributing office, was toastmaster. Richard C. Cox, president of Freedom Film, John Sitterly and Charlie Johnston also were guests. About forty members of the office staff, their wives and friends attended. Mr. Kramer was presented with a beautiful desk set.

John M. Sitterly, veteran knight of the leaping tin types and recently a member of the Buffalo United Artists' sales staff, has been appointed Associated Exhibitors' representative in the Queen City of the Lakes, with headquarters in the Pathe exchange. Mr. Sitterly succeeds C. W. Anthony, one of the most popular and best liked picture men in this neck of the timber and who soon is expected to announce his future plans.

Talk about tough luck. Bill Bork, Paramount booker, is getting it from all sides. The other day a lumber wagon backed its load into the windshield of Bill's car. The next day he got a summons to show up for jury duty in the federal court.

Richard C. Fox, general manager of Freedom Pictures, reports that the Strand in Fulton has signed up for thirty-three Arrow features, while the Schine company has signed contracts for twenty-three Vital pictures in twenty-five towns. The Smalley circuit has booked fifteen pictures for ten of its houses.

(More exchange news on next page)

San Francisco

Maurice F. Lowery, with the San Francisco office of United Artists, has returned from a tour of the Arizona territory.

Tom H. Bailey, manager of the San Francisco exchange of Famous Players represented this office at the recent convention at Chicago.

Congratulations are being extended to Carol Nathan, branch manager for Universal at San Francisco, on his speedy recovery from the operation he recently underwent for appendicitis. He will be at his desk again at an early date, following a short rest in the country.

The Mutual-Independent Film Exchange will shortly open for business at 281 Turk street, San Francisco, occupying the quarters recently vacated by the Supreme Film Company, which has moved to 294 Turk. The new exchange, which will handle Chadwick Pictures, will be managed by George Slater.

Dave Bershon, Pacific Coast district manager for Metro-Goldwyn-Mayer, paid the San Francisco exchange a short visit recently on his way from the Northwest to Los Angeles. W. J. Murphy, who was stationed at Portland for a time and who came to San Francisco for the opening of "The Merry Widow" at the St. Francis Theatre, is to return to Portland.

A group of corpulent film exchange men of San Francisco have organized in a drive on embonpoint and are taking a course in physical culture under the direction of a competent instructor. Charles Muehlman, Al Oxtoby and Reuben Cohn are among the enthusiasts.

L. J. Schlaifer, Pacific Coast district manager for Universal, returned to San Francisco recently, following a swing around this territory.

R. C. Rosebaum, formerly branch manager for Famous Players-Lasky at San Francisco, but now in a similar capacity for this organization at Dallas, Tex., paid friends in the Coast metropolis a visit recently.

The San Francisco branch of the Producers Distributing Corp., San Francisco, had a visit late in October from Leslie Williams, an auditor from the New York headquarters.

Ward Lescelle, formerly an exhibitor of San Francisco but now a producer of Los Angeles, paid Progress Features of San Francisco a visit recently.

L. B. Metzger, formerly of San Francisco and now in charge of the service department of Universal, with headquarters at New York, was a recent business visitor in his old home town.

St. Louis

Barney Rosenthal, president of Columbia Pictures Corporation, has returned from a business trip to Chicgao.

Herbert Krause, manager of the local Paramount office, attended a district sales convention held in Chicago, November 6, 7 and 8.

Roy Dickson, manager for Associated Exhibitors, has announced the perfection of the local sales organization. The men now traveling out of St. Louis for Associated Exhibitors are Conley Hickman, Morris Aaron and L. E. Talley.

Arthur La Plant, manager of the St. Louis exchange of Producers Distributing Corporation, visited Quincy, Jacksonville, and Springfield during the past week.

C. D. Hill, district manager for Producers Distributing Corporation, accompanied by Russell McLean, personal representative, motored to Kansas City, Mo., returning November 8.

Tom McKean, manager for F. B. O., and "Buns" Derby, salesman, were guests on Wednesday, October 25, of Blaine Maxwell, Sullivan, Ill., exhibitor, at a chicken dinner prepared by his mother. Derby states that he never saw so much good chicken in one place before. Tom gave the platter three encores. McKean and Derby called on Maxwell on a tour of towns in that section of the state.

Charles M. Steele, asistant general manager of distribution for First National, was a visitor of the week.

Canada

Colvin Brown, vice-president of Film Booking Offices, New York, has been a visitor in Toronto, Ontario, where he has been conferring with P. C. Taylor, general manager of Film Booking Offices of Canada, Ltd., 277 Victoria street, Toronto. Mr. Brown and Mr. Taylor left Toronto for Montreal on October 16 to discuss business details there with W. E. Allen, F. B. O. branch manager in Montreal. The conference between the executives had to do with the company's interests throughout Canada.

J. W. Berman, general manager of Canadian exchanges of the United Artists Corporation, Ltd., has announced the removal of the Canadian headquarters of the company from 6 Dundas street west, Toronto, where they have been located for years, to the ninth floor of the Hermant Building, 21 Dundas street east, Toronto. The Hermant Building accommodates many Toronto film offices and is a film centre of the city.

J. E. Archer has succeeded W. H. Mitchell as manager of First National's office in Vancouver, B. C. Mr. Mitchell, who recently went back to the Candian West from a business trip to New York City, has been appointed Western Canadian Division sales supervisor, with headquarters at Winnipeg, Manitoba, by District Manager W. A. Bach, Toronto. Mr. Archer, who has taken over the Vancouver office, was formerly with Famous Players and has been a resident of Vancouver since the days of the first real pictures. He is well-known throughout British Columbia.

H. T. Long has resigned from Famous Players, Toronto, and has accepted a sales position with First National at Toronto. Mr. Long will cover the Western Ontario field.

H. M. Davidson of First National, Toronto, has been transferred from the city sales department to the Northern Ontario territory of First National. He is a veteran in Toronto exchange circles.

Buy
Christmas
Seals

Stamp Out Tuberculosis

The National, State and Local Tuberculosis Associations of the United States

Chicago

Edward Casanave has been made a special short subject salesman by the Pathe Exchange and will devote his entire time to that department in the future. Charles Fulkins has been transferred from the western Illinois territory to the northern district by the Chicago Pathe offices.

The exchanges are devoting more time to the sale of short subjects in this territory. The Universal office added Bob Funk to the staff as short subject salesman for the key cities.

From United Artists office here, Manager Wallace has appointed three territorial sales supervisors, Lyman Ballard as supervisor at Milwaukee for Wisconsin sales, Fred Martin supervisor for Indiana with headquarters in Chicago, and Frank Young supervisor for Illinois sales with offices here. E. A. McLain from Los Angeles has been added to the staff as Northern Indiana salesman and W. T. Cuddy, formerly publicity manager, goes to Wisconsin as salesman in that territory.

G. G. Gregory has resigned as salesman for F. B. O. and has been succeeded by Walter Brown, booker for the exchange. Mark Koenig has been made booker for the F. B. O. Chicago offices.

Cress Smith of the United Artists Chicago offices has been transferred to the home offices in New York.

Roy Alexander has renewed his contract for another year as manager of the Chicago offices of Universal.

W. R. Sheehan, general manager of Fox, was a business visitor here last month.

Ohio

Edward Boothe, F. B. O. manager in Cincinnati, has resigned to engage in business at St. Petersburg, Fla. Harry Michaelson, former Pittsburgh salesman, has been named successor.

Metro-Goldwyn office in Cleveland now is under management of Clifford Almy, recently appointed. His assistant is Walter Brandt. W. C. Bachmeyer has been made central division manager by the Cleveland office.

Fred Schram, who formerly carried the portfolio for Producers Distributing Corporation, Cleveland, is now getting signatures on the dotted lines for Progress Pictures Co.

Cincinnati Film Exchange managers gave a very elaborate Hallowe'en ball at Hotel Gibson. Maurice Strauss, local manager for Progress; S. C. Jacques, in charge of the local Pathe office, and J. V. Allen of Warner Bros. were in charge.

Nicholas Schaeffer, manager for Producers, Cincinnati, has resigned. No successor named as yet.

Frank Hard, in charge of publicity for Standard Film Service Co., Cleveland, has left that organization. The vacancy has not been filled.

Denver

Claude Ezell, Associated Exhibitor field representative for the southern and western part of the United States, is in Denver visiting H. L. Burnham, local representative of Associated Exhibitors. Mr. Ezell and Mr. Burnham are busy carrying out a plan for local expansion in the physical distribution owing to their rapidly increasing business. A. E. Emerick has been engaged as sales representative to cover the western slope, southern and New Mexico territory.

The Alexander Film Company buildings of Englewood had a narrow escape from fire a few days ago when a barn within a stone's throw of the big plant completely burned down.

Charles R. Gilmour, local Warner Bros. manager has returned from a successful sales trip to Cheyenne, Wyo., and Northern Colorado. Eugene Gerbase, local manager for Universal, has arrived from several days' sales trip to Casper, Wyo., and intervening points. J. H. Ashby, First National manager, and R. J. Garland, Metro-Goldwyn manager, have also returned back to Denver from business trips into the Wyoming territory.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C. S. Sewell

"The Eagle"—United Artists

Valentino's First for This Company Is a Whale of a Picture—Colorful, Dashing and Romantic

Reviewed by C. S. Sewell

A NEW Rudolph Valentino picture! An event that always causes a stir in film and fan circles because of the phenomenal popularity of this youthful star. However, there is added interest this time for "The Eagle" marks his debut in the company of Pickford, Fairbanks and Chaplin as a United Artists star.

A classic of Russian literature supplies the theme and provides Valentino with one of his most congenial and effective roles as a handsome, dashing cavalry lieutenant who refuses to succumb to the blandishments of the Czarina. He insists that he enlisted for the battlefield not the boudoir. Learning that his father's estates have been seized by a false friend, he vows vengeance on the interloper. Rallying a faithful handful of peasants he organizes a band and is known as "The Eagle." Romance enters in the person of the beautiful daughter of the man he seeks to overcome. The double opportunity of carrying out his plan and being with the girl is brought about by his posing as a teacher of French. Love and vengeance clash. Finally to save one of his men he admits his identity, is arrested by the Czarina's soldiers and sentenced to death. The girl marries him in prison. The Czarina repents in the form of a dummy execution and allows him to leave the country with his bride.

The story starts out with a snappy sequence in which the hero with impertinent daring seizes the Czarina's horse as she is about to mount it and rushes madly to stop a runaway carriage. This establishes a dashing, pleasing tempo that characterizes the whole production and sweeps aside the implausibilities of the story in the speed and snap of the action. A distinctly pleasing note in this production is the delightful clean-cut comedy touches which have been injected. No buffonry or clowning but legitimate humor that grows out of clever handling of the situations.

There is no dearth of drama and there are even touches of melodrama in the scene where the star with stoic heroism stands unflinchingly before a bear in a wine cellar, but kills it when it starts for the girl, and in the manner in which threatening notes are placed where the villain can find them.

We doubt if Valentino has ever had a more likable role or given a better performance, his handling of the light comedy will prove a revelation to many of his fans. Next in importance to Valentino is the appearance of Vilma Banky in the opposite role. She proved a revelation in "The Dark Angel" both because of her beauty and ability. In "The Eagle" she again scores and should prove a hit with the fans. Louise Dresser gives a magnificent performance as the Czarina.

Clarence Brown deserves praise for the admirable manner in which he has directed this production. While there is a lavish set with all of the trapping of royalty at the opening the mounting of the picture is never ostentatious, for he has concentrated on the action and atmosphere. You can bank on Valentino getting them in and on "The Eagle" satisfying them. It has everything to make it a delight for any audience and a box office success.

Cast

Vladimir Dubrovsky	Rudolph Valentino
Masha Troekouroff	Vilma Banky
Czarina	Louise Dresser
Kuschka	Albert Conti
Kyrilla Trockouroff	Jamse Marcus
Judge	George Nichols
Aune Aurelia	Carle Clark Ward

Based on novel "Dubrovsky" by Alexander Pushkin.
Scenario by Hans Kraly.
Directed by Clarence Brown.
Length—6,756 feet.

"Old Clothes"—Metro-Goldwyn-Mayer

Jackie Coogan in Sequel to "The Rag Man" Has Picture That Should Please Audiences

Reviewed by C. S. Sewell

PROBABLY you have surmised from the title that "Old Clothes," Jackie Coogan's newest picture for Metro-Goldwyn-Mayer, is similar to "The Rag Man" which immediately preceded it. Not only is this the case, but it is really a sequel to the former picture.

"The Rag Man" ended with the firm of Kelly and Ginsberg possessed of great wealth. "Old Clothes" starts off by having them lose their money in copper stock in Wall Street and we see them again in the junk business. Heart interest and romance which form the basis of the story are supplied by introducing a poor girl who comes to room with the partners. They become attached to her and "father" her. She falls in love with a young broker whose mother opposes the match until it develops that she too was once a poor girl and the sweetheart of Jackie's partner. Finally the young broker is saved from disaster and Kelly and Ginsberg become wealthy once more when their "worthless" copper stock again proves valuable.

With Jackie in the kind of character and costume that made him popular and Max Davidson again cast as Ginsberg, and with Eddie Cline also directing and the experienced showman and dramatist Willard Mack supplying the story, this picture has the same points of appeal as "The Rag Man." There is the strong human interest and sympathy in the picturesque partnership of the uncouth but kindly old Hebrew and the little Irish lad. Heart interest is supplied in their "adoption" of the girl and their renewed struggles against poverty.

There are a lot of sure-fire bits of the kind that have proved their entertainment value and are bound to register with the average patron. The real story interest is slight and the picture is made up largely of such material with a generous use of gags and situations that have been worked up for audience effect and appeal either to the heart or by their humorous angle. The comedy, which is effective and good for a number of laughs and smiles is built up largely on the Irish and Hebrew angles.

Jackie again gives an excellent performance. With each succeeding picture he of course grows a little older, but he still retains his wonderfully pleasing personality even if he has lost some of his baby winsomeness, and has developed as an actor. He puts over his points with the best of the profession and never fails to score. Max Davidson gives an exceptionally fine portrayal of Ginsberg and with almost anyone else but Jackie would probably walk away with the picture.

(Continued on page 246)

Cast

Max Ginsberg	Max Davidson
Mrs. Burke	Lillian Elliott
Mary Riley	Joan Crawford
Nathan Burke	Alan Forrest
Dapper Dan	James Mason
Adjuster	Stanton Heck
"Dynamite"	A Horse
Timothy Kelly	Jackie Coogan

Story by Willard Mack.
Directed by Eddie Cline.
Length—5,945 feet.

Mr. Exhibitor: Ask at the Film Exchanges for the
Thematic Music
Cue Sheet
It's little to ask for, but it's the only reliable aid you can give your musicians to help put the picture over

"The Ancient Highway"—Paramount

Curwood Story Under Irvin Willat's Direction Makes Unusually Exciting and Thrilling Film

Reviewed by Epes W. Sargent

STARTING with a sequence in which Jack Holt mops the floor and polishes the furniture with Montagu Love, it looks as though Director Willat had set too strong a pace in Paramount's "The Ancient Highway." But the interests holds and continues to mount right to the end. It's the sort of story the highbrow reviewer affects to despise, but Mr. Willat has given genuine and sustained interest to the trite plot. It is largely a triumph of direction, for it takes real skill to hold the spectator absorbed in a plot which he has seen many times before. You like the picture and confess to yourself that you have been thrilled. Your interest may be more in the people than in the story, but the result is the same.

Judge Holman Day exhausted the possibilities of the rival lumber kings long before James Oliver Curwood moved the locale from Maine to Canada and endeavored to prove that in the Province, too, the man who controls the lower reaches of a river is a villainous lumber king, while the upstream owner is friend. Its direction and the outdoor settings, plus a good cast, give this version of the plot a virile appeal. The punch does not come from the lumber drive but from your desire to see Jack Holt and Billie Dove win to shore, and the sequence is handled to get the fullest possible thrill.

Most of the work lies between the players named above and Montagu Love, though the minor parts are all well played. But these three carry the bulk of the burden and very ably. The opening fight is a tremendous struggle; the sort of thing that usually is reserved for the end of the picture, but the director knew he could get even more out of the logging stuff. Even if you have had other logging pictures lately you can follow in with this and top the rest, thanks to the excellent production.

Cast

Cliff Brant	Jack Holt
Antoinette St. Ives	Billie Dove
Ivan Hurd	Montagu Love
Gaspard St. Ives	Stanley Taylor
John Denis	Lloyd Whitlock
Ambrose	William A. Carroll
Angel Fanchon	Marjorie Bonner
George Bolden	Christian J. Frank

Based on novel by James Oliver Curwood.
Scenario by James S. Hamilton and Eve Unsell.
Directed by Irvin Willat.

Length—7,506 feet.

"Rose of the World"—Warner Brothers

Patsy Ruth Miller Featured in Human-Interest Film Adapted From a Novel by Kathleen Norris

Reviewed by C. S. Sewell

A NOVEL by Kathleen Norris, which has been transferred to the screen by Harry Beaumont with Patsy Ruth Miller in the featured role furnishes the basis for the Warner Brothers' production, "Rose of the World."

This picture in its earlier reels is a sentimental romance between a poor girl and a rich fellow. Situations introduced as the story deveops make the plot more improbable and it finally develops into heart interest melodrama. The weakwilled hero breaks his engagement with the heroine and marries a catty baby vamp in his own social set, while the heroine marries a scheming cad who knows of a secret contract that will make her wealthy. Both marriages turn out unhappily. The spectator will easily guess that there will be a happy ending in which this pair will be again brought together, but this is accomplished in a none too convincing manner by the death of the butterfly wife in childbirth and the killing of the villain by the heroine's demented grandfather.

For practically the entire footage, except in the opening and closing scenes, the pathetic note is strongly played up and strong sympathy developed for the heroine whose two love affairs prove so unhappy. Patsy Ruth Miller handles this role well and does especially good work in the emotional moments. Alan Forrest as the hero and Pauline Garon as his wife capably handle rather thankless roles and Rockliffe Fellowes gives a good performance as the villain. Alec Francis scores as the grandfather who has lost his memory.

This picture will have its greatest appeal to those who like sentimental heart-interest melodrama.

Cast

Rose Kirby	Patsy Ruth Miller
Jack Talbot	Alan Forrest
Edith Rogers	Pauline Garon
Clyde Bainbridge	Rockliffe Fellowes
"Gramp" Tulliver	Alec Francis
Mrs. Talbot	Helen Dunbar
Mrs. Kirby	Lydia Knott
Sallie	Carrie Clark Ward

Based on novel by Kathleen Norris.
Directed by Harry Beaumont.

Length—7,506 feet.

"The Arizona Sweepstakes"—Universal

Chinatown and Arizona Furnish the Locales For Good, Peppy Story, Starring Hoot Gibson

Reviewed by C. S. Sewell

SAN FRANCISCO'S Chinatown and the Arizona ranch country furnish the locales for the Universal-Hoot Gibson special, "The Arizona Sweepstakes," directed by Clifford Smith.

There is a peppy opening with a good element of humor, in which Hoot as a rube in Chinatown stops a framed-up fight between two gangsters and makes such a hit that he is engaged to pull the job regularly for the benefit of tourists. Another good bit combining punch and comedy is where rival gangs stage a shooting affair in the street and Hoot believes this too is a frame-up for the sightseers until he is accused of a murder. He escapes and returns to Arizona in time to win the sweepstakes race and the girl despite the schemes of the gentleman villain who owns the next ranch to prevent him from riding.

Pleasing human interest is provided by three little tough kiddies that Hoot adopts and brings to the ranch, and additional comedy is provided by Kate Price and George Ovey in character roles. After the snappy start the pace slackens somewhat but this is overbalanced by the fast finish. The Arizona Sweepstakes is a combination of a steeplechase and a cross-country race and there is excellent horsemanship displayed by Hoot and the other riders in jumping fences and riding madly up and down steep hills and over rough ground.

Hoot has a congenial role and Helen Lynch is attractive as the girl. Philo McCullough is capable as the villain and the remainder of the cast is entirely satisfactory.

This picture should prove thoroughly satisfactory for Hoot Gibson fans, for while not his best picture it is up to his usual high standard.

Cast

Coot Caddigan	Hoot Gibson
Nell Savery	Helen Lynch
John Carey	Philo McCullough
Stuffy McGee	George Ovey
Col. Savery	Emmett King
Detective	Tod Brown
Mrs. McGee	Kate Price

Story by
Adapted by Isadore Bernstein.
Directed by Clifford Smith.

Lenght—5,418 feet.

"The Scarlet Saint"—First National

Strong Cast Performs Excellently in Real Box Office Picture of Forced Marriage to a Baron

Reviewed by Sumner Smith

FIRST NATIONAL'S "The Scarlet Saint," directed by George Archainbaud and featuring Mary Astor, Lloyd Hughes and strong support, shows all the evidences of being a strong box office attraction. It has a strikingly dramatic story and is well acted. The continuity is generally smooth. The picture does not prove the characterization hinted at by the title. The girl is neither scarlet nor a saint; rather is she a weak creature in th grip of circumstances that might have been overcome. That is, very sophisticated audiences studying the relation of the title to the story will make this point; the average audience won't bother to give it a thought.

The story is good box office stuff, as may be seen from a synopsis. Fidele Tridon wants to marry Philip Collett, a youth. Her father persuaded her when young to become engaged to Baron Badeau. He won't release her. She determines to elope, but the Baron tricks Collett into a duel and is shot in the arm. Collett faces imprisonment. Fidele marries the Baron to save her true love. Through a sudden shock he has become paralyzed in the legs. He recovers but conceals the fact. Fidele makes the discovery and plans to run away with Philip. Similar costumes at a ball lead her to disclose her plan to the Baron instead of Philip. Fidele then gathering the supposed Baron in his wheel chair—in reality his man servant—and with the Baron posing as attendant, drops poison in one of two glasses of wine and demands the supposed Baron to choose one and drink with her. He flees. The Baron, realizing the girl's determination, surrenders and the way is cleared for her happy marriage to Philip.

Cast

Fidele Tridon	Mary Astor
Philip Collett	Lloyd Hughes
Baron Badeau	Frank Morgan
Mr. Tridon	Jed Prouty
Jose	Jack Raymond
Trainer	George Neville
Cynthia	Frances Grant
Butler	J. W. Jenkins

Based on story "The Lady Who Played Fidele" by Gerald Beaumont.
Directed by George Archainbaud.
Length, 6,880 feet.

"No Man's Law"—Film Booking Offices

Stunts, Good Suspense and Plenty of Action for "Western" Fans in Bob Custer's Newest

Reviewed by C. S. Sewell

THERE is certainly no dearth of action in "No Man's Law," the newest in the series of Independent Corporation Productions starring Bob Custer, which are being distributed by F. B. O.

Bob has a sympathetic and congenial role involving romance, heroism and vengeance. As Dave Carson he succeeds in recovering from Moore, a gambler, the ranch that has been stolen from his dead father and in also saving the ranch belonging to Marion Moore and her brother Donald, which weak-willed Donald has gambled away. In the course of the story he rescues Marion after she is kidnapped by one of Moore's henchmen and wins her love.

Director Del Andrews has directed this picture at a snappy pace and while there is an unusual number of melodramatic situations, including villainy, fighting, kidnapping, hard riding and stunt stuff, it has been smoothly worked into the plot. A sequence in which there is exceptionally well sustained dramatic tension is where a greatly feared bandit has promised to visit the gambling hall at midnight. With the aid of a few cowboys who have been tipped to do a little shooting outside, Bob take advantage of this situation to accomplish his revenge against Moore. There is excellent suspense in the scene where the villainous gang are shown wating for the real bandit to appear, and a good punch when Bob leaps from the balcony and lines them up.

Bob does a number of effective athletic stunts in making his escape, and there is a kidnapping, rescue, and more action and fighting before matters are finally cleared up and the villain is gotten rid of. While the situations are not entirely plausible, the action moves forward with such rapidity that the average patron will not have time to reason as to its logic. For western fans and those who demand snap and fast movement, this should satisfactorily fill the bill.

Cast

Dave Carson	Bob Custer
Marion Moore	Adalyn Mayer
Donald Moore	Ralph McCullough
Monte Mallory	Bruce Gordon
Nick Alby	Ethan Laidlaw

Story by Walter F. Coburn.
Continuity by William E. Wing.
Directed by Del Andrews.
Length, 4,042 feet.

"After Marriage" —Madoc Sales Corp.

Story of Marital Troubles of Mismated Pair with Margaret Livingston in Role of a Vamp

Reviewed by C. S. Sewell

AMONG the productions that Madoc Sales Company is distributing on the independent market is "After Marriage," directed by Norman Dawn, with Margaret Livingston, George Fisher and Helen Lynch in the leading roles.

As its title implies, most of the action centers around a young couple after marriage. David, a wealthy chap, marries Lucille, a poor girl, and is disinherited by his father who is carrying on an affair with Alma, an actress. Tiring of domestic life and urged by his friends he once again gets in the social whirl and falls in love with Alma. When he learns the truth it precipitates a quarrel with his father who is killed. David is accused but it developed that Alma is guilty and David and Lucile become reconciled.

Margaret Livingston does good work in the vamp role and Herschell Mayal is forceful and dominating as the father. Helen Lynch is satisfactory as the wife, but George Fisher is far from an ideal selection for the role of the young husband.

"After Marriage" is a fair program offering for the smaller theatre or for use on double feature days.

Cast

Alma Lathrop	Margaret Livingston
David Morgan	George Fisher
Lucille Spencer	Helen Lynch
James Morgan	Herschell Mayall
Bob Munro	Arthur Jasmine

Scenario by Norman Dawn.
Directed by Norman Dawn.
Length—4,960 feet.

"Old Clothes" (M.-G.-M.)

(Continued from page 244)

Dynamite, the "firms" horse again figures in the story, but the remainder of the supporting cast is new. Alan Forrest makes the broker a clean-cut agreeable chap and Joan Crawford is effective as Mary. James Mason gives a good performance as a villain.

The pleasing human interest angles, good gags, amusing situations and excellent work of Jackie and his partner make this picture pleasing entertainment that should register with the majority. All who liked "The Rag Man" will find "Old Clothes" just as entertaining.

Little Pictures with the Big Punch

News, Reviews and Exploitation on Short Subjects and Serials

A Department Devoted Exclusively to the Pictures, Short in Footage But Long in Drawing Power

"The Scarlet Streak"

Jack Daugherty and Lola Todd Featured in Exceptionally Exciting Serial Released by Universal

Reviewed by C. S. Sewell

CONTAINING in great abundance and variety all of the elements which experience has shown to enter into the make-up of a box office serial, Universal's latest "The Scarlet Streak" should certainly prove a ten-strike with the fans and satisfy the most exacting admirer of this type of entertainment. There is action, intrigue, mystery, plots, counterplots, villainy, romance, heroism and stunts galore.

This serial starts off with a bang with a snappy reporter being sent out to work night and day to "get a story" of a mysterious death-dealing invention that its sponsor hopes will prove so terrible in its effect that it will end all wars. Seeking control of this marvel is a band of unscrupulous international crooks headed by a man who believes that with it in his possession he will be able to rule the world, and who will stop at nothing to gain control of the plans. Jack Daugherty is cast as the reporter, Lola Todd as the inventor's daughter, and the romance is furnished by this pair. Albert Prisco heads the crooks and the familiar serial villain Albert J. Smith is his gentleman accomplice who also poses as the inventor's friend.

Like the usual serial the action is exceedingly melodramatic and logic has been sacrificed in order to provide situations that thrill. Isadore Bernstein supplied the script and under Henry McRae's direction the action moves at a terrific pace and the punches pile up right on top of each other. There is a fascination and a thrill in the death ray and its possibilities which lend additional pep to the development of the story.

Structurally, this serial follows the usual formula with a stunt at the end and carried over suspense. A notable improvement along this line is an extremely abbreviated repeat at the beginning of the next episode, before the new action begins. The take-up is largely covered by subtitles as the story develops. The opening episode ends with an express train crashing into an auto, the next with a fight on a balcony that breaks. The third closes with a small child directly in the path of a runaway train.

As indicated by the three first episodes the action is continually mounting and the third is the most exciting of the lot, for in addition to an extra good fight and escape the hero has an excellent and, we believe, an entirely new stunt where he throws a rope from an auto to a moving train and boards the train by climbing across the rope with both train and auto in action. This is a stunt that will get the fans.

The entire cast is excellent. "The Scarlet Streak" should prove a whale of an attraction for all theatres where serials are popular. It contains everything that goes to make up a box office serial, and is one of the very best that Universal has ever made.

What Others Think

9.

EDWARD L. HYMAN

Managing Director, Brooklyn Strand

"Your Ko-Ko Song Car-Tunes and Out-of-the-Inkwell subjects have struck a responsive chord in our audiences that spells satisfaction. They are novel and altogether entertaining."

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Edwin Miles Fadman, Pres.

Here They Are!

Eats Are West—Educational
Failure, The—Fox
Fair But Foolish—Educational
Great Open Spaces, The—Pathe
On Edge—Educational
Papa Be Good—Pathe
Pathe Review No. 46—Pathe
Pathe Review No. 47—Pathe
More Mice Than Brains—Pathe
Scarlet Streak, The—Universal
Soapsud's Lady, The—Pathe
So's Your Old Man—F. B. O.
Take Your Time—Pathe
Uneasy Three, The—Pathe

"Papa, Be Good"

(Pathe—Comedy—Two Reels)

THIS is Glenn Tryon's latest short subject for Hal Roach and he shows pleasing improvement over his previous efforts. He is a bear for the girls though embellished with a wife. Many of the opening scenes center around the semi-spectacular exploit of climbing across a plank to the apartment of a neighboring beauty, to rescue the comb she has dropped. Then comes the usual complication of husband's return. The final scenes are especially good, dealing with an appearance in court and the silencing of the judge, about to sentence Tryon, by farcial blackmail. Marjorie Whiteis and Katharine Grant have good parts and Tyler Brooke does well as a wandering husband. Fred L. Guoil directed under the supervision of F. Richard Jones.—*Sumner Smith.*

Pathe Review No. 47

(Pathe—Magazine—One Reel)

THIS consists of three subjects, "Bird Trappers," pictures of African hunters; "Moroccan Days," Pathecolor views of a Moorish Potentate's palace, and "Plundering the Sea," another episode in the Arcturus Oceanographic Expedition. This Review is one of the most interesting we have ever seen. It is diversfiied entertainment and every bit fascinating.—*Sumner Smith.*

"On Edge"

(Educational—Comedy—Two Reels)

OF THE thrill comedy type is this a Jack White production writeen and directed by Norman Taurog. The title is appropriate for considerable of the comedy takes place on the edge of a building high above the street. This comedy goes the usual film of this type one better, however, for a lot of the action takes place on top of a safe that is being hoisted into one of the upper floors. Lige Conley has the leading role and is cast as a clerk in a sporting goods store. The opening sequences contain some clever and amusing stuff with a trained dog that swats a fly on Conley's nose, and goes through a lot of gymnastic exercises with him. Then there is a section where the fire chief's hat lands on Lige's head and the fire department follows him, thinking he is going to a fire. The big punch comes, however, when Lige, blindfolded, walks off the narrow ledge and lands on the swinging safe. The negro porter tries to aid him with a rope and also lands on the safe. Their capers include swinging around through the air on rope ends, slipping off the safe, and hanging on the darkey's suspenders. Finally a drunk, played by Eddie Boland, gets a cannon to help them and they are blown on the roof. These stunts are amusing and at the same time are more thrilling and nerve-tingling than usual. The best stuff of its kind that we have seen. Even better than the usual high standard of Jack White productions as audience entertainment.—*C. S. Sewell.*

"Eats Are West"

(Educational—Cartoon—One Reel)

IN THIS cartoon, Felix the Cat is hungry and endeavors to obtain food, but is chased. He escapes with the aid of the cartoonist who cleverly devises an aeroplane for him out of a board and three exclamation points for a propeller. Felix soon finds himself in the West and gets plenty of food by eating grub intended for the cowboys. He finally lands in an Indian camp and is about to be made into a stew, but escapes this fate. Up to the standard of this series of Pat Sullivan cartoons.— *C. S. Sewell.*

"So's Your Old Man"

(F. B. O.—Series—Two Reels)

MAZIE continues her go-getting methods in this issue of the "Adventures of Mazie." To aid a fellow stenographer who was swindled by a socalled motion picture acting school, Mazie, aided by her two eccentric pals, write a letter on the bosses stationery and get a good call down. To prove they are right they enroll at the school and discover the whole thing to be a fake, as the camera is empty and so are the cans supposed to contain film tests. The chief crook is careless with a match and the place catches on fire. Mazie's boss comes to her rescue and her pals jump into a life net. The crooks are captured. The title only figures in a retort of All Cooke to Kit Guard right at the finish. There is the usual pep to this number with Cooke and Guard supplying the comedy. Cooke as a heavy villain and Kit as a cowboy in a studio scene are good for laughs. Alberta Vaughan is as snappy as ever as Mazie. There is quite a lot of melodrama in the fire scene and fight while the blaze is raging.— *C. S. Sewell.*

"The Soapsuds Lady"

(Pathe—Comedy—Two Reels)

THE chief feature of this Mack Sennett subject is the presence of charming Alice Day in the starring role. Her work is splendid, her beauty and freshness indisputed and her future seems thoroughly assured. The cast is excellent, consisting of William McCall as the stingy husband, Billy Gilbert as an old man with memories of nickel cigars, Barney Hellum as a youth whom girls forget, Danny O'Shea as a wealthy bird, and Eugenia Gilbert as fiancee of the last named. The story is the familiar one of a romance between the wealthy youth and the laundress, with family and friends interposing objections. It has many humorous moments and Miss Day is at all times good to look upon. —*Sumner Smith.*

"The Great Open Spaces"

(Pathe—Cartoon—One Reel)

THIS one of Paul Terry's Aesop's Film Fables, like its predecessors, is replete with laughs. The farmer and the familiar animals go back to nature.—*Sumner Smith.*

"Fair But Foolish"

(Educational—Comedy—Two Reels)

BASED on an idea that runs all the way through the two reels with no situations just dragged in, this Christie comedy starring Jimmie Adams should prove good entertainment for the majority of fans. Jimmie as a wideawake chap is hurrying home to his sweetheart who is to sail just after his boat docks. A couple of smugglers impose on Jimmie and he is held by the customs officers and put in a pen with immigrants. He changes clothes with one of them and the customs men chase him everywhere. Finally, they capture him and he is in despair until he learns he is to be deported as a dangerous anarchist on the very ship he has been trying to catch. A wedding occurs in the steerage and the girl's father is dumbfounded when he finds Jimmie is the groom and the bride is his own daughter. It is all fast-moving comedy with plenty of action and a good number of laughs.— *C. S. Sewell.*

"The Uneasy Three"

(Pathe—Comedy—Two Reels)

THIS subject may be called more or less of a cuckoo, both because of its funny situations and its attractiveness from the box office viewpoint. It is a satire on feature pictures about crooks who reform, and it's a lot of laughs strung together. Hal Roach produced it, Leo McCarey directed. Charlie Chase, Katherine Grant and Bull Montana are the crooks. They pose as musicians in order to steal a brooch, elude the private detective at the wealthy woman's party but reform quite along accepted standards before the final fade-out. Some of the best scenes are where the three try to play unfamiliar instruments with the detective much on the guard. Chase gets out of the predicament quite neatly by finding that the grand piano has an electrical attachment, but Montana has a terrible time with the harp.— *Sumner Smith.*

"Take Your Time"

(Pathe—Comedy—Two Reels)

THIS Ralph Graves subject was produced by Mack Sennett and the cast includes Thelma Parr, Vernon Dent and William McCall. The story is one of a traffic cop who turns out sheik when Thelma happens along. Dent is the sergeant who resents this inattention to duty and McCall is Thelma's dad. Well, Ralph has to summons Thelma for traffic violation because of the presence of the sergeant but he concocts a scheme to save her a fine. The subject is above the average in comedies and should please audiences. All of the principals take their parts extremely well.—*Sumner Smith.*

Pathe Review No. 46

(Pathe—Magazine—One Reel)

THE three features of this issue are "Walking on Water," a "Magic Eye" study by microscope produced by L. H. Tolhurst; "Belles of the Black Forest," presenting a fourteenth century fashion show, and "Brown-Eyed Susan," another in the series of American wild flowers in Pathecolor.— *Sumner Smith.*

"Failure"

(Fox—Comedy Drama—Two Reels)

ONE more of the series produced by William Fox based on the popular and prolific writer O. Henry. A divorce lawyer has the wife and both men in a divorce tangle call on him, the men of course wish opposite things to transpire. The lawyer stands to win either way it goes and decides to try and patch up the quarrel. All goes well for a time until it turns out that the man he took for the husband is really the other fellow. Both are enraged and he loses out all around. This last minute twist, characteristic of O. Henry, is amusing and adds to the interest. There are some good comedy touches in connection with the efforts of the clerks to collect their salaries and the schemes of the lawyer to circumvent them. Altogether it is an entertaining offering, although it is not the best of the series. *C. S. Sewell.*

"More Mice Than Brains"

(Pathe—Cartoon—One Reel)

THIS issue of Paul Terry's Aesop's Film Fables features the activities of the mice and the difficulties of the farmer in getting rid of them. They take a satirical joy in tormenting him and the screen result is an abundance of humor.—*Sumner Smith.*

New Andy Gump Comedies for Bi-Weekly Release

The new Andy Gump Comedies, two-reelers based on the famous Andy Gump cartoons, and produced by Sam Von Ronkel for Universal release, are to be put out every other week, it is announced by Fred J. McConnell, Short Subjects Manager for Universal.

The new series, which is a distinct advance over the twelve successful two-reelers in the first series, is being widely booked and promises to be one of the outstanding comedy offerings on the screen this fall.

The schedule of releases for the new series commenced October 26. The first picture of the series is "Andy's Lion Tale," in which the ludicrous screen character is seen in a hilarious story set in the jungle. Joe Murphy, the popular vaudeville comedian, known as the only exact counterpart of Andy Gump, plays the leading role. Fay Tincher is still seen as Min, and Jackie Morgan is Little Chester.

Number Two of the current series is "Chester's Donkey Party." It was released last week, on November 2. The third will be "Dynamited," to be released November 16. Number four will be "Andy Takes a Flyer," to be released November 30, and the fifth will be released December 14. It probably will go out under the title "The Smash-up."

Herbel Gets Pittsburgh Office

H. M. Herbel, who has been sales manager for the Century Film Corporation during the past year, has given up that post in order to return to Pittsburgh, where he will manage the Universal Exchange in that territory. He will replace M. Epstein, who, after an especially successful term of office in that exchange, is being shifted to another territory.

Coliseum Plays Up Comedy In Big Adv.

Billing the two-reel comedy as one of the top-notch features of a remarkable bill and giving it advertising space equal to that devoted to the feature, is the way in which the Coliseum of Seattle, Washington, exploited "The Iron Mule," an Educational-Tuxedo comedy featuring Al St. John, in the Seattle Daily Times of November 1, 1925.

The space devoted to the comedy included a large cut three columns by six inches, similar to those supplied with all Educational two-reel subjects. The display on "The Iron Mule" occupied one-third of a page length by four column "ad" space, on the front page of the amusement section. The remaining two-thirds of the "ad" was used to call attention to the feature, orchestra and a specially engaged company of "Charleston" dancers.

This is only one of the many extraordinary bits of short-subject exploitation that has been used on "The Iron Mule" throughout the country. This comedy is considered one of the most humerous ever produced, never failing to register and worthy of extra exploitation effort whenever shown.

4
Topnotch Features on This Remarkable Bill
This Is the Place to Come Today!
COLISEUM
CHARLESTON DANCERS
Watch them go! Like drum sticks on a drum. Whoop la! Grace and rhythm! Dixie's dashing, prancing exercise done right
DOUGLAS MACLEAN
GEORGE M. COHAN'S biggest stage hit
"7 Keys to Baldpate"
"The IRON MULE"
WITH Al St. John
The Coliseum Concert Orchestra
WINELAND, Director
COLISEUM

GIVING A short feature prominent display in advertising copy.

Straight from the Shoulder, Jr.

Edited by Van

When you've booked a feature that you're a little bit shaky about—because some of "Our Gang" have been a little unhappy after they ran it—grab yourself a Feature Junior, a little picture that packs a big audience wallop—and if the big show flops the little feature will send them away without regrets—while if the big feature goes over, the added wallop will make 'em that much gladder they came —AND SEND IN YOUR TIPS AS OFTEN AS YOU CAN.

VAN.

AIR POCKETS. (Educational-comedy). Star, Lige Conley. Another good Educational —nuff sed. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

CALL A COP. (Educational-Comedy). Star, Neal Burns. A fine Christie comedy. It was a riot for us. Had everybody in an uproar over this all through its showing. Good print on this. Tone O. K. Good appeal. Draw better class, town 4,500. C. A. Anglemire, "Y" Theatre (410 seats), Nazareth, Pennsylvania.

CLEAR THE WAY. (2 reels). **(Universal-Century Comedy).** Star, Buddy Messenger. A dandy good comedy with lots of action and laughs. Good appeal. Draw farming and lumber class, town of about 425. Admissions 10-20-25. C. E. Dellinger, Doric Theatre, (250 seats), Wardensville, West Virginia.

DAY DREAMS. (First National-Comedy). Star, Buster Keaton. This is an A-1 comedy. Keaton is getting better and better. The first comedy I had of his was not very good. The last three or four have been very good. I always have a good crowd when I run Keaton. Tone O. K. Appeal 90 per cent. Yes for Sunday. Draw all classes, town 200. Admission 10-35. R. N. Rounds, Scenic Theatre (180 seats), Kadako, South Dakota.

FAST EXPRESS. (Universal-serial). Star, William Duncan. No good for us after using the "Riddle Rider." Does not have much mystery or action, which is very necessary in serials. Tone, fair. Sunday, no. Appeal 40 per cent. Draw farming and lumber class, town of about 425. Admission 10-20-25. C. E. Dellinger, Doric Theatre (250 seats), Wardensville, West Virginia.

THE FORTIETH DOOR. (Pathe). Star, A. Kay. This is a good program picture. Fair appeal. Draw all classes, city 806. Admissions 10-20. W. C. Herndon, Liberty Theatre, (250 seats), Valiant, Oklahoma.

GOAT GETTERS. (Educational-Comedy). Star, Jack McHugh. The best one of the Juvenile comedies so far. Some good stunts with animals and the youngsters in this one. Good appeal for the kids. Tone O. K. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

GHOST CITY. (Universal-Serial). Best of its kind. Tone and appeal, good. Sunday and special, no. College and resort class town of 650. Admission 15-25. J. J. Parker, Cozy Theatre (200 seats), Merom, Indiana.

GOOD MORNING. (Educational-Comedy). Star, Lloyd Hamilton. Very little comedy to this one; there may be two laughs to the picture—no more, at least not here. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

HELEN & WARREN SERIES. (Fox). Very good for high class comedy. Chas. Epler, Manager, Lyric Theatre, Hamburg, Pennsylvania.

HOT AND HEAVY. (Educational-Comedy). Star, Eddie Nelson. Good lively comedy with this star, who is new with us. Brought out quite a few laughs from the pitifully few who came to see "Born Rich." Lots of times a good comedy keeps the fans from asking for a refund when the feature is a bum one. Draw general class, town about a thousand. H. H. Hedburg, Amuse-U Theatre, Melville, Louisiana.

KINOGRAMS. (Educational - Magazine). Very good. Strand Theatre, Granbury, Texas.

LOOK OUT. (Educational-Comedy). Star, Cliff Bowes. This one was better than the last one we had. Some funny stunts in this one. Eddie Nelson did a few tricks that had a laugh in them. Appeal good. Tone O. K. Draw better class, town about 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre, Nazareth, Pa.

LUNATIC. (Educational-Comedy). Star, Jimmie Aubrey. Good comedy. A plenty of laughs. Draw farm and town class, town 150. Robert W. Hines, Hines Theatre, Loyalton, South Dakota.

MAN FROM MADRID, MICHIGAN. (Universal-Short Subject). Best of Leather Pusher series. Tone, good. Sunday and special, no. Appeal, one hundred per cent. College and resort class town of 650. Admission 15-25. J. J. Parker, Cozy Theatre (200 seats), Merom, Indiana.

NOBODY WORKS BUT FATHER. (Fox-Comedy). Lots of laughs. The auto race is a scream. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

PATHE NEWS. Good tone and appeal. Fischer and La Pointe, Orpheum Theatre, Chatham, New York.

PATHE NEWS. Best on the market. Chas. Epler, Lyric Theatre, Hamburg, Pennsylvania.

RIDDLE RIDER. (Universal-Serial). Am on my sixth episode and it is keeping right up to its standard of excellence. No exhibitor can go wrong on it. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

SPANISH ROMEO. (Fox-Comedy). Star, Earl Foxe. A good two reel comedy that will please everybody. Draw town and country class, town 1,800. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

UNIVERSAL COMEDIES. Why don't Uncle Carl get some laugh serum and squirt a few gallons into each of his two reel comedies? as they sure need it. When I jar loose and run a two reel comedy I feel that I am entitled to hear a few laughs but one would think you were running a news reel for all the laughs I can get out of these two reel comedies (?) Draw small town class, town 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

WEAK KNEES. (Educational-Comedy). Very good one reel comedy. Strand Theatre, Granbury, Texas.

WESTWARD WHOA. (Fox-Comedy). Monkey stars. Very funny. A burlesque on the "Covered Wagon." The monkey comedies are good if you don't use them too often. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

WHIRLIGIGS. (Educational-Hodge-Podge). Very good. Strand Theatre, Granbury, Texas.

Short Feature Producers Plan Comedy Month Drive

THE association formed by film men interested in short subjects will be known as the Short Feature Advertisers Association, according to a decision arrived at in a meeting of this group held on Wednesday, November 11, at a luncheon meeting in the Hofbrau Haus, No. 1680 Broadway, New York City.

The purpose of the organization is "to increase interest in Short Features on the part of the public, exhibitors, trade papers, magazines and newspapers."

P. A. Parsons, of Pathe, temporary chairman, presided at the meeting, at which plans for a nation-wide comedy exploitation month to be held in the near future received the most favorable consideration.

A special campaign committee to handle the details of the nation-wide short feature exploitation campaign was appointed, and will begin work immediately. This committee consists of Mr. Parsons, Gordon White, of Educational Pictures; Julian Solomon, of Davis Distributing Division; Nat Rothstein, of Film Booking Offices of America, Inc.; Dr. W. E. Shallenberger, of Arrow Pictures; Paul Gulick, of Universal Pictures Company, and W. C. Hill, of the Fox Film Corporation.

Jerome Beatty, who handled the Greater Movie Season for the Motion Picture Producers and Distributors of America, Inc., of which Will H. Hays is president, will consult with and advise the committee.

The S. F. A. A. at its meeting on Wednesday adopted a constitution and bylaws, prepared by a special committee of its members.

Complete details of plans for Comedy Month are expected to be available for announcement next week.

Mr. White is the temporary vice-chairman of the S. F. A. A., and Mr. Solomon the temporary secretary.

Brooks Back From Tour

E. Oswald Brooks, serial sales manager of Pathe Exchange, Inc., who has returned from an extended tour of the organization's branches, reports that everybody is very enthusiastic over the forthcoming serial "The Green Archer."

Mr. Brooks' trip took him to Washington, Charlotte, Atlanta, New Orleans, Dallas, Oklahoma City, Kansas City, St. Louis, Memphis, Indianapolis, Cincinnati and Pittsburgh.

How Web Theatre Put Over "Balto" Film

Taking advantage of man's inherent fondness for dumb animals, particularly dogs, the manager of the Web Theatre, Niagara Falls, Ontario, Canada, displayed a keen insight into human (or humane) psychology in his arrangement of "ad" copy for the two-reel Educational Special, "Balto's Race to Nome," in the columns of the Evening Review.

Use was made of three columns by four and one-half inches of display copy to emphasize the extraordinary heroism of the renowned canine hero, "Balto." It was done in a way that would appeal to every true lover of dogs and make him or her want to witness the film itself, so stirring was the word message put across on this wonder-dog of the northlands.

Incidentally, the space used to advertise this short feature was more than four times that devoted to the longer film on the program—a policy so many showmen follow today, when the short reel has superior patronage building value.

Art Poster Broadside Proclaims 15th Anniversary of Pathe News

A HUGE art-poster broadside proclaiming the 15th anniversary of Pathe News and the big advertising campaign being conducted in the newspapers to aid exhibitors in selling the newsfilm to the public, has been mailed to every theatre in the country.

The center spread of this big broadside is a graphic art depiction reproduced in full color from the original painting by William de Leftwich Dodge, the famous artist whose murals adorn the walls of some of America's greatest public buildings. This painting illustrates the importance of Pathe News and in its symbolism pictures the progress of the news bearer from the days of the ancient Greek, whose fleet-feet bore the tidings of distant lands to his king. The pony express, the express train, the airplane and the radio are all shown as disseminators of news. Grouped below the painting by Mr. Dodge are sixteen still pictures showing progressively the greatest news highlight of each year from 1910 to 1925.

On the reverse side of the broadside, one half of the space is devoted to the national newspaper campaign instituted in behalf of Pathe News to aid exhibitors in telling their public of their prestige in the presentation of newsfilms.

THE WEB THEATRE, NIAGARA FALLS, ONTARIO, CANADA, played up the human element in advertising the Educational Special, "Balto's Race to Nome." Every man and woman loves dogs, and in this "copy" the two-reel special is given full play over the feature picture.

Extra!
WEB
THEATRE
Friday & Saturday Only
The soul-stirring struggle of man and dog to save a plague-stricken city.
Through blinding blizzard.
50 Below Zero
If you never loved dogs before you will after you see this picture
BALTO, hero of the famous dash to save Nome IN "BALTO'S RACE TO NOME"
Balto is a pure blooded Siberian who until after the present exploit, never had seen any world except the limited sphere bounded by the scraggly growth about Nome.
He is six years old—the prime of a canine dog's life—is a brownish black and was endowed by nature with white stockings.
Unlike the malamute, which is half wolf, the Siberian has an unswerving affection for his master and turns a friendly eye toward all human kind. Only when his master, or the land he is crossing, is threatened with attack will he uncover his sabre-like fangs and emit the ominous snarl that usually is sufficient to drive away any enemy.
Balto was the "shaft dog" of the team—the dog nearest the sled. When the blinding blizzard stopped the lead dog, Kasson substituted three other dogs but each refused to break trail or face the killing storm. Kasson then took Balto from his position, harnessed him at the head of the line—and Balto, the smallest dog in the outfit—bored into the storm, found and held the trail and literally dragged the exhausted team into Nome.
DON'T MISS IT
WEB THEATRE
FRIDAY and SATURDAY

WEB
THEATRE
Pick of the Pictures
A Union Theatre
Pick of the Pictures
Shows at 7.30 and 9.00
MATINEE
SATURDAY, 2.30
TONIGHT AND SATURDAY
EXTRA! EXTRA! LOOK!
Balto's Famous Dash to Stricken Nome Alaska
See the mad dash with serum for the diphtheria-stricken city. Every huskie dog a hero. Some died in the dash through snowstorms and zero weather.
Official pictures secured at a big expense.
ALSO
A Big Auto Racing Drama
ALSO
"HOT DOG"
A Great Animal Comedy
RACING for LIFE
SAME PRICES

Selling the Picture to the Public

This Department Was Established September 23, 1911

Edited by Epes Winthrop Sargent

Small Town Hustler Makes Business By Adapting Stunts to His Location

TORRINGTON, Conn., may object to being called a small town. It's a lot larger than scores of smaller places, but then it is smaller than some other places, and with a smaller population to draw from, there is less money with which to work stunts.

In this situation there are a lot of managers who look at the big town stunts, sigh regretfully and decide that they can't afford to do them. They will cost too much money. Then the manager and some one else takes over the house, and if he is the same type, he goes through the same experience.

But the Alhambra Theatre, Torington, has an exploitation man by the name of John Scanlon, and he knows that if he can't do what the big time house does, he can at least essay a colorable imitation, and he goes to it.

He figures out that he can whittle most stunts down to the size of his advertising allowance.

Olympia Candy Company
SPECIALS THIS WEEK
Lady Fingers 19c lb. Pure Cream Fudge ... .. 49c lb.
Milk Chocolate Ass. Nuts 69c lb. Peach Blossoms . ..... 39c lb.
HOT DRINKS, SANDWICHES — HOME MADE CAKE
(An Assortment Of Fine Home Made Candies)
Free!
A Free Ticket To Any Showing Of
CHARLIE CHAPLIN
IN
"THE GOLD RUSH"
AT THE ALHAMBRA THEATER
SUNDAY EVE. TO WEDNESDAY
Will Be Given With Each Box Of
GOLD RUSH SPECIAL 49c PER BOX
SATURDAY ONLY

A United Artists Release

THE CANDY THREE FIVES

He had Chaplin in The Gold Rush recently. He liked an idea recently exploited in this department. A Seattle manager provided all the news boys with huge printed badges for The Iron Horse. They wore them for a week and were given a free ticket.

Printed badges would have taken more money than Scanlon had to spend, but that didn't even make him hesitate. He got the point of the idea. It was not the printed badge, but the publicity, so he told the local boys that if they would come around with old derbies he would fix them out.

The blank sides of insert cards and a marking brush replaced the printed badge. This did not look as well, but it was perhaps even more conspicuous.

There were not many newsboys, but in a couple of days most of the local boys were flourishing derbies and demanding a cardboard. He hired some, but could not take in the whole town, so some of the kids made their own signs and wore the hats just to be in fashion.

The effect was precisely the same as in Seattle. Everyone in town knew that Chaplin was coming. That was the important part. The printed badge was merely a detail.

The photograph is a bit vague, but you can get the idea. You also can see Mr. Scanlon's first attempt at art work. It might be a better likeness, but it could be no better publicity.

Looking around for something else, Scanlon picked on a local candy store. He gave them 20 single tickets and sold them more at a reduced price.

The store made up a "Gold Rush Mixture" and sold it for 49 cents with a free ticket to the show. He loaned them a couple of mats and they got out a throwaway and took a three fives in the newspaper. The latter supplemented the Alhambra announcement and the former saved the cost of a house throwaway.

Got the Business

Both the house and the store profited by the advertising. The store sold its candies and the theatre sold its tickets. Both were pleased, both made money. The store spent no more than usual, and the theatre spent less.

Every stunt in this department every week can be cut down or built up to fit your particular house.

Mr. Scanlon used the Cinderella stunt on Romola, using a 1½ AA slipper, a pair of which were donated by the cooperating shoe store, in return for a large painted sign.

There is nothing to connect Romola with shoes, but there is nothing to prevent the Cinderella contest, and Mr. Scanlon figures on a merchant tie-up of some sort every week. He appreciates the extra advertising he gets.

Tunnel Tickets for Iron Horse

Here's a clever idea for a box office stunt on The Iron Horse from the Capitol Theatre, Calgary, Alta. The front was partly a painting and the tickets were sold through the mouths of the two tunnels, there being two cashiers.

A Fox Release

THE TICKET BOOTH

There have been hundreds of engineer perambulators and model locomotives used on this picture, but they are pretty much alike. It's a relief to get something really new, and we do not recall having seen this idea used before.

The two men on either side of the box office are ballyhoos, dressed like two of the Three Musketeers in the play.

Charles S. Sewell, our editor of reviews, makes the suggestion that the "seven keys" stunt generally being used on Seven Keys to Baldpate be made even more typical by setting the keyhole in which the keys are to be tried into the back of a picture of a bald-headed man. This will give both the seven keys and the bald plate. Also it will greatly enhance the value of the stunt.

A United Artists Release

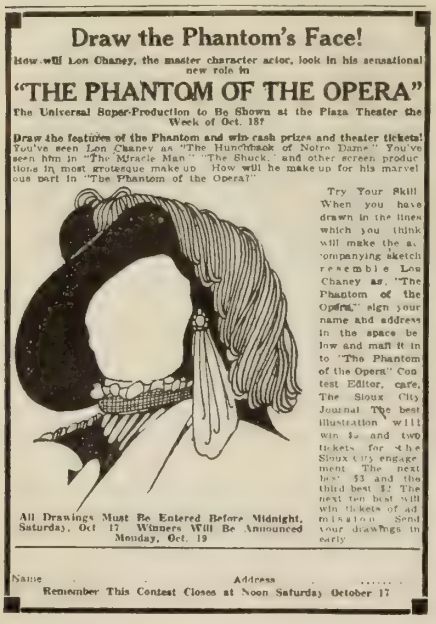
THE NEWSBOY BADGE IDEA ADAPTED TO A SMALL TOWN

John Scanlon, of the Alhambra Theatre, Torrington, Conn., could not afford printed badges, so he painted his own, and while the brush was wet he did a picture of Chaplin, which is seen in the background. It brought him in the coin.

A Drawing Contest Where You Earn the Money

Draw Phantom's Face To Win Cash Prizes

Personally we think that it is worth more than five dollars to draw Lon Chaney in his make-up as Death in the masque scenes in The Phantom of the Opera, but out in Sioux City this latest drawing contest went over with a smash. It was the opening gun of the Plaza Theatre and was working in a two column ad donated by the Journal in return for the idea and $10 for prizes. This is the display; a two sixes.


Draw the Phantom's Face!
How will Lon Chaney, the master character actor, look in his sensational new role in
"THE PHANTOM OF THE OPERA"
The Universal Super-Production to Be Shown at the Plaza Theater the Week of Oct. 18?
Draw the features of the Phantom and win cash prizes and theater tickets! You've seen Lon Chaney as "The Hunchback of Notre Dame." You've seen him in "The Miracle Man," "The Shuck," and other screen productions in most grotesque make up. How will he make up for his marvelous part in "The Phantom of the Opera?"
Try Your Skill
When you have drawn in the lines which you think will make the accompanying sketch resemble Lon Chaney as "The Phantom of the Opera," sign your name and address in the space below and mail it in to "The Phantom of the Opera" Contest Editor, care, The Sioux City Journal. The best illustration will win $5 and two tickets for the Sioux City engagement. The next best $3 and the third best $2. The next ten best will win tickets of admission. Send your drawings in early.
All Drawings Must Be Entered Before Midnight, Saturday, Oct 17. Winners Will Be Announced Monday, Oct. 19
Name
Address
Remember This Contest Closes at Noon Saturday October 17

A Universal Release

THE PHANTOM CONTEST

It was a comparatively simple matter to get the details of the face. There were pictures all over town, in the movie magazines and in the papers, and entries were received from Iowa, South Dakota and Nebraska. About 175 artists competed; which is no gauge of the interest excited. Ten ticket prizes backed the cash awards.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

"Little Annie Rooney," Mary Pickford's latest, was put on with the Mark Strand Topical Review and three stage presentations, the biggest of which was the atmospheric prologue to the feature. Altogether, the performance ran two hours and two minutes, of which time "Little Annie Rooney" required one hour and thirty-one minutes. The Review took an accustomed eight minutes, and the presentations twenty-three minutes altogether.

Each deluxe show opened with the "Second Hungarian Rhapsody" (Liszt) by the famed Mark Strand Orchestra, with an original piano cadenza by Lilly Kovacs. Overture took eight minutes with following lights: Purple spangled draw curtains closed across small production stage and lighted by four orange arch spots; blue foots, red borders; medium blue Mestrum flood on musicians from projection room and amber flood from the dome. Straw spot on soloist from overhead as she played from her place in the orchestra.

Harry Breuer, xylophonist, from his place in the orchestra, played "Kitten on the Keys." Lights: Overture lights remained, with amber flood taken off orchestra and spotted on the soloist. Three minutes.

After the Topical Review came the prologue, programmed as "Little Annie Rooney's Gang," and running twelve minutes. The set had a leg drop of tenement houses backed up by the Brooklyn Bridge transparency drop. A wooden fence ran across the stage, and a dozen kids scrambled up over this as a boy tenor sang "My Old Lady," the opening number. Then came dance specialties by members of the "gang," and then an Italian folk song by baritone hurdy-gurdy man with monkey. Then came the Charleston danced by Virginia Bacon, made up as Mary Pickford. The number closed with an ensemble Charleston.

This elaborate campaign was planned by Jack Edwards of the Universal office in Omaha. He was hitting on all six.

To stimulate matinee business a ticket good only in the afternoon, was given each woman who purchased a copy of the book or a Phantom lipstick from a department store; which more than paid for the tickets in the newspaper advertising it gave.

The New York office aided in procuring a display of Phantom Red gowns and other wearing apparel, and a showing was made that won a special newspaper story on the new color.

The "Showing the Making of a Motion Picture" layout, first used in Scribner's window in New York, was laid off to a kodak shop on the grounds that a graflex was used to make the pictures, and fifteen tickets were given a bookseller to be placed in copies of the popular edition.

Book markers were used by the library, rotos were placed in the Chicago Sunday newspapers, and there was a wireless hook to the Faust music by soloists supplied by the theatre.

Edwards gave them everything the big cities had, and the picture did a circus business.

Newest Brooms

Because he uses a certain type of vacuum cleaner, George T. Cruzen, of the Palace Theatre, Lockport, N. Y., got the company to make a display of its cleaning device with allusions to New Brooms at the Palace, adding that the Palace was cleaned by its make of cleaners. The window was a good one, so it sold tickets.

A Universal Release

TWO STUNTS ON THE HUNCHBACK FROM THE PALACE THEATRE, GUATEMALA CITY

J. Carter Searcy, who is both a distributor and manager of the finest theatre in the Republic, writes that these displays are comparatively inexpensive, and that he had two packed houses, with more in prospect on The Hunchback of Notre Dame. Mr. Searcy writes that with sugar prices up and coffee still higher, it looks like a good theatrical season for the Palace.

Clown Makes Good Business for The Freshman Run

"Deaf" Soldiers to Exploit Lightnin'

Taking an old stunt out of the camphor balls, the Strand Theatre, Seattle, used two old men, dressed in makeshift uniforms, not too much like the G. A. R., to exploit Lightnin' at that house.

Getting two old men, 75 and 88, the exploitation man coached them carefully for a couple of days before he put them before the public. Even then he followed them, unobtrusively, to stage manage their stunts.

They boarded street cars, walked down the streets or parked on corners. Feigning deafness, they would shout to each other their anticipations of seeing their old comrade, Bill Jones, at the Strand Theatre.

And as it always happened that they were going away from the Strand, scores of people undertook to set them right. If they were on a car they would thank their informant and get off, presumably to take a car in the other direction, but really to board another "wrong" car. On the street they would face in the proper direction for a block or two before turning.

Only once did the stunt fail to work. That was when a mildly intoxicated man insisted upon bundling them into a taxi and paying their fare to the Strand.

They never asked anyone the way to the Strand, but waited until some kind hearted person volunteered the directions, which made the stunt look even less like a plant. Care was taken not to give offense to the G. A. R.

A Pathe Release

A CLOWN FRESHMAN AT A FOOTBALL GAME IN BRIDGEPORT

This is the first time an exploitation stunt has been worked on a local athletic field, and the comedian kept things lively before the game and during the intermissions. One thousand Lloyd megaphones were distributed to the fans

Finds Lobbies Pay if Plays Are Good

Sending in a couple of lobby photographs, S. C. McGregor, of Smalley's Theatre, Walton, N. Y., writes that he finds them a good investment since a display costing around $15 wil bring in anywhere from $50 to $150 additional receipts.

His samples are the ones shown on Street of Forgotten Men and on the Freiburg Passion Play. The latter is the more artistic, but the photography is rather weak.

In the example shown the brick wall which appears back of the cutout figures is a part of the decoration, apparently done on heavy paper. The compoboard base is thrown at an angle from the entrance door to the inner corner of the lobby, but in the Passion Play design the base is straight from the outer to the inner door. Apparently Mr. McGregor likes this base for the display of the title.

He usually runs a display about ten days in advance of the picture and finds the chief value of the showing to lie in the business it gets from those who are not regular patrons. The regulars form the steady business. The floaters can add as much as $150 or even a little more to the receipts if they are pulled in. If he can reach them with $15 investment, he figures it good business.

A Paramount Release

THESE LOBBIES SHOW A REAL PROFIT IN BETTER SALES

S. C. McGregor, of Smalley's Theatre, Walton, N. Y., finds that a good lobby on the right sort of picture will draw an additional $50 to $150 and he can put them up for around $15 each. It does not pay him to try and slide over the indifferent feature.

Put Clowning Lloyd on Football Field

M. Rosenthal, of Poli's Majestic Theatre, Bridgeport, Conn., writes that there are so many available on Lloyd in The Freshman that the main problem is not what to use, but what to leave out.

His best bet was worked the Saturday before the opening. There was a football game, the opening of the local season, and he put a Harold Lloyd out on the field, with a water bucket. He was a good comedian and in the intervals he filled in with comedy stunts which reacted in favor of the Freshman.

For a week in advance he made a heavy drive on the Freshie song, and tied a store to the book and song for practically an entire display. Radio stores hooked to a Freshman radio set and florists were tied to a Freshman Corsage.

Five hundred Lloyd caps were given out and 1,000 megaphones were distributed, mostly at the football game, to build up on the clown, which by the way was the first exploitation stunt ever worked on a local athletic field.

The "How many Lloyds?" cut from the press book was worked up for a newspaper contest, and the sporting writers all supplemented the work of the photoplay editors. With the ushers in football suits and goggles the previous week—when dressed up ushers do the most good—and all other employees in goggles, the picture was put over for a whale of a business.

Prepare Now for Your Xmas Xploitation

Got Fine Position for Commandments on a Score

A Paramount Release

GETTING THE BIG PLAY ON A WORLD SERIES SCOREBOARD

John W. Creamer, of the Strand Theatre, Chillicothe, Mo., put his announcement of The Ten Commandments directly in the centre of an electric score board during the recent games. You could not ask for a better position than this anywhere.

Free Lemonade for College Students

Because Texas University was opening about the time he was to show Don Q, E. B. Roberts, of the Majestic theatre, Austin, Texas, sent lemonade to be served the students on registration day with the compliments of Don Q.

So they would know who Don Q was, he sent along a pack of the house close-ups overprinted in red with the telegraphic announcement that the picture would be shown at regular and not at increased prices, the announcement being made in the name of the District Manager.

The lemonade on a hot day made such a hit that Mr. Roberts sent up enough for 5,500 persons on the occasion of the first college rally, and this time the kicker was a telegram from Douglas Fairbanks conveying his compliments and best wishes to the student body.

Of course in a college town all this was real news, and even those who did not get the lemonade appreciated the attitude of the theatre toward the college boys.

Good will was built up that will last all season.

Scared the Workers

The employees of the Franklin Auto Works, Syracuse, N. Y., were surprised lately to receive pay envelopes printed in red with "To all employees." Inside was a slip with one red line reading "One day's notice," but the remainder of the copy, in black, explained that it was notice of the arrival of The Lost World at the Strand Theatre.

It's a variant of an old idea, but Cliff Lewis writes it was new in Syracuse and decidedly effective.

Put Commandments on Baseball Field

John W. Creamer, of the Strand theatre, Chillicothe, Mo., comes out of his long silence to tell of his success with The Ten Commandments. He lists 27 various points of attack, the most picturesque being a connection with the newspaper score board on the World Series games.

This was an electrical device to indicate the plays by means of lights, and Mr. Creamer plastered a card directly over the diamond, as shown in the cut. Getting a preferred position such as this gave him a direct appeal to practically every male inhabitant, and many of the women. Anywheres on the scoreboard is regarded as a strong stunt, but Creamer made it a bullseye.

His first stunt was worked a month ahead. He had a packed house for The Thundering Herd and he stopped in the middle of the picture to flash a slide announcing that he had just received telephonic confirmation of the booking of The Commandments. Eight hundred persons went out to tell the rest of the town.

The following night he started with eight slides, changing copy weekly. As soon as he could get it painted, he put out a 35 foot banner at the rear of the auditorium, which was illuminated as the crowd passed out.

His posting and window work was started twenty days ahead, and at the same time he painted the lobby mirrors. Mail pieces went to all local R. F. D. routes as well as some out of adjacent towns and 24-sheet stands were used in the same outside territory for two weeks ahead.

A preview two weeks in advance, with opinion cards, gave him much of his newspaper ad copy as well as lobby display material and also brought a sermon. He got 200 column inches of free publicity in the newspapers, with a number of display ads, the best of which was an appeal to those who do not usually attend the theatre.

A First National Release

TWO FLOATS USED BY LOEW'S STATE THEATRE, NEW YORK, FOR GRAUSTARK

Carl Levy, exploitation director, borrowed a fifteen foot model of the Cunard steamer, Franconia, and mounted this on a truck. He also built a throne for Norma and her boy friend, and sent this along the streets. The floats took turns parking in front of the theatre at showing times, but were not permitted to stay very long as they blocked traffic on a busy corner.

Canadian Records Cleaned Up by The Gold Rush

Canadian Records Fall to Chaplin

Although offered at regular and not advanced prices, the engagement of The Gold Rush at the Capitol theatre, Montreal, not only broke the house records, but is believed to have broken all Canadian records, according to reports from Montreal.

Harry Dahn realized that he would have to hustle some for The Pilgrim was not a record breaker. He broke into the papers with advance work about three weeks ahead of the opening, and started his regular advertising campaign a week later, or fourteen days ahead of the show. He took large spaces and stressed the human appeal of the story as well as the New York success of the play. He made an appeal to every man, woman and child to see the production, with an especial appeal not to wait until the second week of the engagement.

Chaplin moustaches were distributed to the schools, and the C. P. R. Telegraph offices, of which there are some fifty, including hotel lobby offices, made a display of special advertising.

A real novelty was the creation of a Charlie Chaplin derby by a local manufacturer. There was a full window display of the hard-baked tiles that caught the attention of all on the busy shopping street.

The phonograph companies were tied to Chaplin music and six large ice cream parlors were persuaded to stock the Charlie Chaplin Sundae.

An even better hook-up was with a local taxi service, with each cab carrying small window signs, with a supply of heralds in a rack inside the car. Naturally the passenger picked out one as he sped toward his destination.

But the biggest noise of all was the tie-up with a local race meet for a Gold Rush purse. This got advance front page publicity in all of the newspapers.

A Fox Release

HERE'S AN OIL-BURNING TRACTOR DRESSED AS IRON HORSE

Planned for the Rowland & Clark Theatres, Pittsburgh, this was framed with sheet metal, with a railroad bell and old fashioned headlight from the Pennsylvania Railroad. It could make three and a half miles an hour, but it smoked like the limited.

What-I-know booklets were distributed on the race trains, the full title being "What I Know About Horses." The inside page answered "Nothing but added information as to the starters in the Gold Rush purse, with the 1-2-3 choice of a local newspaper handicapper. There was a line referring to the back page for past performances, but these referred to the success of the play and not the racing form of the runners.

At the track motion pictures of the grandstands were made, with the announcement that these would be shown at the Capitol, and most everyone came to see if he was in the picture.

Another valuable stunt was a window projection of a trailer by means of a new advertising projector, which was used for the first time for this picture. It was located at the chief transfer point and generally had traffic blocked.

A First National Release

HOW ONE FIRST NATIONAL EXCHANGE HELPS EXHIBITORS

This brontosaurus has been helping to break records all through Oklahoma. It was built for the First National exchange in Oklahoma City, and is the idea of its manager, E. D. Brewer. It can be rented by exhibitors who run The Lost World.

Another Gazer

Dressing a man as a Hindu and sending him around town with a crystal ball on a small tray was the way the Haines Theatre, Waterville, Maine, put over The Mystic, while a dry goods store announced that there was no mystery about their bargain prices—they left mystery to the Haines.

Digging back into the past, it is well to remember that a small goldfish globe, upside down, makes a very good crystal ball in a pinch.

Green Eyed

Little was done on the Unholy Three by H. L. Williamson, of the Superba Theatre, Raleigh, N. C., but he got the best Saturday business the house has ever enjoyed.

The big appeal was a lobby cutout from the 24-sheet. Chaney's eyes were cut out and faced with paper backed by green lamps on a flasher. This doesn't sound very strong, but it surely got attention. Try it for yourself.

Think up some stunts to win the Christmas shopper. Don't let the slump hit you too hard. How about afternoon tea?

A Movie Ball Will Clean Up Coast of Folly

A Warner Bros. Release.

THE CHARLES CHAPLIN TELEGRAM ON WARNER'S THEATRE

A telegram from Charles to Syd Chaplin on the opening of The Man on the Box was reproduced in two-story size on the front of Warner's Theatre, New York. The line reads: "From one great Chaplin to another." The cabs were part of the street bally.

Varied His Stunts on The Lucky Devil

Several stunts, all tied to the automobile, enabled George Rea to draw plenty of extra sales to the Grand Theatre, Columbus, Ga., on The Lucky Devil.

His best bet was a race for pedal autos driven by boys and girls under eight. This was run off in front of the theatre, a couple of blocks being roped off by the police that no harm might come to the kiddies. Music was supplied by the Boy Scouts, and the Scouts and racers later were guests of the management at a special showing. The prizes ranged from 20 to 5 tickets to the Grand. The stunt drew the largest crowd ever gathered on the street.

Automobile races on Labor Day were advertised by the presence of the racing cars in the Labor Day parade, and two of these were bannered for the attraction, as well as the speediest car on the track.

A local agency put out a sealed bonnet car with the offer of a pass prize if it was found going faster than ten miles an hour between stated times, or if it went dead. It did not hurt any when a policeman pinched the driver for making eleven miles.

A balloon was sent up, carrying the offer of $10 in trade at a local garage and ten tickets for The Lucky Devil. It sailed all over the city before it finally drifted out of town.

It not only made big business, but Mr. Rea has motion pictures of the kiddie race to run with some future attraction.

Alternating

Romola and Lillian and Dorothy Gish are the selling points in that Metro offering. At the Hippodrome Theatre, Waco, Texas, a sixteen foot shadow box was used to exploit these two points. But the flasher arrangement showed first the name and then the players. Alternating gave much greater display value than would the combination. These little points are what really help business.

Inflated Ferals

If you do cross word puzzles you know that ferals are wild animals. Wild animals, of the sort you blow up and use for bath toys for the kiddie, were one of the stunts used by W. A. and W. H. Popham, of the Elite Theatre, Kamsack, Sask., for The Great Circus Mystery.

In a drug store window a display of these rubber lions and tigers made a big flash and backed up a cage full of wild animals in the lobby. But the cage was lath and the animals' cutouts.

For the first chapter the local stores were sold the admission tickets at a reduced rate, and gave them as trade premiums. This is getting to be a favorite stunt.

Movie Ball Was Good and Cheap

Getting a big stunt for very little put over The Coast of Folly to a very nice business at the Majestic theatre, Austin, Tex.

E. B. Roberts laid off the idea of the movie ball to a well-known dance orchestra leader. He showed him stills of the ball and gave him the general idea, offering to pay for the advertising if the leader would take the rental risk. He figured that it was the same thing whether he advertised the Movie Ball or The Coast of Folly so far as cost went, but that a movie ball would be a better advertisement for the picture than straight display ads.

The roof garden of a leading hotel was engaged, a number of prizes for the best impersonations of stars were offered, and the event was such a novelty that the town flocked in. Since he was doing the advertising, Mr. Roberts could hold the publicity close to the picture, and he got all there was to be had. The newspapers gave large space in advance and larger to the story of the ball itself.

A midnight matinee preceding the regular opening was another good box office feeder.

Liked It

The Citizen's Bank, of Tampa, Fla., where the real estate comes from, not only used the "Ten Commandments of Thrift" on its illuminated sign when the picture played at the Victory, but it took a five eights, with the house, for the opening day, sharing the cost with Manager John B. Carroll.

One church passed a resolution commending the theatre for the presentation of the story, and the play served as a theme for several sermons.

A Fox Release

THE BUSIEST LITTLE IRON HORSE OF THEM ALL

This pram for The Iron Horse was used to put over the 25-day and date showings of The Iron Horse in Cleveland. Cards were changed so that the bally worked for each house in that house's district and then hustled off to keep another date.

Malaney Makes a Splendid Splash for Don Q.

Smashing Display a Help to Don Q

Here's what M. A. Malaney did for Don Q. at the Stillman Theatre, Cleveland. If you think you can do better than this we'll be delighted to have you send it in. That black circle stands out from a 150 by 4 like a lighthouse on a dark night, and backed by the sketchy portrait sells almost before you start to read. Most persons want to see Don Q. They are only waiting for it to come along, and the announcement is all that is required to sell. But if additional argument should be needed, Mr. Malaney has a lot of brisk talk that should sell even an unknown star and title from a flat start. Just because he has one

STILLMAN
THEATRE
Doug Is Back
Thrills, Stunts, Clashes, Crashes
—Action! Action! ACTION!
DOUGLAS
FAIRBANKS
"DON Q" SON OF ZORRO
Shown in New York and Los Angeles at Prices up to $2.20
It's an Event of the Season—and at our Usual Popular Prices

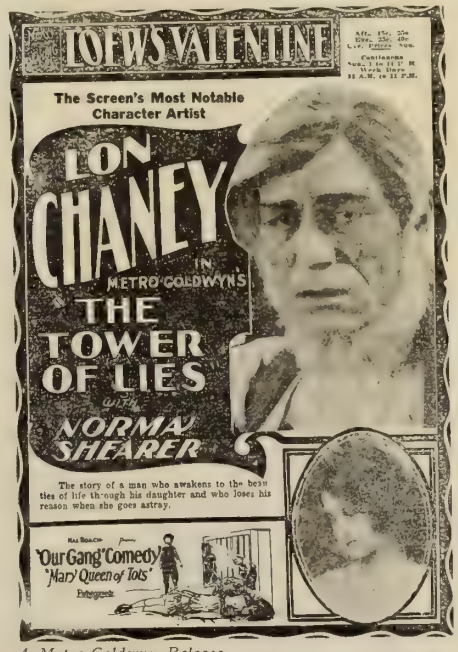
A United Artists Release

THE BEST DON Q. AD TO DATE

of the outstanding pictures of the year Mr. Malaney is not content merely to announce the title. He sells it just as hard and just as cleverly as though Fairbanks were an unknown. He has the space. He might as well say something, so he says something worth while; something that will sell to the man who possibly is not yet convinced. The use of the Circle (in itself a strong display factor), gives a certain amount of white space to lighten the area, the type is mostly held to one corner, where it can be read as a whole, and there is plenty of character to the sketch to back up the argument. A poor sketch would have flopped the display, but this carries out the suggestion of the talk.

Light Halftone Hurt by Reverse

This three nines from Loew's Valentine Thetre, Toledo, shows a fault that is far more common than it should be. It is seldom possible to work a halftone against a reverse strip and get the value out of the halftone cut. When the halftone is lighter than usual—and good newspaper halftones come up light—the result is a very poor contrast in which there is not even the value of contrast, such as would come from the use of a line cut. You cannot beat a bass drum through a piano solo and expect the latter to be appreciated, and you cannot get the value out of a halftone if you club it to death with a reverse strip. In the reproduction this looks


LOEW'S VALENTINE
The Screen's Most Notable Character Artist
LON CHANEY
IN METRO-GOLDWYN'S
THE TOWER OF LIES
WITH NORMA SHEARER
The story of a man who awakens to the beauties of life through his daughter and who loses his reason when she goes astray.
"Our Gang" Comedy
"Mary" Queen of Tots

A Metro-Goldwyn Release

KILLING THE HALFTONE

better than in the original newspaper display, because the cut will come up better on good paper. As originally shown, the strong character make-up of Lon Chaney in The Tower of Lies is lost because it is made washy through the heavier mass of black to the left. With a black letter on a white ground this would have come through better. Reverse should not be used alongside halftones of any sort if the best result is to be attained. It is worse where the halftone lacks full color, and you will get a light color if you use the proper size screen. There is little value, too, in the sales lines, which read merely "The story of a man who awakens to the beauties of life through his daughter and who loses his reason when she goes astray." That is not going to pull in the man who is not sold on seeing everything Chaney does. It gives no hint of the forceful play, and carries not the slightest appeal.

Sells Pony Express on Panel of Talk

Loew's Columbia Theatre, Washington, D. C., uses a characteristic design on The Pony Express, but does most of the selling with the well displayed panel. If you have followed the Washington advertisements you will recall that they follow a general style in which the cut is mostly centered. The sales talk is generally tucked away in one of the lower corners. Here the regular form is departed from and the sales talk is centered to get the interest, with its allusion to The Covered Wagon. Here, again, there is no talk of "Greater than." Rather this is "as good as" which is plenty good enough. Most

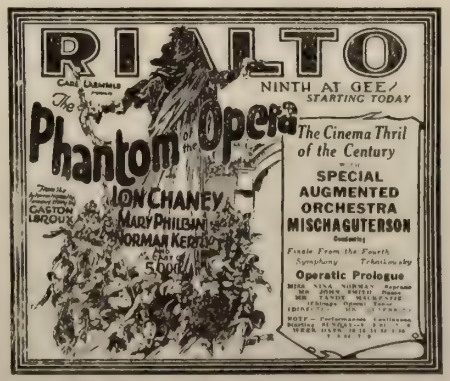
FROM WASHINGTON

persons would regard "Greater than the Covered Wagon" as so palpable a lie that they would not believe any part of the appeal. Those same persons will buy another production along the same lines by the same director, and the Columbia sells from this better angle. Some managers will regard a 90 by 3 (six and a half inches), as a wasteful extravagance to put over a column less than two inches wide. It is not, for that six inch width ensures the reading of the two inch

A Paramount Release

appeal that would not be gained in so full a measure with a single column layout. More, there is appeal to the cut as such. It may not sell many tickets without the aid of the reader, but it is a powerful second to the type talk, and the panel is cleverly set into the cut and not to either side. It is one of the most useful layouts to come from the Loew houses in Washington in some months, and this means much, for they seldom use poor layouts.

A Buried Title Lacks Display

In a full page it is probable that this cut for The Phantom of the Opera would get over very nicely, but in the three fives used

A Universal Release

A BURIED TITLE

by the Rialto Theatre, Washington, D. C., the title is buried, or practically killed by the details of the cut. We do not believe that this is a plan book cut unless it is a reduction

Personal Guarantee Works Well in Chicago, Too

from a larger size. Sometimes a cut is taken to form the basis of a display and then reduced, and this may be a reduction. That would explain the loss of display, for a larger cut of the same design would let the title come through. The panel is given to the supporting show, mostly to the orchestral accompaniment. Porbably the title was put over in other ways but just as an advertisement this is a poor example. Not only is the title lost, but the use of too large a letter for the top lines of the panel destroy some of that display. The Rialto generally does very much better than this. It's a good plan to lay off any cut in which the title is largely superimposed on the design. No matter how good it may look in the press book, it won't come through in newspaper work—and your patron does not see the press book. Just write that down in your little book of rules and play safe.

Merry Widow Has a Personal Guarantee

Here is the opening display on The Merry Widow from the Roosevelt Theatre, Chicago. There is a minimum of cut in this 100 by 3 because space costs a lot of money in the big cities and the title will get over better than any cut. You could sell The Merry Widow on type alone. The very small lines below

A Metro-Goldwyn Release

A PERSONAL GUARANTEE

the "tomorrow" run: "You can make a rendezvous with romance! It lives again in this glorious love story of gay Vienna." That gets it off to a good start, but the real punch is the personal guarantee of Balaban and Katz in the panel on the right. They refer to the pleasure The Freshman has just given and assure the reader that The Merry Widow will be as acceptable. The personal guarantee usually is regarded as small town stuff, but it works just as well in Chicago, and would work as well in New York. Naturally Balaban and Katz were first assured that the play would live up to their praise, but The Merry Widow is one of the most charming productions of the season, and quite apart from the favor in which the opera is still held, it should make good in its own right as a picture.

Rather Muddy Cut Carries Strength

This is not a particularly good cut, judged by First National standards, and the printing does not seem to have helped much. The paper is soft and the ink has spread to kill whatever sharpness of line there may have been, and even the type is a little smeary. But even on good paper this cut would not have come up very well. And yet the pose has a certain strength in spite of the crude

Here It Is!
The Picture With the Mighty Wallop
RIVOLI
MILTON Sills IN
The KNOCKOUT
ONE OF BROADWAY'S GREATEST STAGE HITS BROUGHT TO THE SCREEN!
SPECIALTY ATTRACTION
On the Stage
"The Three Little Playmates"
HAYNES, LEHMANN and KAISER
Presenting
"A Half-Ton of Harmony"
Fight! Fight! Fight!
That's all he knew until a thousand logs came tearing down on him—until he had to whip a man twice his size to save the girl he loved!
And then she was proud because he could fight, and you'll be, too!
RIVOLI SYMPHONY ORCHESTRA,
FELICE TULA Conducting

A First National Release

CRUDE BUT STRONG

drawing, and conveys the suggestion of a regular play, in spite of the weakness of the man's face. It was used in a three tens by the Rivoli Theatre, Baltimore, and serves to give a good display to the star and title, while the selling is well taken care of by the chat at the bottom. Up at the top we think that the single phrase "The picture with the mighty wallop" would have been better alone in the space. It is better than the non-committal top line. "Here it is" does not mean much of anything. The other phrase does, and so is the better. Most of the spare space is given the vaudeville feature, the short subjects not being mentioned at all. Probably there would have been more value to the shorts than to the specialty, because people come to know and look for the short features, and these carry a real appeal each week.

Newark Display Carries Shorts

They like a lot for their money over in Newark and Fox's Terminal Theatre generally caters to this bargain hunting by advertising the full program and not merely the feature, but it seldom does it as well as in this example on The Man Without a Country. It offers what is substantially a full

A Fox Release

PLAYING UP THE SHORTS

space cut, notched to let in the talk on the main title in the upper left and with a panel for the remainder of the program in the lower right. The space is a little more than seven inches deep, for most of the selling in Newark is done in the Saturday-Sunday papers. The cut admirably carries out the main theme of the story, but it is merely an attractor to the space. The sales work is accomplished through the type talk. No very large letters are used, even for the title, which is only a 30 point, but double the space and letters twice as large would have given no more display. Holding all of the lines down gives the same relative value, the same sales value and a much lower space bill.

Lloyd Accessories a Help in Houston

Making large use of the accessories supplied on Harold Lloyd in The Freshman got Harry Vandemark a pretty business for the Queen Theatre, Houston, Texas.

He got a thousand megaphones and laid some off to the Rotary Club luncheon, one being put at each cover. The president used his to announce the picture and to remind the members that they would need theirs at the coming football games. The stunt was also used at a similar luncheon the following day.

Newsboys were given megaphones through which to cry their papers and others were sent to various football squads, and to the rooters for the school teams.

The newsies and the football players were all provided with Lloyd caps and about 1,000 cutout goggles were given schoolchildren, many of whom wore them on the street with good advertising effect.

A special front, with many pennants was put on the house and a florist was induced to offer the Freshman Corsage for the consideration of students.

No broken records, but an excellent business.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

Boys, these tips are contributed by us, exhibitors like yourselves, to help you pick the pictures that are most likely to please your patrons.

"It is my utmost desire to help my fellow man"—that's our motto. We play fair by you and by the pictures we have run.

You can help us in return for our willingly given tips. Send reports on the pictures you have used—especially late releases. "OUR GANG."

Associated Exhibitors

NEVER SAY DIE. (6 reels). Star, Douglas MacLean. The stage play, well produced. A good comedy that should please the average. Good tone. Appeal 75 per cent. Yes for Sunday, no as special. Draw farmer, small town class, town 600. Admission 10-25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

F. B. O.

AMERICAN MANNERS. (5,200 feet). Star, Richard Talmadge. This is a very good comedy-drama. I did not have any music to go with picture, but the crowd laughed so much that they did not miss the music. I always have a good crowd on a Talmadge picture. Tone O. K. Appeal 90 per cent. Yes for Sunday, no as special. Draw all classes, town 200. Admission 10-35. R. N. Rounds, Scenic Theatre (180 seats), Kadoka, South Dakota.

BANDIT'S BABY. (5 reels). Star, Fred Thomson. Fred always packs our house, even after a three-day run of the "Lost World." Suffice to say it has everything his audience usually have to expect, but this one is unusual in that he has a baby in it and thus complications ensue. Good Friday and Saturday film for your western fans. Don't be afraid of it. Tone O. K. Appeal 95 per cent. No for Sunday or special. Draw mixed class, town 1,300. Admission 10-30. Pace & Bouma, Rialto Theatre (300 seats), Pocahontas, Iowa.

BREED OF THE BORDER. (4,920). Star, Flynn. Flynn has a good personality, but that cannot overcome the fact that they put him in poor stories. This one is better than some of his. Tone good. No Sunday and as special. Appeal 70 per cent. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

BOB CUSTER PICTURES. Has built up more of a following than any other star introduced in last two years. Book his series and play them regularly, then you will run an ace-Bet for Saturdays. A. M. Rosenbloom, Home Theatre, Rochester, Pennsylvania.

BROKEN LAWS. (6,413 feet). Star, Mrs. Wallace Reid. Boy, this is a wonderful picture. Sure fetches in the people. Sure is a credit to a theatre to play a picture like this. Be sure and play this one. I raised the admission. Tone good. Sunday, yes. Special, no. Appeal 100 per cent. Farm class, town of 150. Admission 20-40. Robert W. Hines, Hines Theatre (150 seats), Loyalton, South Dakota.

CLOUD RIDER. Star, Al Wilson. Why don't they make more of them like this one and "The Air Hawk." My patrons keep begging for airplane pictures. Kept them on the edges of the seats many moments throughout the picture. I bought these so low I still believe I stole them. Tone, good. No Sunday or special. 100 per cent. appeal. Draw farmers and laboring class, town of about 375. Admissions 10-25. Ed. F. Cox, Princess Theatre (450 seats), Bristol, Colorado.

DANGEROUS COWARD. (6 reels). Star, Fred Thomson. Our patrons liked this one and told me so. Thomson and Silver King are good and are gaining popularity here. Tone good. No Sunday and as special. Very good appeal. Draw town of about 175 and also rural. Admission 10-25, specials 15-30 and 25-50. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

FIGHTING DEMON. Star, Richard Talmadge. Plenty of action and worlds of fun in this feature, which satisfied 100 per cent. Good thing for us little town exhibitors that there is a Dick Talmadge, a Fred Thomson and a Buck Jones to fall back on once in a while. While the patronage wasn't extra on this one, it wasn't the fault of the picture. Fair tone, strong appeal. Sunday, here yes; special, no. Draw general class, town of about a thousand. Admission 10-25 to 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

FOOLS IN THE DARK. (7 reels). Stars, Matt Moore and Patsy Ruth Miller. Poor paper for small town, but some corking press stories, and I went strong in these and packed them in solid. The picture was real entertainment for everybody. The old ones enjoyed it as well as the kids, and that's saying a lot. Tone fair. No Sunday and special. Appeal 95 per cent. Draw farmers and laboring class, town about 375. Admissions 10-25. Ed. F. Cox, Princess Theatre (450 seats), Bristol, Colorado.

GALLOPING GALLAGHER. (4,700). Star, Fred Thomson. A good western feature with Fred and Silver King doing good work. We do not believe any small town can go wrong on these. Tone good. No Sunday and no as special. Appeal 90 per cent. Draw town of about 175 and also rural. Admissions 10-25, specials 15-30 and 25-50. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

GALLOPING VENGEANCE. Star, Bob Custer. A good action western. Custer is becoming more popular each time shown. Plenty of thrills. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

GIRL OF THE LIMBERLOST. (6,500). Star cast. Went over big, due to popularity of book. Boys, you can buy this one right, and if you'll do your part she'll make you money. Tone good. Sunday yes, special no. Appeal 95 per cent. Draw farmers and laboring class, town of about 375. Admissions 10-25. Ed. F. Cox, Princess Theatre (450 seats), Bristol, Colorado.

HUMAN TORNADO. Star, Yakima Canutt. Here's a real picture of thrills, action and an actor who is F. B. O.'s new western star. Goes good. Good tone. Appeal 95 per cent. No for Sunday or special. Draw farm class in town 150. Admission 10-30. Robert W. Hines, Hines Theatre, Loyalton, South Dakota.

IF MARRIAGE FAILS. (6,000 feet). Star, Jacqueline Logan. A fine cast wasted on a lot of drivel. Was rather surprised that a playwright such as C. Gardner Sullivan would put out anything quite as inconsistent as this. Faults galore in the construction, and improbabilities that even this excellent cast couldn't make look plausible. Stay off, or be ready to apologize for taking money under false pretences. Weather good. Attendance not so good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

IN FAST COMPANY. Star, Richard Talmadge. Fine program picture. Full of action. A good Saturday night picture. F. B. O. service is 100 per cent. C. C. Golden, Missouri Theatre, La Belle, Missouri.

JIMMIE'S MILLIONS. (5,167 feet). Star, Richard Talmadge. This is a good program picture. This picture was not as good as "American Manners." I had a very good comedy with it and that's what the children like. I had some very good comments on this picture. Tone O. K. Appeal 80 per cent. Yes for Sunday, no as special. Draw all classes, town 200. Admission 10-35. R. N Rounds, Scenic Theatre (180 seats), Kadoka, South Dakota.

TEARING THRU. Star, Richard Talmadge. The usual Talmadge picture, which means plenty of action and entertainment. Wish they would give him better stories, however, O. K. tone. Appeal 85 per cent. O. K. for Sunday. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

THAT DEVIL QUEMADO. (4,720). Star, Fred Thomson. This boy never fails to make me money. The mere mention of his name packs them in. We have a large Mexican population during the beet topping season and I played up the Mexican atmosphere to this one and filled one entire side of the house with "hombres." Tone good. No Sunday or special. 100 per cent. appeal. Draw farmers and laboring class, town of about 375. Admissions 10-25. Ed. F. Cox, Princess Theatre (450 seats), Bristol, Colorado.

THAT DEVIL QUEMADO. (4,720 feet). Star, Fred Thomson. This is a very good picture. I believe it is Thomson's best. Silver King is very good in this one. The print was very good on this picture. I always get good prints from F. B. O. Tone O. K. Appeal 90 per cent. Yes for Sunday, no as special. Draw all classes, town 200. Admission 10-35. R. N. Rounds, Scenic Theatre (180 seats), Kadoka, South Dakota.

THUNDERING HOOFS. (6,913 feet). Star, Fred Thomson. Here is a real honest to goodness show. Action, hard riding, good story and acting. Silver King does some good work in this one. Fair tone. Appeal 90 per cent. No for Sunday or special. Draw town and country class, town 700. Admission 10-20. W. F. Denny, Electric Theatre (250 seats), Lowry City, Missouri.

WOMAN WHO SINNED. (6,500). The religiously inclined praised this picture highly, while others considered it only fair. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

First National

ABRAHAM LINCOLN. (9,759). This is a good one. Sunday yes and special yes. Appeal 100 per cent. Draw all classes, city 806. Admission 10-20. W. C. Herndon, Liberty Theatre (250 seats), Valiant, Oklahoma.

ABRAHAM LINCOLN. (10 reels). Star, George Billings. A great picture and should please theatre patrons most anywhere. It did not draw very well here for some reason, but no fault of the picture. We advertised at all the school houses in the country, but failed to get them interested. Receipts as box office were not very satisfactory. Tone, excellent. Yes for Sunday and special. One hundred per cent. appeal. Draw general class, town of about 600. Admissions 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Valiant, Oklahoma.

ABRAHAM LINCOLN. (9,759 feet). Star, George Billings. An excellent picture, true to history. Drew the old people out, but no appeal for the kids. However, every house should play it. Rental reasonable. Excellent tone. Appeal, 85 per cent. Yes for Sunday and special. Draw farmers, town 400. Admission 10 on program, 10-25 on specials. Ross S. King, Opera House (225 seats), Barnes City, Iowa.

BORN RICH. (7,511 feet). Stars, Bert Lytell, Claire Windsor. One of those slow moving, draggy domestic dramas that is hurting the business so much these days. Nothing to it! Why will producers stretch a little five-reel subject into an eight-reeler? Had

the smallest attendance on a First National picture in several weeks. People want action these days. Tone, dunno. Appeal weak. Sunday, dunno, but no as special. Draw general class, town about a thousand. Admission 10-25 to 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

BRAWN OF THE NORTH. (8 reels). Star, Irene Rich. Another one of those good program pictures of the Northwest. Had very good crowds both days considering bad weather and opposition on Saturday night. This is a fine picture and don't be afraid to boost it, as it should please most any audience. Tone, good. Sunday, yes, special, no. One hundred per cent. appeal. Draw general class, town of about 600. Admissions 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Valiant, Oklahoma.

DECLASSE. (7,889 feet). Star, Corinne Griffith. A hundred per cent. entertainment for lovers of socalled society pictures. Corinne is more beautiful than ever; even if the plot is a little weak, she'll make up for it, with her splendid acting. Everyone praised it very highly. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

HURRICANE'S GAL. (8 reels). Star, Dorothy Phillips. A good program picture that took well and went over in fine shape. The weather was bad, so didn't have much of a crowd, but pleased all who were here. Tone good. Sunday yes, special no. Appeal 90 per cent. Draw general class, town of about 600. Admission 10-25 and 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

LOST WORLD. (9,700 feet). Star, Lloyd Hughes Is consistent throughout, and should be a money getter for any exhibitor, provided he uses the right plugging. It has had so much publicity that we merely say that it is one of the biggest pictures yet released, and our box office statement proves it agreeably. Tone, O.K. Appeal, 99 per cent. Yes for Sunday and as special. Draw mixed class, town 1,300. Pace & Bouma, Rialto Theatre (300 seats), Pocahontas, Iowa.

NOMADS OF THE NORTH. (6 reels). Star, Betty Blythe. Another one of those good program pictures from First National. Had a big Saturday night crowd and made a little money. Everyone who saw it was well pleased and many good comments on it. Fine tone. Sunday, yes, special, no. One hundred per cent. appeal. Draw general class town of about 600. Admissions 10-25 and 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

SHORE LEAVE. (6,856 feet). Star, Richard Barthelmess. Speaking strictly from an audience standpoint, they enjoyed this a lot. Personally I considered it a good picture, but my patrons went better than that. Play it, boost it. It's thrills and comedy, and if bought at a normal rental there's profit in the box office and general satisfaction from your audiences. Weather and attendance fine. Health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

THIEF IN PARADISE. (7,251 feet). Star, Ronald Coleman. Very good picture with some beautiful settings and good direction. Pleased all who saw it; therefore let's rate it over 95 per cent. in audience value. Well worth playing in little towns and ought to go over BIG in the cities. Fair tone, strong appeal. Sunday, here yes, special, yes. Draw general class, town about a thousand. Admission 10-25 to 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Fox

DANCERS. (6,656 feet). Star cast. One of Fox's super specials and charged a super special price—and nothing but a very poor program picture. No good for a small town out in the country. Might be good in a big city, but not here. Poor tone. Appeal depends on size of place shown. No for Sunday or special. Draw town and country class, town 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

THE FOOL. (10 reels). Star, Earle Foxe. From the famous stage play—but I regret to say I could not put this production over, as it is a wonderful picture. This is the best picture at present for church tie-ups. Lost me money, as rental was sky high for my town. An excellent picture for Christmas. Tone, good. Appeal—flopped here. Yes for Sunday and special. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

GREAT DIAMOND MYSTERY. (6,056 feet.) Star, Shirley Mason. One of the best mystery pictures we have ever run. Full of interest and action from the first reel to the end. You can't go wrong on this one if you want a mystery picture. Print first class. C. C. Golden, Missouri Theatre, La Belle, Missouri.

GOLD AND THE GIRL. (4,512 feet). Star, Buck Jones. Just a good western picture, and where Jones is liked will go over big, especially Saturday nights. Good tone, appeal 90 per cent. No for Sunday or special. Draw town and country class, town 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

IRON HORSE. Star cast, features George O'Brien. The best picture I ever ran from Fox. Two days run. Both days failed to break even. Special, yes—big!—advertise it to the limit. Joseph H. Delisi, Liberty Theatre, drawing from residential class, town of 1,090. Saltsburg, Pennsylvania.

IT IS THE LAW. (6,000 feet). Star cast. An all star cast which is great. The leading man was very good in his double role. A very clever picture Fair tone, appeal, 90 per cent. No for Sunday, yes as special. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

LAST OF THE DUANES. (6,842). Star, Tom Mix. This was great. We class this as one of Mix's very best. Did big business in 100 per cent. weather. Good tone. Sunday, no, special, yes. One hundred per cent. appeal. Draw town of about 175 and also rural. Admissions 10-25, specials 15-30 and 25-50. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

LAST OF THE DUANES. (6,842 feet). Star, Tom Mix. Considered here one of the best pictures Mix ever made, and it went over satisfactorily. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

LIGHTNIN'. (8,050 feet). The first of the John Golden clean plays. It certainly was one of those good clean pictures that don't mean a nickel to the box office. C. D. Buss, Strand Theatre, Easton, Pennsylvania.

LIGHTNIN'. Stars, Jay Hunt, Madge Bellamy. A great picture. Eight reels. Everyone spoke highly of picture; pleased a hundred per cent. Fischer & LaPointe, Orpheum Theatre, Chatham, New York.

MAN WHO CAME BACK. (8,272 feet). Star, George O'Brien. Do you want a really good picture? Then get this one. It will not make you any money unless you can get the people to come in the first day, as somehow the title doesn't draw. Conditions of film good. Tone doubtful. Appeal, 95 per cent. No for Sunday, yes as special regard to above. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

TEETH. (6,190 feet). Star, Tom Mix, with Tony and Duke (dog). Tom has a dog in this; very good; every one well satisfied. Good tone. Appeal 80 per cent. No for Sunday. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

WINGS OF YOUTH. (5,340 feet). Star cast. The only picture we had anyone walk out on in the past four years. So slow that the people who did stay fell asleep. Tone and appeal, none. Sunday and special, no. L. R. Marlum, Dream Theatre, Indianapolis, Indiana.

WINNER TAKE ALL. (5,949 feet). Star, Buck Jones. This is a boxing picture with Buck Jones; very good; will hold any Buck Jones crowd. Good tone, appeal 90 per cent. No for Sunday or special. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

Between Ourselves

A get together place where we can talk things over

Hallalujah!

Sure I'm shouting!

The old-timers are coming back!

Got a letter from that best of old-timers, Thos. L. Haynes—Haynes Amusement Company, Old Lyme, Massachusetts—AND HE SENT TIPS!

Boys, Tom Haynes said something in his letter that I want to contradict in front of all of you because maybe there are others who feel the way he says he felt.

HE STOPPED SENDING TIPS, he says, TO SEE IF WE COULD GET ALONG WITHOUT HIM — AND FINDING THAT WE COULD, HE LAID OFF.

We didn't get along without him. The dependable tip department kept running—yes—but it missed him — MISSED HIS GENEROUS HELP.

Abraham Lincoln is gone—we see the world turning every day, the people elect a president, things seem to go on just the same—but we miss the fine, upstanding statesmanship of a man like Lincoln.

Same way, when a man who started out with the dependable tip department drops out—it has to keep going—BUT—there's a place that only THAT MAN could FILL.

Tom was wrong. We went on but we didn't get along without him. I kept after him till he wrote once that he was too busy to send tips—then I laid off pestering him.

But—we all missed him—just as we miss YOU if you are thinking we're getting along without you!

VAN.

Metro-Goldwyn

BANDOLERO. (7,000 feet). Star, Pedro de Cordoba. This is a wonderful picture and if you can get the public in they will advertise it for you. Try it. Good tone, appeal 98 per cent. Yes for Sunday and special. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

EXCUSE ME. (5,084 feet). Star, Conrad Nagel. Run this one sure. It's good. The best of Hughes' pictures. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

GREAT DIVIDE. (7,811 feet). Star cast. A very good picture, plenty of action. Tone and appeal O. K. no Sunday or special. Drawing general class, town 3,500. Admission 10-25. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

PRETTY LADIES. All star cast. It is all the title says it is. Lots of color and pretty ladies in picture. Puts it over all right. Above the average. Tone, O. K. Sunday, yes, special, no. Very good appeal. Draw college town of about 2,100. Admission 10-25. R. X. Williams, Jr., Lyric Theatre (345 seats), Oxford, Mississippi.

SEVEN CHANCES. (5,112 feet). Star, Buster Keaton. Fine comedy from Buster. Every bit as good as the "Navigator." The kids yelled and screamed. The grown ups enjoyed it too. Tone O. K. Appeal a hundred per cent. O. K. for Sunday. R. L .Nowell, Idlehour Theatre, Monroe, Georgia.

SPORTING VENUS. Star, Blanche Sweet. Not much, and that about explains all that I can say about this, played it to poor business and the business was better than the picture. Get away from this if you can. Weather fair. Attendance, nil. Health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

SPORTING VENUS. (5,958 feet). Star, Blanche Sweet. A very good picture for the high class; not a drawing card for a small town. Reel one is the best reel in the whole picture. Fair tone. Poor appeal. Maybe for Sunday, no as special. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

SUN UP. Star, Lucille LeVerne. It was reviewed rather badly, but on close inspection at the matineè I saw lots of merit in it and think this a fair picture at reasonable rental. You have the New York stage run of the piece to talk about and would say that if you can get 'em in—they'll be satisfied, but remember at regular prices, you can exploit this bigger than it really is and if you do you'll have a backwash of squawks. Weather good. Attendance pretty fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

SUN UP. Star cast. A fairly good picture of the illiterate mountaineer with a dash of the World War in its theme. Will appeal to some classes of your audience. Tone O. K. Fair appeal. No for Sunday or special. Draw general class, town 3,500. Admission 10-25. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

TESS OF THE D'URBERVILLES. Star, Blanche Sweet, Conrad Nagel. A wonderful picture; everyone more than pleased, even the kids; so we can ask nothing better. Run it if you haven't already. Don't be afraid of it. Good tone, appeal 100 per cent. Yes for Sunday and special. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

TRUE AS STEEL. (7 reels). All star cast. A domestic drama that rings true and is high class. A big cast and every one a star. If this one doesn't fill your house, then goodbye. A production that is the last word in entertainment value and they all hated to see the end. Draw tourist city of 3,000. Admissions 10-30. George W. Walther, Dixie Theatre,, (500 seats), Kerrville, Texas.

UNHOLY THREE. (7,000 feet). Star, Lon Chaney. Voted a master picture and I agree with the verdict of my clientele. Metro thinks the same, you'll find out when you sign on the w. k. dotted line. This won't get 'em in by just putting out a one sheet, get busy on this and use all the exchange supplies on this and you'll profit thereby; I did. Weather fine. Attendance just the same. Health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

ZANDER THE GREAT. (6,844 feet). Star, Marion Davies. Truly a great picture. Genuine entertainment for any audience. No profit for me on account of high rental. Print new. Tone, good. Sunday, no. Special, yes. Appeal, seventy-five per cent. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

Paramount

A MAN MUST LIVE. (6,116 feet) Star, Richard Dix. Very good picture. I would say "run it." Draw small town and farmers, town 600. Admission 10-20 and 10-30. H. D. Batchelder, Galt Theatre (175 seats), Galt, California.

LIGHT OF WESTERN STARS. (6,650 feet). Like all other Zane Grey's. It got by very well. Tone, O. K. Good appeal. Sunday yes, special, no. Draw general class, town about five thousand. Admission 15-30. C. A. Anderson, Liberty Theatre, (600 seats), Kalispell, Montana.

MADAME SANS GENE. (9,904 feet). Star, Gloria Swanson. Played two days to poorest business of this month. Gloria is not a drawing card, and this costume showstuff is the bunk in the small towns. No more for me. Tone O. K. Poor appeal and not a special here. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (410 seats), Nazareth, Pennsylvania.

MANHANDLED. (6,998 feet). Star, Gloria Swanson. A good Gloria Swanson; holds interest all the way through. Tone O. K. Appeal 70 per cent. Yes for Sunday, no as special. Draw farmer-small town class, town 600. Admission 10-25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

MANHANDLED. (6,998 feet). Star, Gloria Swanson. Somehow Miss Swanson has lost favor here, so this good program picture did not draw well. She used to be one of my best bets—but "times have changed." This one pleased those who came (bless their few hearts), but I had rather have the ticket office a little busier. All right for Sunday but not a special. Print good. Guy C. Sawyer, Town Hall, Chester, Vermont.

MAN WHO FOUND HIMSELF. (7,298 feet). Star, Thomas Meighan. My patrons said "good"; my organist said "better than 'Old Home Week," so I guess it's a good one. Good tone, fair appeal. Yes for Sunday, no as special. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

MAN WHO FOUND HIMSELF. (7,298 feet). Star, Thomas Meighan. Poor. Each of his pictures worse than the previous one. Draw general class, city 10,000. Admission 10-25 and 15-35. H. V. Smooths, Vine Theatre (600 seats), Mount Vernon, Ohio.

MAN WHO FOUND HIMSELF. (7,298 feet). Star, Thomas Meighan. Just another Meighan epic that requires music to put it over. His stories of late are very weak, and if, as we are told, he selects his own, then he has exceedingly poor judgment. You will notice, too, that he counts every step he takes and employs the same hand gestures in every picture he does; however, the women like him regardless, so what's the diff? Tone O. K. Appeal 65 per cent. Yes for Sunday, no as special. Draw mixed class, town 1,300. Admission 10-30. Pace & Bouma, Rialto Theatre (300 seats), Pocahontas, Iowa.

MERTON OF THE MOVIES. (7,655 feet). Star, Viola Dana. Had a street carnival as opposition so do not know as to its drawing power. But not much of a picture. Sunday, yes. Special, No. All classes town of 3,000. Admission 10-25. D. C. Smith, Lyric Theatre (300 seats), Fordyce, Arkansas.

MISS BLUEBEARD. (6,453 feet). Star, Raymond Griffith. A-1 comedy romantic picture, only should have a new title. Raymond sure is a knockout. Better play this one boys. Tone, good, Sunday, yes. One hundred per cent appeal. Draw farmers, town of about 150. Robert W. Hines, Hines Theatre (150 seats) Royalton, South Dakota.

MISS BLUEBEARD. (6,453 feet). Star, Bebe Daniels. I believe this satisfied my folks, but more due to Raymond Griffith's comedy work than to Bebe, although Bebe is great in this. Tone, fair. Sunday and special, no. Good appeal, Rural and village class town of 400. Admission, 15-30. E. L. Partridge, Pyam Theatre (240 seats), Kinsman, Ohio.

NIGHT CLUB. (5,721 feet). Star, Raymond Griffith. His worst picture yet. Had good attendance on his past act. He does not have a chance in this picture. Tone O. K. Appeal, pretty fair. Sunday, yes, special, no. Draw college town of about 2,100. Admission 10-25. R. X. Williams, Jr., Lyric Theatre (345 seats), Oxford, Mississippi.

NOT SO LONG AGO. (7 reels). Star, Betty Bronson. A splendid picture and will please the majority. Betty Bronson does some fine work, as does Ricardo Cortez. A good picture to tie up with some organization. Tone and appeal O. K. Sunday O. K. Draw general class, town 3,500. Admission 10-25, Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

OLD HOME WEEK. (6,780 feet). Star, Thomas Meighan. Played two days to poor business. A fair Meighan vehicle but his shows have too much sameness. We can't play him two nights any more; not much drag to him. Fine tone. Sunday, yes, special no. Fair appeal. Draw better class, town about 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

PATHS TO PARADISE. (6,741 feet). Star, R. Griffith, Betty Compson. Everybody here considered this picture a comedy knockout, and everybody was right. It was an exceptional box office attraction. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

PATHS TO PARADISE. (6,741 feet). Stars, Ray Griffith, Betty Compson. Raymond Griffith is becoming quite a favorite, and any picture in which he stars is sure to please all. Good tone and appeal. Draw mixed class, town 1,800. Admission 25. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

PETER PAN. (9,593 feet). Star, Betty Bronson. Played it as a local benefit show, tying up with the Woman's Club, so did a good business, but would not want many of this type. It is a cute thing, but "too much would be superfluous." Had lots of children I was not aware were in existence, so it must have drawn some non-picture fans. Sunday, yes. Special, no. Good print. Guy C. Sawyer, Town Hall, Chester, Vermont.

PONY EXPRESS. (7,979 feet). Star cast. Broke all house records for opening and held

Old-Timer Tom Breezes In

Tom Haynes shot in dependable tips—made that expression mean what it says—when we started Straight From the Shoulder.

A lot of you folks remember him. You'll be glad to hear him chat for a few lines—here.

"Dear Van, and 'Gang'—This shows I read the World (there was a call for Tom in one of these boxes). Yes, I am 'it.' I have started several times to say something and had to jump up and quit.

"You can see from the heading of this—Lyme Garage—I have something else doing besides running pictures and with our new tax law in this State, guess we will have to quit the picture game. I am booked to December 12th and after that—well, guess we will go to Florida or some hotter place—not on what we have made on pictures!—to sojourn with some of the rest of the boys who are now out of a job account of the tax law and making a lot of kale on Florida Real Estate WHAT IS REAL!" Thomas L. Haynes, Old Lyme Amusement Co., Old Lyme, Connecticut.

MR. HAYNES' tips will be in next week.

up splendidly. Held them out every night in the face of extra heavy opposition including two days of the first circus of the year. A great many reports that I heard were to the effect that they considered it as good as "The Covered Wagon." Will draw in any theatre. Ricardo Cortez establishes himself more firmly than he already is in the minds of all by his splendid work in this one. Fine tone. Very good appeal. Yes for Sunday and special. Draw all classes, city 100,000. Admission 40-50. Guy O. Kinemer, Arcade Theatre (1,152 seats), Jacksonville, Florida.

PONY EXPRESS. Star cast, includes Ricardo Cortez. A real box office picture. Opened fifteen minutes early and house was filled quicker than on any other picture. Less advertising than on any special I have ever run. Rained all day second day and knocked my crowd but still I had comfortably filled house. Am sure crowd would have been bigger than first, if it had not rained. Made plenty anyway. The picture is there. Strand Theatre, Granbury, Texas.

PONY EXPRESS. Star cast. This is a wonderfully pleasing picture and the name draws the kind of people that the picture pleases most. It was very satisfactory at the box office and in its after effects, as it is good enough to cause people to remember it for some time. Fine tone. Universal appeal. Yes for Sunday and as special. Draw all classes, town 3,200. Chas. Lee Hyde, Grand Theatre, Pierre, South Dakota.

PURPLE HIGHWAY. Star, Madge Kennedy. The title does not mean anything in advertising this picture. The story is out of the ordinary. The audience seemed pleased. Some took the pains to say they liked the show and there were no kicks. Tone, good. Special, no. Mill and farming class. Admission 25 cents. L. E. Parsons, Parsons Hall (325 seats), Marcellus, New York.

RUGGED WATER. (6,015 feet). Stars, Wilson, Baxter, Wallace Beery. Too slow and draggy. People who like Joseph C. Lincoln's works were bored with the picture. Wallace Beery miscast. Tone and Sunday O. K. Appeal not so good. Not a special. Draw general class, town 3,500. Admission 10-25. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

SINNERS IN HEAVEN. (6,621 feet). Star, Bebe Daniels. The acting and direction in this is good, but was a little strong and in some parts suggestive. Won't do for small towns. This may do for large cities but my people give me h—l when I show this kind. T. C. Simmons, Auditorium Theatre, Welsh, Louisiana.

THUNDERING HERD. (7,187 feet). Considered a very good picture here but somehow business was not what it ought to be. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

Pathe

BLACK CYCLONE. (5,038 feet). Star, Rex. A wonderful picture with magnificent scenery and animal acting. Pleased all who like horses. Exploited it heavily and had good attendance but rental was too high. Pathe got the money. Fine tone. Appeal 85 per cent. Yes for Sunday and special. Draw farmer class, town 400. Admission 10 on program, 10-25 on specials. Ross S. King, Opera House (225 seats), Barnes City, Iowa.

BLACK CYCLONE. (5,038 feet). Star, Rex, horse. This picture will please all who see it. That's your problem—getting them in! Tone, appeal and for Sunday O. K. Semi-special. Draw general class, town 3,500. Kreighbaum Brothers, Char-Bell Theatre, Rochester, Indiana.

FRESHMAN. (6,083 feet). Star, Harold Lloyd. Good as any of his. "Maybe" Will Hays complimented Lloyd on making clean pictures: Lloyd not only makes "clean" pictures but rental on this "cleans" the man who plays them. Criterion Theatre, Frederick, Oklahoma.

FRESHMAN. (6,083 feet). Star, Harold Lloyd. A great picture. The best one Lloyd has made. Played three weeks to capacity houses. Broke all records of previous business. J. D. Kennedy, Apollo Theatre (1,150 seats), Indianapolis, Indiana.

Ladies Welcome

Mrs. Bessie Rutledge, Orpheum Theatre, Fort Worth, Texas, sent in a report.

We of "Our Gang" are mighty grateful and hope to get more reports from this kind lady.

Mrs. J. B. Travelle, Elite Theatre, Placerville, California, has been sending dependable reports with unremitting generosity for years.

We will welcome more of the gentler sex among our good scouts—the ladies can help a lot.

Producers' Dist. Corp.

CHARLEY'S AUNT. (7,245 feet). Star, Syd Chaplin. Excellent attraction. Excellent drawing card. Pleased a hundred per cent. L. V. French, Fotoplay Theatre, Watertown, South Dakota.

CHARLEY'S AUNT. (7,245 feet). Star, Syd Chaplin. When a picture opens to bad business and pulls through big, it is good—that's Charley's Aunt. Tone, good. Yes for Sunday and as special. One hundred per cent appeal. Draw town about 22,000, conservative. Admission 50 cents. D. J. Adams, Auditorium (1,000 seats), Concord, New Hampshire.

CHARLEY'S AUNT. (7,245 feet). Star, Syd Chaplin. Excellent picture for a comedy. Anyone could have taken the lead and made good. Better than usual business. Pleased everybody. Tone and appeal, good. Sunday and special, yes. L. R. Marlum, Dream Theatre, Indianapolis, Indiana.

LET WOMEN ALONE. Star, Wanda Hawley. Fine program picture; some comedy. Fine action and a fast moving story. Good tone. Appeal 95 per cent. Yes for Sunday, no as special. Draw farm class, town 150. Admission 15-30. Robert W. Hines, Hines Theatre (150 seats), Loyalton, South Dakota.

SIMON THE JESTER. Star cast. Excellent, amusing, entertaining, big. Disappoints none, satisfies all. Will satisfy any audience. J. B. Russell, Washington Theatre Co., Maysville, Kentucky.

SIREN OF SEVILLE. (6,724 feet). Star, Priscilla Dean. A right good program picture; nothing big but will please the most of them. Fair tone, appeal 80 per cent. No for Sunday or special. Draw town and country class, town 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

STOP FLIRTING. (5,161 feet). Very good. A real picture entertainment and P. D. C. treats you white. L. V. French, Fotoplay Theatre, Watertown, South Dakota.

WELCOME STRANGER. (6,618 feet). Star cast. Just a good program picture; nothing big, but a clean, sociable heart-interest picture. Fine tone. Appeal 85 per cent. No for Sunday or special. Draw town and country class, town 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

WHAT SHALL I DO? (8,000 feet). Star, Dorothy MacKaill. Good audience appeal here—farm class. Poor print though. Good tone. Appeal 95 per cent. Yes for Sunday, no as special. Town 150. Admission 15-30. Robert W. Hines, Hines Theatre (150 seats), Loyalton, South Dakota.

Schulberg

APRIL SHOWERS. Star, Colleen Moore. A play that should appeal to all audiences. It is a story of every day life, with plenty of the Irish life. The audience enjoyed every bit of it. Six reels. Strong tone. Good appeal. Yes for Sunday. Draw working class, city 200,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (245 seats), Jamaica, New York.

United Artists

LITTLE ANNIE ROONEY. (8,500 feet). Star, Mary Pickford. Good. Back in the kind of pictures her followers like. Good tone. Fine appeal. Yes for Sunday and special. Draw general class, city 10,000. Admission 10-25 and 15-35. H. V. Smoots, Vine Theatre (600 seats), Mount Vernon, Ohio.

WILD JUSTICE. (6,000 feet). Star, Peter the Great (dog). Here is one that sure registered with my fans; the acting of this dog is extra good. Lots of good comments on this as it satisfied all. Tone yes. Appeal—you bet. Yes for Sunday and special. Draw small town class, town 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

WILD JUSTICE. (6,000 feet). Star, Peter the Great (dog). A dog picture that has surpassed anything of its kind thus far. It has scenery, good actors, plot, action; and the work of the dog is little short of marvelous. The paper on this is the best we have had for years. Tone O. K. Appeal 95 per cent. Yes for Sunday, no as special. Draw mixed class, town 1,300. Admission 10-30. Pace & Bouma, Rialto Theatre (300 seats), Pocahontas, Iowa.

Universal

DARING CHANCES. Star, Jack Hoxie. Very good little western. Hoxie is well liked here. Tone, fair. No Sunday and as special. Appeal 60 per cent. Draw farming and lumber class, town of about 425. Admission 10-20-25. C. E. Dellinger, Doric Theatre, (250 seats), Wardensville, West Virginia.

HEADWINDS. Star, House Peters. A poor example of what House Peters can do and another one like this will finish him. Story without any sense and paper made from part of picture that is a dream. Tone and appeal, none. Sunday and special, no. L. R. Marlum, Dream Theatre, Indianapolis, Indiana.

HURRICANE KID. Star, Hoot Gibson. Hoot sure is a Hurricane Kid in this one. While riding and knocking out the heavies, Hoot always brings them in. Tone, good. Sunday, no special, no. Appeal 60 per cent. Draw farming and lumber class, town of about 425. Admissions 10-20-25. C. E. Dellinger, Doric Theatre (250 seats), Wardensville, West Virginia.

I'LL SHOW YOU THE TOWN. Star, Reginald Denny. One of the best I ever ran. Tone, good. Sunday, no. Special, yes. Appeal, one hundred per cent. College and resort class town of 650. Admission 15-25. J. J. Parker, Cozy Theatre (200 seats), Merom, Indiana.

OH, DOCTOR! (6,507 feet). Star, Reginald Denny. A good comedy but absolutely no drawing power here. I advertise Denny's pictures but somehow they won't come out. This one is worth playing. Tone O. K. Appeal 90 per cent. O. K. for Sunday. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

OH, DOCTOR. (6,507 feet). Star, Reginald Denny. A good picture for any type of audience. The story is excellent. Many funny situations. Will keep your audience laughing all the time. Good tone and appeal. Draw working class, city 200,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (245 seats), Jamaica, New York.

OH DOCTOR. (6,507 feet). Star, Reginald Denny. A very light story. Patrons thought it ridiculously funny. Fair business. C. D. Buss, Strand Theatre, Easton, Pennsylvania.

RECKLESS AGE. (6,954 feet). Star, Reginald Denny. Fair program picture that pleased the majority and did satisfactory business. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

SAWDUST TRAIL. (5,500 feet). Star, Jack Hoxie. Good. Tone, good. Sunday and special, no. Appeal, one hundred per cent. College and resort class town of 650. Admission 15-25. J. J. Parker, Cozy Theatre (200 seats), Merom, Indiana.

Short Subjects are still being reported and you probably know by now they're in the LITTLE PICTURE WITH THE BIG PUNCH pages.

That's why I changed the blank in each issue to include the short subjects you use.

Don't forget to use the blank if you don't get the regular blank from me each week.

Be a booster.

PROVE IT WITH TIPS.

SIGNAL TOWER. (6,714 feet). Star cast. An excellent railroad drama. Book it—you can't go wrong on it. Excellent tone, appeal 90 per cent. Yes for Sunday and special. Draw town and country class, town 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennslyvania.

TORNADO. (6,576 feet). Star, House Peters. Find plenty of action. Great storm scene. Good story and had about everything including, clear photography. Tone good and appeal good. Sunday, yes. Special, yes. Draw small town and farmers, town 600. Admission 10-20 and 10-30. H. D. Batchelder, Galt Theatre (175 seats), Galt, California.

Vitagraph

HAPPY WARRIOR. Seemed to drag along. Didn't get over very well. Tone, O. K. No appeal. Sunday, yes, special, no. Draw general class, town about five thousand. Admission 15-30. C. A. Anderson, Liberty Theatre (600 seats), Kalispell, Montana.

PIONEER TRAILS. All star cast. Advertised heavy and stood them up. Pioneer Trails hold record this year for box office receipts at my theatre. Pleased everybody and half of them would come back if I'd show it again. Tone, good. Sunday, no, special, yes. 100 per cent appeal. Draw farmers and laboring class, town of about 375. Admission 10-25. Ed. F. Cox, Princess Theatre, (450 seats), Bristol, Colorado.

WEST OF ARIZONA. Star, Pete Morrison. Here is a fast action western drama. The fights look almost natural. Audience enjoyed it. Five reels. Draw working class, city 200,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (245 seats), Jamaica, New York.

WILDFIRE. (6,550 feet). Star, Aileen Pringle. It's a racing drama, played it on a Saturday and just "got by" fairly well, produced and gowned, it's one of those that won't create any great comment either way, the horse race is good enough, and the cast not bad. Just a picture, and use that treatment when you exploit it. Weather fine. Attendance considering the day no so much. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Warner Brothers

BEING RESPECTABLE. Had any number of favorable comments on this picture and it went over very well. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

BROADWAY AFTER DARK. (6,300 feet). Star cast. A new kind of picture; not great, but will pass. Print—took out a few splices which, if they had gotten into the projector would have torn or caused a fire. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

FIND YOUR MAN. (7,300 feet). Star, Rin-Tin-Tin. Exhibitors, have you run this one yet? If not, get busy and you will make money if you advertise it strong. But don't pay too much. Print splices rotten. Good tone, appeal 100 per cent. Yes for Sunday and special. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

KISS ME AGAIN. (6,722 feet). Star, Monte Blue. Just a nice little picture that will please those who come in to see it. Did average business with it. Fair tone and appeal. Possibly for Sunday, no as special. Draw all classes, city 100,000. Admission 40-50. Guy O. Kinemer, Arcade Theatre (1,151 seats), Jacksonville, Florida.

LOST LADY. Star, Irene Rich. A good program picture; well liked here. Attendance not so good, owing to coming Hallowe'en celebration. Chas. Epler, Manager, Lyric Theatre, Hamburg, Pennsylvania.

Independents

BROKEN HEARTS OF BROADWAY. (7 reels). Star, Colleen Moore. A good program picture. Had a very good crowd considering the bad weather. Colleen Moore is well liked here and sure brings them out. Tone, fine. No Sunday and no as special. Appeal 90 per cent. Draw general class, town of about 600. Admissions 10-25 and 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

CACTUS CURE. Star, Dick Hatton. A fair western and pleased majority of audience. Horses made hit by their clever acting. Tone, fair. No Sunday or special. Appeal 90 per cent. Draw farmers and laboring class, town of about 375. Admissions 10-25. Ed. F. Cox, Princess Theatre, (450 seats), Bristol, Colorado.

COAST PATROL. Star, Kenneth McDonald. A fairly well acted picture; nothing wonderful: a little action of the part the airplane plays in the coast patrol. Fair tone. Appeal 70 per cent. Wouldn't hurt on Sunday, no as special. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

If you don't see your tips in the columns of your dependable tip department as quick as you think you ought to, boys, bear with me—remember, they have to be typewritten, sorted into proper alphabetical and company groups, set on a linotype, sent back from the press—all that before I can clip them into the spot where they help a host of readers.

Don't stop sending. It's getting near the mail-rush season and your envelopes may come through slowly.

KEEP THE TIPS COMING!

CYCLONE BUDDY. (Artclass). Star, Buddy Roosevelt. Very cyclonic; all action from beginning to end; no semblance of love till the last minute, then it is over. A good Saturday night picture. David W. Strayer, Mount Joy Theatre, Mount Joy, Pennsylvania.

LIMITED MAIL. (7,144 feet). The best railroad story to date. Pleased better than average crowd. Tone fine, good appeal. Sunday, yes, special, no. Draw general class, town about five thousand. Admission 15-30. C. A. Anderson, Liberty Theatre (600 seats), Kalispell, Montana.

MIDNIGHT EXPRESS. Star cast. It is a real good thrill picture. It did excellent for us at the box office. Tone, good, Sunday, no. Almost special. Very good appeal. Draw town and rural, town about 1,000. Admissions 10-25, specials 15-30 and 25-50. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

RECKLESS COURAGE. (Artclass). Star, Buddy Roosevelt. This was a good picture; pleased all the western fans who saw it. The trouble was, we could not get them in to look at it; this star does not draw for me. Yes as to tone and appeal. Draw small town class, town 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

RENEGADE HOLMES M. D. (State Right). star, Ben Wilson. Poison. I get kicks on every Ben Wilson and this one was the worst. Picture dreary and title a joke. A. M. Rosenbloom, Home Theatre, Rochester, Pennsylvania.

SILENT PAL. (Lumas). (6,000 feet). Star, Thunder (dog). A good dog picture. What this dog needs is real actors, not "hams," as he is a smart one. Price right and print good. Paper good. Tone O. K. Good appeal. No for Sunday or special. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

TROUBLE BUSTER. (State Rights). Star, Leo Maloney. This is a whole lot better than some this star has been putting out lately; lots of pep and suspense. Yes as to tone and appeal. Draw small town class, town 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

Fill In **Tear Out** **Send Along**

A Straight From the Shoulder Report

Fellow Exhibitors: Being an exhibitor myself, I appreciate what help comes from dependable picture tips, so I'm sending "Our Gang" the subjoined dope on the feature and surrounding program I've run. When Van sends me a report blank I'll send more tips. Here's the starter:

Title ..... **Producer** ..... **Star** .....

My report.....

.....

With it I ran (Short Subjects)..... **and** .....

My tip on these is:.....

.....

My name..... **Theatre** .....

City ..... **State** ..... **Class I draw**.....

Quick Reference Picture Chart

To Help You With Your Bookings

Handy, Compact Information Showing Title, Star, Type of Story, Date of Moving Picture World Review and Footage on Current Films

ARROW

	Kind of Picture	Review.	Feet
		1925	
Primrose Path (Clara Bow)	Melodrama	Oct. 3..	6,840
Tessie (May McAvoy)	Comedy	Oct. 10..	6,800
Wandering Fires (all-star)	Drama	Oct. 17..	6,300
Children of the Whirland (all-star)	Crook melodrama	Oct. 17..	6,500
Untamed Woman (Leah Baird)	Society drama	Oct. 24..	6,300
Substitute Wife (Novak)	Domestic drama	Oct. 31..	6,580

ASSOCIATED EXHIBITORS

			1924	
Never Say Die (MacLean)	Comedy of thrills	Sep.	13..	5,803
East of Broadway (O. Moore)	Police drama	Nov.	22..	5,785
Price of a Party (H. Ford)	Modern drama	Oct.	18..	5,315
Barriers Burned Away	Spectacle	Dec.	27..	6,236
Is Love Everything?	Sex melo.	Nov.	15..	6,000
Battling Bunyan (Barry)	Comedy-dr.	Dec.	27..	4,718
			1925	
Greatest Love of All (Beban)	Drama	Jan.	17..	6,486
Bad Company (Tearle)	Society drama	Jan.	24..	5,551
Introduce Me (Douglas MacLean)	Comedy thrills	Mar.	21..	6,710
Sky Raider (Logan)	Drama			6,638
Back to Life (Patsy Ruth Miller)	Drama	Feb.	28..	5,628
Manhattan Madness (Dempsey-Taylor)	Action melodrama	Aug.	1..	5,580
Under the Rouge (Percy-T. Moore)	Crook drama	Aug.	1..	6,055
His Buddy's Wife (Glenn Hunter)	Sentiment drama	Aug.	1..	5,226
Headlines (Alice Joyce)	Sacrifice drama	Aug.	1..	5,600
Fifty-Fifty (Hampton-L. Barrymore)	Drama	Aug.	1..	5,531
Keep Smiling (Monty Banks)	Comedy	Aug.	1..	5,400
Camille of Barbary Coast (O. Moore-Busch)	Drama	Aug.	1..	5,308
Never Weaken (Harold Lloyd)	Reissued comedy	Aug.	1..	3,000

CHADWICK PICTURES CORP.

			1924	
I Am the Man (L. Barrymore)	Dom. melo.	Nov.	1	7,600
Flattery (Bowers)	Political dr.	Nov.	8	6,000
			1925	
Tomboy (Devore-Rawlinson)	Melodramatic com.	Jan.	3	6,000
Midnight Girl (Lila Lee)	Drama	Mar.	28..	6,300
Wizard of Oz (Larry Semon)	Slapstick com.	Apr.	25	6,300
Man of Iron (L. Barrymore)	Drama	July	4..	6,200
American Pluck (G. Walsh)	Action melodrama	July	11..	5,900
Unchastened Woman (Theda Bara)	Domestic drama			
Some Pun'kins (Chas. Ray)	Rural com.-dr.			
Prince of Broadway (G. Walsh)	Action romance			
The Bells (L. Barrymore)	Drama			
Perfect Clown (Larry Semon)	Typical comedy			
Blue Blood (G. Walsh)	Action romance			
Paint and Powder (E. Hammerstein)	Stage life drama	Oct.	17..	7,000

EDUCATIONAL FILM CORP.

			1925	
Red Pepper (St. John)	White-Mermaid	Apr.	4..	2,000
Inside Out (Bowes)	Cameo comedy	Apr.	4..	1,000
Movie Morsels	Howe Magazine	Apr.	4..	1,000
Mellow Quartette	Hurd cartoon	Apr	4..	1,000
Why Hesitate? (Burns)	Comedy	April	11..	2,000
In the Spider's Grip	Novelty	April	11..	1,000
Ship Shape (Bowes)	Comedy	Apr.	18..	1,000
Iron Mule (St. John)	Tuxedo com.	Apr.	18..	2,000

	Kind of Picture	Review.	Fee
Don't Pinch (Bobby Vernon)	Comedy	Apr.	25.. 2,000
Dome Doctor (Larry Semon)	Comedy	Apr.	25.. 2,000
Village School	Hodge-Podge	May	2.. 1,000
Wide Awake (Lige Conley)	Mermaid comedy	May	2.. 2,000
King Cotton	Hamilton comedy	May	9.. 2,000
Dragon Alley	Juvenile comedy	May	9.. 2,000
Rock Bottom (Bowes)	Cameo comedy	May	9.. 1,000
Tender Feet (Hiers)	Hiers comedy	May	16.. 2,000
Fares Please (St. John)	Mermaid com.	May	16.. 2,000
Only a Country Lass	Novelty	May	16.. 1,000
Wild Waves	Cameo comedy	May	23.. 1,000
Balto's Race to Nome	Special	May	23.. 2,000
Curses (St. John)	Comedy	May	30.. 2,000
Hello Goodbye (Conley)	Mermaid comedy	May	30.. 2,000
Two Poor Fish	Hurd cartoon	May	30.. 1,000
Earth's Other Half	Hodge-Podge	June	6.. 2,000
Fun's Fun (Bowes)	Cameo comedy	June	6.. 1,000
Clodhopper (Larry Semon)	Comedy	June	6.. 2,000
Air Tight (Vernon)	Christie comedy	June	13.. 2,000
Going Great	Mermaid comedy	June	13.. 2,000
Wake Up (Bowes)	Cameo comedy	June	13.. 1,000
Baby Blues	Juvenile comedy	June	20.. 2,000
Prop's Dash for Cash	Hurd cartoon	June	20.. 1,000
Call a Cop	Christie comedy	June	20.. 2,000
Oh, Bridget (Walter Hiers)	Hiers comedy	June	27.. 2,000
Mexican Melody	Hodge-Podge	June	27.. 1,000
Never Fear (Bowes-Vance)	Comedy	July	4.. 1,000
Lewis-Mann Bout	Magazine	July	4.. 2,000
Bobby Bumps & Co.	Hurd cartoon	July	4.. 1,000
Below Zero (Lige Conley)	Mermand comedy	July	11.. 2,000
Permit Me (Bowes)	Comedy	July	11.. 1,000
Waiting (Hamilton)	Hamilton comedy	July	11.. 2,000
Hot and Heavy (Eddie Nelson)	Mermaid comedy	July	18.. 2,000
Travel Treasures	Hodge Podge	July	18.. 1,000
Beware	Comedy	Aug.	1.. 2,000
Look Out	Comedy	Aug.	1.. 1,000
Tourist	Tuxedo comedy	Aug.	15.. 2,000
Pictorial Proverbs	Hodge Podge	Aug.	15.. 1,000
Be Careful (Adams)	Christie comedy	Aug.	22.. 2,000
Pleasure Bound (Conley)	J. White prod.	Aug.	22.. 2,000
Watch Out (Vernon)	Christie comedy	Aug.	29.. 2,000
Felix the Cat Trifles With Time	Sullivan cartoon	Sep.	5.. 1,000
Soup to Nuts (Neal Burns)	Comedy	Sep.	5.. 2,000
Props and The Spirits	Pen and Ink Vaud.	Sep.	5.. 1,000
Off His Beat (Hiers)	Comedy	Sep.	12.. 2,000
Wild Beasts of Borneo	Animal special	Sep.	12.. 2,000
Busts into Business	Sullivan cartoon	Sep	19.. 1,000
Fair Warning (St. John)	Camedy	Sep	19.. 2,000
The Movies (Lloyd Hamilton)	Comedy	Sep.	26.. 2,000
Felix the Cat Trips Thru Toyland	Cartoon	Oct.	3.. 1,000
In Deep (Bowes)	Comedy	Oct.	3.. 1,000
A Misfit Sailor (Billy Dooley)	Comedy	Oct.	3.. 2,000
Dog Daze (Cliff Bowes)	Cameo comedy	Oct.	10.. 1,000
Felix Cat on the Farm	Sullivan cartoon	Oct.	10.. 1,000
Who Which?	Cameo comedy	Oct.	10.. 1,000
The Story Teller	Hodge-Podge	Oct.	10.. 1,000
Maid in Morocco (Lupino Lane)	Comedy	Oct.	17.. 2,000
Scrambled Eggs	Cameo comedy	Oct.	17.. 1,000
Spot Light (Lige Conley)	J. White comedy	Oct.	17.. 2,000
Baby Be Good	Juvenile comedy	Oct.	24.. 2,000
A Goofy Gob (Dooley)	Comedy	Oct.	31.. 2,000
Slippery Feet (Vernon)	Comedy	Oct.	31.. 2,000
Felix the Cat on the Job	Sullivan cartoon	Oct.	31.. 1,000
Knicknacks of Knowledge	Hodge-Podge	Oct.	31.. 1,000
Sweet and Pretty (Cliff Bowes)	Cameo comedy	Nov.	7.. 1,000
Fire Away (St. John)	Mermaid comedy	Nov.	7.. 2,000
Felix, the Cat in the Cold Rush	Sullivan cartoon	Nov.	7.. 1,000

$1 for Your Time

Many exhibitors tell us that Moving Picture World Guide to Releases is the most accurate available to them. We know it is the most complete, in that it is the only chart containing names of stars, type of picture, and all necessary information to the exhibitor.

We want it to be absolutely accurate—Moving Pitcure World recognizes the importance of accurate footage information, etc.

If you notice an error in FEATURE footage, or any other major error, we will pay you $1 for the effort on your part of writing us a letter telling us the correct facts.

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Moving Picture World is willing to back up its complete confidence in the accuracy of its chart with its money.

We can't do more. No one else does as much. We thank you.

Important—Film Executives!

This Quick Reference Picture Chart is your servant in an effort of Moving Picture World to give Exhibitors ALL THE FACTS about the pictures they are going to run.

You can do a heap to make this service more complete!

Jazz up the fellow who takes care of this sort of information in your organization!

Say to him—or to her if that's the way it stands—"Send Moving Picture World's QUICK REFERENCE PICTURE CHART all the dope—ALL THE DOPE, understand!—on the pictures." Emphasize this by adding, "Be sure to notify them of change in titles, of change in footage on pictures. Send the style of story and the star. AND BE SURE YOU SEND IT!"

Do this, won't you? It will help us help you help exhibitors.

FILM BOOKING OFFICES OF AMERICA

	Kind of Picture	Review.	Feet
1924			
Laughing at Danger (R. Talmadge)	Thrill drama	Dec. 20.	5,442
Air Hawk (Al Wilson)	Airplane dr.	Dec. 20.	5,000
Who's Hooligan?	Go-getters	Dec. 20.	2,000
Heebie Jeebies (Aubrey)	Comedy	Dec. 27.	2,000
1925			
Silk Stocking Sal (Brent)	Underworld dr.	Jan. 3.	5,367
West of Hot Dog (Stan Laurel)	Comedy	Jan. 3.	2,000
No-Gun Man (Lefty Flynn)	Outdoor melo.	Jan. 17.	4,522
Flashing Spurs (Bob Custer)	Outdoor melo.	Jan. 24.	5,068
Youth and Adventure (R. Talmadge)	Outdoor melo.	Jan. 24.	5,525
Sleeping Cutie	Go-Getters	Jan. 31.	2,000
Midnight Molly (Evelyn Brent)	Crook drama	Feb. 7.	6,000
Range Terror (Bob Custer)	Western	Feb. 14.	4,738
Cloud Rider (Al Wilson)	Airplane-thrill	Feb. 21.	5,070
Jimmie's Millions (R. Talmadge)	Athletic-stunts	Feb. 28.	5,167
Parisian Nights (Hammerstein-Tellegen)	Drama	Mar. 7.	6,278
Welcome Granger (Vaughn)	Pacemakers	Mar. 7.	2,000
Helping Hand (Aubrey)	Comedy	Mar. 7.	2,000
Breed of the Border (Lefty Flynn)	Western	Mar. 14.	4,930
Love's Bargain (Marjorie Daw)	Drama	Mar. 21.	6,000
Captain Kidd	Bray cartoon	Mar. 21.	1,000
Scar Hanan (Yakima Canutt)	Western	Mar. 28.	6,020
Galloping Vengeance (Bob Custer)	Texas Ranger dr.	Mar. 28.	5,005
He Who Gets Rapped (Vaughn)	Pacemakers	Mar. 28.	2,000
Forbidden Cargo (Evelyn Brent)	Melodrama	Apr. 4.	4,850
O. U. West (Lefty Flynn)	Western	April 11.	5,000
That Devil Quemado (Thomson)	Thrill western	Apr 18.	4,720
Merton of the Goofies	Pacemakers	Apr. 18.	2,000
Lilies of the Streets (V. L. Corbin)	Hum. Int. melo.	Apr. 25.	7,216
White Fang (Strongheart-dog)	Drama	May 2.	5,800
Tearing Through (R. Talmadge)	Stunt melodr.	May 9.	4,714
Great Decide	Pacemakers	May 9.	2,000
Fast Male	Pacemakers	May 9.	2,000
Texas Bearcat (Bob Custer)	Western drama	May 16.	4,770
Speed Wild (Flynn)	Melodrama	May 23.	4,700
Alias Mary Flynn (Brent)	Regeneration melo.	May 30.	5,550
Drusilla With a Million (Mary Carr)	Human Interest dr.	June 6.	7,391
Fighting Demon (R. Talmadge)	Thrill drama	June 6.	5,470
Three Bases East	Pacemakers	June 6.	2,000
White Thunder (Yakima Canutt)	Western	June 13.	4,550
If Marriage Fails—? (Logan-Brook)	Domestic drama	June 13.	6,000
Navy Blue Days (Stan Laurel)	Comedy	June 13.	2,000
Bandit's Baby (Fred Thomson)	Western comedy drama	June 20.	5,291
Smooth as Satin (Brent)	Crook drama	July 4.	6,043
Human Tornado (Canutt)	Action western	July 4.	4,472
The Bloodhound (Bob Custer)	Mounted police	July 11.	4,800
That Man Jack (Bob Custer)	Action western	July 25.	5,632
The Sleuth (Stan Laurel)	Comedy	July 25.	2,000
What Price Gloria?	Pacemakers	July 25.	2,000
Wild Bull's Lair (Fred Thomson)	Typical western	Aug. 8.	5,280
Don Coo Coo ((Vaughn-O'Hara)	Pacemakers	Aug. 8.	2,000
Dr. Pyckle and Mr. Pride (Laurel)	Comedy	Aug. 8.	2,000
Lady Robinhood (Evelyn Brent)	Bandit melodr.	Aug. 15.	5,580
Isle of Hope (R. Talmadge)	Sea-adventure-thrill	Sep. 5.	5,800
Let's Go, Gallagher (Tom Tyler)	Action western	Oct. 10.	5,182
Keeper of the Bees (all star)	Drama	Oct. 17.	6,712
Three Wise Crooks (E. Brent)	Crook drama	Oct. 17.	6,074
How the Elephant Got It's Trunk	Bray cartoon	Oct. 17.	1,000
Ridin' the Wind (Thomson)	Western action dr.	Oct. 24.	7,518
Adventures of Mazie (Vaughn)	Comedy series	Oct. 24.	2,000
Last Edition (Ralph Lewis)	Stromberg action	Oct. 31.	6,400
Wall Street Whiz (R. Talmadge)	Stunt comedy-drama	Nov. 7.	6,000

FIRST NATIONAL

1924			
Her Night of Romance (C. Talmadge)	Comedy	Dec. 6.	7,211
In Every Woman's Life (all-star)	Drama	Nov. 15.	6,325
Sandra (LaMarr)	Drama	Dec. 6.	7,794
Classmates (R. Barthelmess)	Drama	Nov. 29.	6,965
Christine of the Hungry Heart (Vidor)	Drama	Nov. 1.	7,500
Silent Watcher (Glenn Hunter)	Drama	Oct. 18.	7,530
Love's Wilderness (Griffith)	Drama	Dec. 20.	6,900
Idle Tongues (Marmont)	Comedy-drama	Dec. 27.	5,300
Sundown (all-star)	Western epic	Oct. 25.	8,641
The Only Woman (N. Tadmadge)	Domestic dr.	Nov. 8.	6,770
Inez from Hollywood (Nilsson-Stone-Astor)	Heart interest	Dec. 13.	6,919
1925			
Frivolous Sal (O'Brien-Busch-Alexander)	Western melo.	Jan. 17.	7,307
So Big (C. Moore)	Drama	Jan. 17.	8,501
If I Marry Again (Doris Kenyon)	Drama	Jan. 24.	7,401
A Thief in Paradise (Doris Kenyon)	Melodrama	Jan. 24.	7,231
As Man Desires (Sills-Dana)	Melodrama	Jan. 31.	7,790
Enticement (Mary Astor)	Drama	Feb. 7.	6,224
The Lady (Norma Talmadge)	Emotional dr.	Feb. 14.	7,337
Her Husband's Secret (Moreno-Miller)	Sentiment-dr.	Feb. 21.	6,150
Quo Vadis (Emil Jennings)	Special	Feb. 28.	9,000
Lost World (Conan Doyle story)	Special	Feb. 28.	9,700
New Toys (Barthelmess)	Comedy-drama	Feb. 28.	7,363
Playing With Souls (Jacqueline Logan)	Drama	Mar. 7.	5,831
One Year to Live (Pringle)	Drama	Mar. 7.	6,064
Learning to Love (C. Talmadge)	Comedy-dr.	Mar. 7.	6,099
Heart of a Siren (La Marr)	Drama	Mar. 21.	6,700
Sally (C. Moore-Leon Errol)	Stage success	Mar. 28.	8,636
Declasse (Corinne Griffith)	Society dr.	Apr. 4.	7,869
One Way Street (Lyon-Nilsson)	Society dr.	Apr. 4.	5,600
My Son (Nazimova)	Emotional dr.	Apr. 18.	6,552
I Want My Man (Sills-Kenyon)	Drama	Apr 18.	6,171
His Supreme Moment (B. Sweet)	Romantic dr.	Apr. 25.	6,565
Chickie (Mackaill)	Drama	May 9.	7,767
Soul Fire (Barthelmess)	Emotional dr.	May 16.	8,262
The Talker (Nilsson-Stone)	Human Interest dr.	May 23.	7,861
Necessary Evil (Lyon-Dana)	Drama	May 23.	6,307
Just a Woman (Windsor-Tearle)	Drama	June 6.	6,36
Desert Flower (C. Moore)	Comedy drama	June 13.	6,837
White Monkey (LaMarr)	Society drama	June 13.	6,121
Making of O'Malley (Sills)	Police romance	July 4.	7,571
Lady Who Lied (Stone-Valli-Naldi)	Algerian drama	July 18.	7,111
Marriage Whirl (Corinne Griffith)	Drama	July 25.	7,672
Half-Way Girl (Doris Kenyon)	Melodrama	Aug. 8.	7,378
Fine Clothes (Stone-Marmont-Griffith)	Comedy drama	Aug. 15.	6,971
Winds of Chance (A. Q. Nilsson)	Klondike drama	Aug. 29.	9,554
Her Sister From Paris (C. Talmadge)	Sprightly comedy	Sep. 5.	7,255
Live Wire (Johnny Hines)	Comedy feature	Sep. 12.	7,000
Dark Angel (Vilma Banky)	Drama	Sep. 19.	7,311
Graustark (Norma Talmadge)	Romance	Sep. 26.	5,900
Shore Leave (Barthelmess)	Sailor drama	Oct. 3.	6,856
What Fools Men (Lewis Stone)	Domestic drama	Oct. 10.	7,349
Knockout (Milton Sills)	Prizefight drama	Oct. 10.	7,450
Pace That Thrills (Lyon-Astor)	Drama	Oct. 24.	6,911
Why Women Love (Blanche Sweet)	Sea melodrama	Oct. 31.	6,570
New Commandment (Sweet-Lyon)	Romantic drama	Nov. 7.	6,980

FOX FILM CORP.

1924			
Age of Oil	Educational	Nov. 1.	750
Deep Sea Panic (Parrott)	Comedy	Nov. 1.	2,000
Nickle Plated West	Sunshine comedy	Nov. 15.	2,000
The Bull Fight	Educational	Nov. 15.	1,000
My Husband's Wives (Mason-Washburn)	Comedy-dr.	Nov. 22.	4,509
Paul Jones, Jr.	Van Bibber com.	Nov. 22.	2,000
Finger Lakes	Instructive	Nov. 22.	1,000
Brass Bowl (Edmund Lowe)	Adventure dr.	Nov. 29.	5,861
Stolen Sweeties (Monkeys)	Comedy	Nov. 29.	2,000
Salt of the Earth	Educational	Nov. 29.	1,000
Gerald Cranston's Lady (James Kirkwood)	Domestic dr.	Dec. 6.	6,074
Masked Marvel (Parrott)	Comedy	Dec. 6.	2,000
The Roughneck (George O'Brien)	Melodrama	Dec. 13.	7,619
The Burglar	Van Bibber	Dec. 13.	2,000
Man Who Played Square (Jones)	Western drama	Dec. 20.	6,700
1925			
Deadwood Coach (Mix)	Western drama	Jan. 10.	6,346
Dick Turpin (Mix)	English drama	Feb. 7.	6,716
Arizona Romeo (Jones)	Western drama	Jan. 31.	4,694
Curlytop (Mason)	Melodrama	Jan. 10.	5,828
Gold Heels	Race track dr.	Feb. 7.	6,000
The Dancers	Drama	Jan. 24.	6,656
The Folly of Vanity	Dramatic fantasy	Feb. 14.	5,250
In Love With Love	Comedy drama	Jan. 3.	5,677
Stardust Trail (Mason)	Melodrama	Mar. 7.	4,686
Scuttlers (W.Farnum)	Western drama		4,686
Roaring Lions at Home	Sunshine com.	Jan. 3.	2,000
Uncommon Clay	Educational	Jan. 3.	1,000
Up On the Farm (Lee Moran)	Comedy	Jan. 3.	2,000
The Violin Speaks	Educational	Jan. 10.	1,000
Dangerous Curves	Comedy	Jan. 10.	2,000
Milk Bottle Bandits	Comedy	Jan. 10.	2,000
Ports of Call (E. Lowe)	Regeneration dr.	Jan. 24.	5,500
Sleep Walker (Sid Smith)	Comedy	Jan. 24.	2,000
Hell-Roaring Range	Educational	Jan. 24.	1,000
Corsica the Beautiful	Educational	Jan. 31.	1,000
Nobody Works But Father	Slapstick	Feb. 7.	2,000
Trail Rider (Jones)	Western	Feb. 21.	4,752
Man Without a Country (all-star)	Special	Feb. 28.	10,000
Scarlet Honeymoon (Shirley Mason)	Romantic com.-dr.	Mar. 14.	5,080
Mysterious Stranger	Comedy	Mar. 14.	2,000
Riders of the Purple Sage (Mix)	Western	Mar. 21.	5,578
House of Flickers	Imperial com.	Mar. 21.	2,000
Gold and the Girl (Jones)	Western	Mar. 28.	4,512
Amateur Detective	Van Bibber	Mar. 28.	2,000
Hunted Woman (Seena Owen-Earl Schenck)	Curwood dr.	Apr. 4.	4,954
Butterfly Man (Sid Smith)	Comedy	Apr. 4.	2,000
From Mars to Munich	"arieties"	Apr. 4.	1,000
Marriage in Transit (E. Lowe)	Secret service dr.	April 11.	4,800
Where the Waters Divide	"Varieties"	Apr. 25.	1,000
Rainbow Trail (Mix)	Zane Gray westn.	May 2.	5,251
She Wolves (Rubens-Mulhall)	Drama	May 9.	5,783
Neptune's Stepdaughter	Comedy	May 9.	2,000
Wings of Youth (Bellamy-Clayton)	Modern life dr.	May 9.	5,340
Concerning Cheese	Varieties	May 9.	1,000
Kiss Barrier (Lowe)	Romantic drama	May 23.	5,000
White Paper	Varieties	May 23.	1,000
Papa's Darling	Sunshine comedy	May 23.	2,000
Scandal Proof (Shirley Mason)	Drama	June 6.	4,400
Scientific Husband	Sunshine comedy	June 6.	2,000
Everyman's Wife (Hammerstein-Rawlinson)	Domestic drama	June 13.	4,365
Honeymoon Limited (Lee Moran)	Comedy	June 13.	2,000
Lightnin' (all star)	Famous stage drama	Aug. 1.	8,050
Lucky Horseshoe (Tom Mix)	Romantic western	Aug. 29.	5,000
Kentucky Pride (star cast)	Race horse drama	Aug. 29.	6,597
A Business Engagement	Helen and Warren	Aug. 29.	2,000
Shoes	O. Henry series	Aug. 29.	2,000
Sweet Marie	Imperial comedy	Aug. 29.	2,000
The Wrestler	Van Bibber	Aug. 29.	2,000
Sky Jumper	Van Bibber	Aug. 29.	2,000
My Own Carolina	Varieties	Aug. 29.	1,000
The West Wind	Varieties	Aug. 29.	1,000
The Wheel (H. Ford-Claire Adams)	Human Int. melo.	Sep. 5.	7,264
Big Game Hunter	Van Bibber	Sep. 5.	2,000
Havoc (George O'Brien)	War drama	Sep. 12.	9,283
On the Go (Sid Smith)	Comedy	Sep. 12.	2,000
Timber Wolf (Buck Jones)	Western com.-dr.	Sep 19.	4,809
With Pencil, Brush and Chisel	Varieties	Sep 19.	1,000
Fighting Heart (George O'Brien)	Prizefight drama	Sep. 26.	6,978
Cuba Steps Out	Varieties	Sep. 26.	1,000
Love and Lions	Imperial comedy	Sep. 26.	2,000
Thank You (George O'Brien)	Comedy-drama	Oct. 3.	6,900
On the Go (Sid Smith)	Imperial comedy	Oct. 3.	2,000
Thunder Mountain (Bellamy)	Mountain drama	Oct. 10.	7,500
Cloudy Romance	Comedy	Oct. 10.	2,000
The Sky Tribe	Magazine	Oct. 10.	1,000
Toiling For Rest	Varieties	Oct. 10.	796
Winding Stair (Rubens-Lowe)	Romantic melo.	Oct. 17.	7,500
Heart Breaker (Sid Smith)	Imperial comedy	Oct. 17.	2,000
Durand of the Bad Lands (Jones)	Action western	Oct. 24.	5,844
Everlasting Whisper (Mix)	Action-outdoor	Oct. 31.	5,611
Lazybones (Buck Jones)	Human interest drama	Oct. 31.	7,234
Transients in Arcadia	O. Henry story	Oct. 31.	2,000
All Abroad	Helen & Warren	Oct. 31.	2,000
East Lynne (Rubens-Lowe)	Famous play	Nov. 7.	8,975
Peacemakers	Helen & Warren	Nov. 7.	2,000

METRO-GOLDWYN-MAYER

1924			
Tess of D'Urbervilles (Sweet)	Drama	Aug. 9.	7,734
Broken Barriers (all-star)	Drama	Aug. 16.	5,717
True As Steel (all-star)	Drama	Jun. 28.	6,454
Revelation (Dana)	Drama	July 5.	8,789
Recoil (Blythe-Hamilton)	Drama	July 12.	7,080
Wine of Youth (all star)	Drama	July 26.	6,805
Along Came Ruth (Dana)	Comedy-dr.	Aug. 2.	5,161
Red Lily (Bennett-Novarro)	Drama	Aug. 16.	6,975

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Sinners in Silk (Menjou-Boardman)	Drama	Aug. 30..	5,750
Circe, The Enchantress (Murray)	Drama	Sep. 13..	6,882
His Hour (Pringle)	Drama	Sep. 20..	6,300
One Night in Rome (L. Taylor)	Comedy-dr.	Sep. 27..	5,883
Navigator (Keaton)	Comedy	Sep. 13..	5,558
Bandolero (all star)	Drama	Oct. 11..	6,904
The Snob (all star)	Drama	Nov. 8..	6,513
He Who Gets Slapped (Chaney)	Drama	Nov. 15..	6,613
Silent Accuser (Peter, the Great)	Dog drama	Nov. 22..	5,883
Married Flirts (all-star)	Drama	Oct. 25..	6,765
Romola (Lillian Gish)	Famous novel	Dec. 13..	10,875
Greed (Von Stroheim prod.)	Special	Dec. 20..	10,067
		1925	
So This Is Marriage (all star)	Comedy-dr.	Jan. 3..	6,300
Chu-Chin-Chow (B. Blythe)	Spectacle	Feb. 21..	6,408
Wife of the Centaur	Drama	Jan. 17..	6,586
Dixie Handicap (Windsor-Keenan)	Drama	Jan. 10..	6,905
Cheaper to Marry (All Star)	Drama	Feb. 14..	5,921
Excuse Me (Shearer-Nagel)	Farce-comedy	Feb. 7..	5,084
Monster (Chaney-Olmsted)	Weird com.-dr.	Mar. 7..	6,435
Daddy's Gone a Hunting (Marmont)	Pathos drama	Mar. 7..	5,851
Lady of the Night (Norma Shearer)	Underworld dr.	Mar. 14..	5,441
Denial (Claire Windsor)	Drama	Mar. 21..	4,791
Seven Chances (Keaton)	Comedy	Mar. 28..	5,113
Confessions of a Queen (Terry-Stone)	Mythical romance	Apr. 4..	5,809
Way of a Girl (Boardman)	Thrill-comedy	April 11..	5,000
Man and Maid (Lew Cody)	Elinor Glyn prod.	Apr. 18..	5,307
Proud Flesh (Eleanor Boardman)	Romantic com.	Apr. 25..	5,770
Prairie Wife (Rawlinson-Devore)	Domestic dr.	May 16..	6,487
Zander the Great (Marion Davies)	Human Interest	May 16..	6,844
Sporting Venus (Sweet)	Romantic drama	May 23..	5,958
White Desert (Windsor-O'Malley)	Snow-R.R. drama	July 18..	6,464
Pretty Ladies (Pitts-Moore-Pennington)	Human int. dr.	July 25..	5,828
Slave of Fashion (Norma Shearer)	Drama	Aug. 1..	5,906
Never the Twain Shall Meet (Stewart)	South Sea com.	Aug. 8..	8,143
Unholy Three (Lon Chaney)	Drama	Aug. 15..	6,948
Sun-Up (Starke-Nagel)	Mountain tragedy	Aug. 29..	5,819
Merry Widow (Mae Murray)	Romantic drama	Sep. 12..	10,027
Mystic (Pringle-Tearle)	Fake spiritualism	Sep. 12..	5,147
The Circle (E. Boardman)	Drawing room comedy	Oct. 3..	5,511
Great Divide (all star)	Drama	Feb. 21..	7,811
Rag Man (Coogan)	Comedy-dr.	Mar. 14..	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10..	6,849
Exchange of Wives (Boardman)	Married life com.	Oct. 17..	5,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31..	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7..	6,256

PARAMOUNT

			1924	
Tongues of Flame (Meighan-Love)	Melodrama	Dec.	27..	6,763
North of 36 (Torrence-Holt-Wilson)	Historic romance	Dec.	13..	7,908
			1925	
Argentine Love (Daniels-Cortez)	Spanish romance	Jan.	3..	5,970
Locked Doors (Compson)	Original story	Jan.	24..	6,221
Tomorrow's Love (Ayres)	Divorce com-dr.	Jan.	24..	5,903
East of Suez (Negri)	Drama	Jan.	17..	6,821
Miss Bluebeard (Daniels)	The stage success	Feb.	14..	6,453
Golden Bed (LaRocque)	Drama of classes	Jan.	31..	8,584
Man Must Live (Dix)	Newspaper romance	Feb.	7..	6,116
Coming Through (Meighan)	New type Meighan story	Feb.	21..	6,522
The Devil's Cargo (Starke)	Drama of Old California	Feb.	21..	7,980
Top of the World (Nilsson-Kirkwood)	Africa and England	Feb.	28..	7,167
The Swan (Menjou-Howard)	Stage success	Mar.	14..	5,889
Contraband (Wilson-Noah Beery)	Bootleg drama	Apr.	4..	6,773
Madame Sans Gene (Swanson)	World Famous drama	May	2..	9,994
Thundering Herd (Holt-Wilson)	Buffalo stampede	Mar.	7..	7,187
Forty Winks (Dana-Roberts-Griffith)	Comedy	Feb.	14..	6,293
Goose Hangs High (Cruze production)	Typical	Mar.	21..	6,186
New Lives for Old (Compson)	Drama	Mar.	7..	6,796
Salome of the Tenements (Jetta Goudal)	Drama	Mar.	7..	7,017
Too Many Kisses (Richard Dix)	Comedy	Mar.	14..	5,750
Dressmaker From Paris (Leatrice Joy)	Drama	Mar.	28..	7,090
Air Mail (feature cast)	Melodrama	Mar.	28..	6,587
Grass	Drama	April	11..	6,000
Sackcloth and Scarlet (Alice Terry)	Drama	April	11..	6,732
Men and Women (Dix)	Feature	April	11..	6,223
Kiss in the Dark (Menjou)	Romantic com.	Apr.	18..	5,767
Charmer (Pola Negri)	Romantic dr.	Apr.	18..	6,076
Code of the West (Moore-Bennett)	Westn Rom. com.	Apr.	25..	6,777
Adventure (Moore-Starke-Beery)	Jack London dr.	May	2..	6,602
Crowded Hour (Bebe Daniels)	Drama	May	9..	6,558
Night Club (Raymond Griffith)	Farce-comedy	May	16..	5,721
Shock Punch (Richard Dix)	Comedy-drama	May	23..	6,151
Welcome Home (Cruze Prod.)	Domestic com-dr.	May	30..	5,909
Old Home Week (Meighan)	Comedy	June	6..	6,780
Any Woman (Star cast)	Comedy drama	June	13..	5,963
Little French Girl (Mary Brian)	Drama	June	13..	5,628
Are Parents People? (Betty Bronson)	Domestic problems	June	20..	6,586
Eve's Secret (Betty Compson)	Romantic drama	June	20..	6,205
Beggar on Horseback (all star)	Imaginative	June	20..	6,874
Manicure Girl (Daniels)	Drama	June	27..	5,959
Lost—A Wife (Menjou)	Sophisticated com.	July	4..	6,420
Light of Western Stars (Holt)	Vivid west dr.	July	4..	6,850
Paths to Paradise (R. Griffith)	Whirlwind comedy	July	11..	6,741
Grounds for Divorce (Vidor)	Drama	July	11..	5,692
Lucky Devil (Richard Dix)	Auto race comedy	July	18..	5,935
Night Life of New York (All-star)	Comedy-drama	July	25..	6,908
Marry Me (Vidor)	Small town idyl	July	25..	5,526
Street of Forgotten Men (all star)	Bowery drama	Aug.	1..	6,366
Not So Long Ago (Betty Bronson)	Drama	Aug.	8..	6,943
Rugged Water (Lois Wilson)	Drama	Aug.	8..	6,015
Trouble With Wives (Vidor)	Farce comedy	Aug.	15..	6,489
Wild, Wild Susan (Bebe Daniels)	Farce comedy	Aug.	22..	5,774
Wild Horse Mesa (Jack Holt)	Zane Grey dr.	Aug.	22..	7,164
The Wanderer (all star)	Prodigal son epic	Sep.	5..	8,173
Man Who Found Himself (Meighan)	Crook drama	Sep.	5..	7,298
Coast of Folly (Swanson)	Society drama	Sep.	12..	7,001
In the Name of Love (Cortez-Nissen)	Comedy drama	Sep.	12..	5,904
Golden Princess (Betty Bronson)	Bret Harte western	Sep	19..	8,584
Pony Express (Cruze production)	Epic of west	Sep.	26..	9,929
A Son of His Father (Bessie Love)	Western drama	Oct.	10..	6,925
A Regular Fellow (R. Griffith)	Typical comedy	Oct.	17..	5,027
Vanishing American (Dix-Wilson)	Indian spectacular	Oct.	24..	10,063
Flower of the Night (Negri)	Drama	Oct.	31..	6,374
Lovers in Quarantine (Daniels)	Farce-comedy	Oct.	31..	6,570
Best People (Star cast)	Society comedy	Nov.	7..	5,700
King on Main Street (Menjou)	Comedy	Nov.	7..	6,224

PATHE

			1925	
Biting the Dust	Terry cartoon	Feb.	7..	1,000
Transatlantic Flight	Terry cartoon			1,000
Change the Needle (Arthur Stone)	Comedy	Feb.	14..	2,000
Family Entrance (Chas. Chase)	Comedy	Feb.	14..	1,000
Bigger and Better Jails	Terry cartoon	Feb.	14..	1,000
Fisherman's Luck	Terry cartoon	Feb.	21..	1,000
A Fox Hunt	Spat Family	Feb.	21..	2,000
Sporting Armor	Sportlight	Feb.	21..	1,000
Idaho (Vivian Rich)	Serial	Feb.	21	10 ep.
Water Wagons	Sennett com.	Feb.	21..	2,000
His Marriage Wow (Langdon)	Comedy	Feb.	28..	2,000
Plain and Fancy Girls (Chas. Chase)	Comedy	Feb.	28..	1,000
Clean-Up Week	Terry cartoon	Feb.	28..	1,000
Haunted Honeymoon (Glenn Tryon)	Comedy	Feb.	28..	2,000
Raspberry Romance (Ben Turpin)	Comedy	Feb.	28..	2,000
Neptune's Nieces	Sportlight	Mar.	7..	1,000
Bashful Jim (Graves)	Mack Sennett com.	Mar.	7..	2,000
In Dutch	Terry cartoon	Mar.	7..	1,000
Dog Days	Our Gang	Mar.	7..	2,000
Percy (Charles Ray)	Typical dr.	Mar.	14..	6,000
Should Husbands Be Watched	Comedy	Mar.	14..	1,000
Hard Boiled (Chase)	Comedy	Mar.	14..	2,000
Jungle Bike Riders	Terry cartoon	Mar.	14..	1,000
Excuse My Glove	Spat Family	Mar.	21..	2,000
Giddap (Billy Bevan)	Comedy	Mar.	21..	2,000
Traps and Troubles	Sportlight	Mar.	21..	1,000
Pie Man	Terry cartoon	Mar.	21..	1,000
Zowie!	Stereoskopik	Mar.	21..	1,000
At the Zoo	Terry cartoon	Mar.	28..	1,000
Is Marriage the Bunk? (Chase)	Comedy	Mar.	28..	1,000
Plain Clothes (Langdon)	Comedy	Mar.	28..	2,000
Sailor Papa (Tryon)	Comedy	Mar.	28..	2,000
Breaking the Ice (Graves)	Comedy	Apr.	4..	2,000
Love Bug	Our Gang	Apr.	4..	2,000
Housing Shortage	Terry cartoon	Apr.	4..	1,000
Marriage Circus (Turpin)	Sennett com.	April	11..	2,000
Bad Boy (Chase)	Comedy	April	11..	2,000
Are Husbands Human? (Findlayson)	Comedy	April	11..	1,000
Sunken Silver (Ray-Miller)	Serial	Apr.	18..	10ep
Lion's Whiskers	Sennett com.	Apr.	18..	2,000
Hold My Baby (Glenn Tryon)	Comedy	Apr.	25..	2,000
S-O-S	Terry cartoon	Apr.	25..	1,000
Adventures of Adenoid	Terry cartoon	Apr.	25..	1,000
Deep Stuff	Terry cartoon	Apr.	25..	1,000
Beauty Spots	Sportlight	Apr.	25..	1,000
Remember When (Langdon)	Comedy	Apr.	25..	2,000
Shootin' Injuns	Our Gang com.	May	2..	2,000
Big Red Riding Hood (Chase)	Comedy	May	2..	1,000
Sporting Judgment	Sportlight	May	2..	1,000
He Who Gets Smacked	Sennett comedy	May	2..	2,000
Permanent Waves	Terry cartoon	May	2..	1,000
Looking For Sally (Chase)	Comedy	May	9..	2,000
Grief in Bagdad	Comedy	May	9..	1,000
Darkest Africa	Terry cartoon	May	9..	1,000
Wild Papa	Spat Family	May	16..	2,000
Skinners in Silk	Sennett com.	May	16..	2,000
Fast Worker	Terry cartoon	May	16..	1,000
Luna-cy	Stereoskopik	May	16..	1,000
Tell it to a Policeman (Tryon)	Comedy	May	23..	2,000
Sure Mike (Martha Sleeper)	Comedy	May	23..	1,000
Echoes From the Alps	Terry cartoon	May	23..	1,000
Good Morning Nurse	Sennett comedy	May	30..	2,000
"Dude Ranch" Days	Sportlight	May	30..	1,000
Ask Grandma	Our Gang comedy	May	30..	2,000
What Price Goofy? (Chas. Chase)	Comedy	June	6..	2,000
Horace Greeley, Jr. (Langdon)	Burlesque	June	6..	2,000
The Runt	Terry cartoon	June	6..	1,000
Royal Four-flush	Spat Family	June	13..	2,000
Super-Hooper-Dyne Lizzies	Sennett comedy	June	13..	2,000
Riders of the Kitchen Range	Comedy	June	13..	1,000
End of the World	Terry cartoon	June	13..	1,000
Thundering Landlords (Tryon)	Comedy	June	20..	2,000
Twinkle-Twinkle	Sportlight	June	20..	1,000
Runaway Balloon	Terry cartoon	June	20..	1,000
Play Ball (Allene Ray-Miller)	Serial	June	27..	10 ep.
Official Officers	Our Gang com.	June	27..	2,000
In the Grease (Jim Findlayson)	Comedy	June	27..	1,000
Animal Celebrities	Sportlight	June	27..	1,000
Isn't Life Terrible? (Chase)	Comedy	July	4..	2,000
Wine, Women and Song	Terry cartoon	July	4..	1,000
Chasing the Chaser (Findlayson)	Comedy	July	4..	1,000
Sherlock Sleuth (Stone)	Star comedy	July	11..	2,000
The White Wing's Bride (Langdon)	Comedy	July	11..	2,000
Ough!	Stereoskopik	July	11..	1,000
Learning How	Sportlight	July	11..	1,000
Daddy Goes a-Grunting (Tryon)	Comedy	July	18..	2,000
Sneezing Beezers	Sennett comedy	July	18..	2,000
For Love of a Gal	Terry cartoon	July	18..	1,000
When Men Were Men	Terry cartoon	July	18..	1,000
The Freshman (Harold Lloyd)	College comedy	July	25..	6,883
Boys Will be Boys	Our Gang comedy	July	25..	2,000
Cupid's Boots (Graves)	Comedy	July	25..	2,000
Why Kids Leave Home	Sportlight	July	25..	1,000
Bugville Field Day	Terry cartoon	July	25..	1,000
A Yarn About Yarns	Terry cartoon	Aug.	1..	1,000
Tee for Two (Alice Day)	Sennett comedy	Aug.	1..	2,000
Innocent Husbands (Chase)	Comedy	Aug.	1..	2,000
Kivalina of the Ice Lands	Eskimo life	July	11..	5,700
Bubbles	Terry cartoon	Aug.	8..	1,000
Iron Nag	Sennett comedy	Aug.	8..	2,000
Sons of Swat	Sportlight	Aug.	8..	1,000
Tame Men and Wild Women (A. Stone)	Comedy	Aug.	15..	2,000
Lucky Stars (H. Langdon)	Comedy	Aug.	22..	2,000
Mary, Queen of Tots	Our Gang	Aug.	22..	1,000
Seven Ages of Sport	Sportlight	Aug.	15..	2,000
Butter Fingers (Bevan)	Comedy	Aug.	29..	2,000
Cold Turkey (Alice Day)	Comedy	Aug.	29..	2,000
The Window Washers	Terry cartoon	Aug.	29..	1,000
Over the Plate	Terry cartoon	Aug.	29..	1,000
A Runaway Taxi	Stereoskopiks	Sep.	5..	1,000
Barrier Busters	Sportlight	Sep.	5..	1,000
Barnyard Follies	Terry cartoon	Sep.	5..	1,000
Wild West (J. Mulhall-H. Ferguson)	Circus serial	Sep.	12..	10 ep.
No Father to Guide Him (Chase)	Comedy	Sep.	12..	2,000
Madame Sans Jane (Findlayson)	Comedy	Sep.	12..	2,000

	Kind of Picture	Review.	Feet
Ugly Duckling	Terry cartoon	Sep 19..	1,000
Somewhere in Somewhere	Comedy of war zone	Sep 19..	2,000
Big Kick (Engle-Mohan)	Fight comedy	Sep. 26..	1,000
Your Own Back Yard	Our Gang	Sep. 26..	2,000
Hungry Hounds	Terry cartoon	Sep. 26..	1,000
Nuts and Squirrels	Terry cartoon	Sep. 26..	1,000
Moonlight and Noses (Clyde Cook)	Comedy	Oct. 3..	2,000
Outings for All	Sportlight	Oct. 3..	1,000
Lion and the Monkey	Terry cartoon	Oct. 3..	1,000
Caretaker's Daughter (Chase)	Comedy	Oct. 10..	2,000
Hero Wins	Terry cartoon	Oct. 10..	1,000
Love and Kisses (Alice Day)	Sennett comedy	Oct. 10..	2,000
Solid Ivory (Mohan-Engle)	Comedy	Oct. 10..	1,000
Clever Feet	Sportlight	Oct. 17..	1,000
Cuckoo Love (Tryon)	Comedy	Oct. 17..	2,000
Good Morning, Madam (Graves)	Comedy	Oct. 17..	2,000
Air Cooled	Terry cartoon	Oct. 17..	1,000
All Wool (Earl Mohan)	Roach comedy	Oct. 24..	1,000
Closer than a Brother	Terry cartoon	Oct. 24..	1,000
A Punch in the Nose	Roach comedy	Oct. 24..	2,000
A Sweet Pickle	Sennett comedy	Oct. 24..	2,000
Dangerous Curves Behind	Sennett comedy	Oct. 31..	2,000
Better Movies	Our Gang	Oct. 31..	2,000
Wild Cats of Paris	Terry cartoon	Oct. 31..	1,000
Honor System	Terry comedy	Nov. 7..	1,000
Should Sailors Marry (Cook)	Comedy	Nov. 7..	2,000

PRINCIPAL PICTURES

			1924	
Listen Lester (all-star)	Comedy-drama	May	10..	6,242
Daring Youth (Daniels)	Comedy-drama	May	17..	5,975
Daughters of Pleasure (Prevost)	Drama	May	24..	6,000
Masked Dancer (H. Chadwick)	Mystery drama	May	31..	4,987
Good Bad Boy (Joe Butterworth)	Comedy-drama	June	7..	5,198
Captain January (Baby Peggy)	Sea story	July	12..	6,194
Helen's Babies (Baby Peggy)	Comedy-drama			
Mine With Iron Door (all-star)	Adventure drama	Dec.	27..	7,800
			1925	
Re-Creation of Brian Kent	Drama	Mar.	14..	6,878

PRODUCERS DISTRIBUTING CORP.

			1924	
Night Hawk (Carey)	Western	Jun.	14..	5,115
Lightning Rider (Carey)	Western	Jun.	21..	6,000
What Shall I Do? (Mackaill)	Drama	Jun.	28..	6,000
Legend of Hollywood (Marmont)	Drama	Jan.	10..	5,414
Welcome Stranger (Vidor)	Comedy-dr.	Oct.	25..	6,618
Barbara Frietchie (Vidor)	Civ. War dr.	Oct.	11..	7,179
Roaring Rails (Carey)	Railway dr.	Oct.	25..	5,753
Another Scandal (Lois Wilson)	Sex theme	Nov.	1..	7,000
Another Man's Wife (Lee-Kirkwood)	Drama			5,015
Trouping With Ellen (H. Chadwick)	Comedy-dr.			6,452
Reckless Romance (Star cast)	Comedy feature	Nov.	22..	5,530
Siren of Seville (Dean)	Drama	Nov.	29..	6,724
			1925	
Chorus Lady (Livingston)	Comedy-dr.	Feb.	21..	6,020
Cafe in Cairo (Dean)	Drama	Mar.	28..	5,656
Flaming Forties (Carey)	Western			5,770
The Mirage (Vidor)	Drama			5,770
Let Women Alone (O'Malley-Hawley)	Drama			5,620
Soft Shoes (Carey)	Western			
Charley's Aunt (Syd Chaplin)	Farce-comedy	Feb.	21..	7,247
Her Market Value (Ayres)	Drama			5,931
Girl of Gold (Vidor)	Drama			4,969
On the Threshold (all-star)	Drama			
Beyond the Border (Carey)	Western			4,469
Beauty and the Bad Man (Star)	Western			
Friendly Enemies (Weber & Fields)	Comedy dr.	May	16..	6,288
Crimson Runner (Priscilla Dean)	Stromberg melo.	June	13..	4,775
Silent Sanderson (Carey)	Cattle—gold fields	June	20..	4,841
Stop Flirting (all star)	Light comedy	June	27..	5,161
Beauty and the Bad Man (Mabel Ballin)	Drama	July	4..	5,794
Awful Truth (Agnes Ayres)	Light comedy	July	11..	5,917
Texas Trail (Carey)	Typical western	July	18..	4,720
Private Affairs (Hulette)	Character drama	Aug.	1..	6,132
Hell's Highroad (Leatrice Joy)	Love drama	Sep.	12..	6,084
Seven Days (Lillian Rich)	Comedy feature	Sep.	12..	6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sep	19..	5,077
Without Mercy (Vera Reynolds)	Drama			
Prairie Pirate (Harry Carey)	Western			
People vs. Nancy Preston	Underworld drama			
Simon, the Jester (O'Brien-Rich)	Comedy-drama			
Road to Yesterday (Schildkraut)	Spectacular drama			
Man from Red Gulch (Carey)	Western			
Wedding Song (Leatrice Joy)	South sea drama			
Madame Lucy (Julian Eltinge)	Farce-comedy			
Off the Highway (W.V. Mong)	Drama	Oct.	3..	7,641

B. P. SCHULBERG PROD.

			1924	
Triflers (Busch-Mayo)	Paris soc. dr.	Dec.	27.	6,626
			1925	
Capital Punishment (Clara Bow)	Prison dr.	Jan.	24.	5,950
Boomerang (Clara Bow)	Comedy-dr.	Mar.	21..	6,714
Parasite (Bellamy-Moore-Washburn)	Drama	Jan.	31..	5,140
Mansion of Aching Hearts (all-star)	Melodrama	Mar.	14..	6,147
Go Straight (Star cast)	Drama	May	9..	6,107
Faint Perfume (Seena Owen)	Romantic drama	June	27..	6,228
My Lady's Lips (Clara Bow)	Crook drama	July	25..	6,000
Parisian Love (Clara Bow)	Apache drama	Aug.	15..	6,324
Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug.	22..	5,979
Plastic Age (Bow-Kieth)	College story	Oct.	10..	6,488
The Other Woman's Story (Calhoun)	Mystery drama	Oct.	31..	6,080

TIFFANY PRODUCTIONS, INC.

			1925	
Souls for Sables	Society drama	Sep	5..	6,500
The Sporting Chance	Racing drama			6,500
Lightning	Drama			6,500
Morals for Men	Society drama			6,500
The Lodge in the Wilderness	Drama			6,500
Morganson's Finish	Drama			6,500
Tale of a Vanishing People	Drama			6,500
The Travis Cup	Drama			6,500
The Wrong Coat	Drama			6,500
The Dumb Head	Drama			6,500
The Life of a Woman	Drama			6,500

	Kind of Picture	Review	Feet
Passionate Youth	Society drama		5,800
Marrying Money	Society drama		5,800
Dollar Down	Society drama		5,800
Age of Indiscretion	Drama		5,800
"Where the Worst Begins"	Comedy drama		5,800
The Hurricane	Drama		5,800
Salvage	Drama		5,800
Romance Road	Drama		5,800
The Fighting Cub	Newspaper drama		5,800

NOVELTY SERIES

Three in Exile			5,800
The Wild Girl			5,800
Pals			5,800
The Silent Witness			5,800

UNITED ARTISTS

			1924	
Isn't Life Wonderful? (Dempster)	Realism	Dec.	13..	8,250
			1925	
Salvation Hunters (Von Sternberg prod.)	Symbolical dr.	Feb.	14..	5,930
Thief of Bagdad (D. Fairbanks)	Fantasy	Mar.	29..	12,000
America (Griffith prod.)	Historical drama	Mar.	8..	11,442
Waking Up the Town (J. Pickford-Shearer)	Comedy-dr.	April	11..	4,892
Don Q, Son of Zorro (D. Fairbanks)	Typical Fairbanks	June	27..	11,000
Sally of the Sawdust (Dempster)	D. W. Griffith prod.	Aug.	15..	9,500
Gold Rush (Chaplin)	A Dramatic comedy	Aug.	29..	8,535
Wild Justice (Peter the Great)	Dog melodrama	Aug.	29..	5,886
Little Annie Rooney (Pickford)	Typical "Mary"	Oct.	31..	8,500

UNIVERSAL

			1925	
Here's Your Hat	Comedy	May	9..	1,000
Line Runners	Western reissue	May	9..	2,000
Ridin' Thunder (Hoxie)	Western	May	16..	4,354
Raffles (House Peters)	Drama	May	16..	5,537
Queen of Aces (Wiley)	Century comedy	May	16..	2,000
Roaring Waters	Mustang western	May	16..	2,000
Wild West Wallop	Mustang western	May	16..	2,000
The Meddler (Desmond)	Western melo.	May	23..	4,890
Sleeping Sickness (Edwards)	Bulls-eye comedy	May	23..	1,000
Rolling Stones (Chas. Puffy)	"Fat man" com.	May	23..	1,000
Love Sick (Lake)	Sweet 16 comedy	May	23..	2,000
The Teaser (LaPlante-O'Malley)	Comedy-drama	May	30..	6,800
Slick Articles (Karr-Engle)	Century comedy	May	30..	2,000
Locked Out	Sweet 16 comedy	May	30..	1,000
I'll Show You the Town (Denny)	Comedy	June	6..	7,400
Nobody Wins	Sweet 16 Comedy	June	6..	1,000
Showdown (Art Acord)	Mustang western	June	6..	2,000
Price of Pleasure (Valli-Kerry)	Romantic drama	June	13..	6,618
Speak Freely (Edna Marian)	Century comedy	June	13..	2,000
Nearly Rich (Chas. Puffy)	Fat man comedy	June	13..	1,000
Kicked About (Eddie Gordon)	Century comedy	June	13..	2,000
Siege (Valli-O'Brien)	Drama	June	20..	6,426
Gridiron Gertie (Wiley)	Century comedy	June	20..	2,000
Queen of the Roundup (Ed Cobb)	Mustang western	June	20..	2,000
Outlaw (Perrin-Lorraine)	Mustang western	June	20..	2,000
Dog Biscuits	Sweet 16 comedy	June	20..	1,000
Ice Cold	Sweet 16 comedy	June	20..	1,000
Heart Trouble	Sweet 16 com.	July	25..	1,000
Dry Up (Jack Singleton)	Century com.	July	25..	2,000
White Outlaw (Hoxie)	Western	June	27..	4,850
Nicely Rewarded (Chas. Puffy)	Comedy	June	27..	1,000
Rough Party (Alt-Karr)	Century comedy	June	27..	2,000
Pronto Kid (Ed Cobb)	Mustang western	June	27..	2,000
Unwelcome (Chas. Puffy)	Comedy	June	27..	1,000
Plenty of Nerve (Edna Marian)	Century comedy	July	4..	2,000
Beauty and the Bandit (Larkin)	Mustang western	July	4..	2,000
Married Neighbors (Engle-Darlington)	Century comedy	July	4..	2,000
A Lucky Accident (Puffy)	Fat man comedy	July	11..	1,000
Just in Time (Wanda Wiley)	Century comedy	July	11..	2,000
Ropin' Venus (Josie Sedgwick)	Mustang western	July	11..	2,000
Knockout Man (Perrin-Lorraine)	Reissue western	July	11..	2,000
Little Giant (Hunter-Murphy	Comedy	July	18..	6,838
Discord in "A" Flat	Sweet 16 comedy	July	18..	1,000
Polo Kid (Eddie Gordon)	Comedy	July	18..	2,000
Battle of Wits (Josie Sedgwick)	Western	July	18..	2,000
Goose Woman (Louise Dresser)	Drama	Aug.	1..	7,500
Milky Way (Puffy)	Comedy	Aug.	1..	1,000
Short Pants	Sweet 16 comedy	Aug.	1..	1,000
Paging A Wife (Al Alt)	Century comedy	Aug.	1..	2,000
Fighting Schoolmarm (Sedgwick)	Short western	Aug.	1..	2,000
Home Maker (Alice Joyce-Clove Brook)	Domestic drama	Aug.	8..	7,735
Lorraine of the Lions (Miller-Kerry)	Jungle melodr.	Aug.	8..	6,700
Raiders of the North (Larkin)	Northwest dr.	Aug.	8..	2,000
After a Reputation (Edna Marian	Century comedy	Aug.	8..	2,000
Greenhorn (Chas. Puffy)	Comedy	Aug.	8..	1,000
A Woman's Faith (Rubens-Marmont)	Drama	Aug.	15..	6,023
Crying For Love (Gordon)	Century comedy	Aug.	15..	2,000
His New Suit (Arthur Lake)	Comedy	Aug.	15..	1,000
Best Man (Josie Sedgwick)	Western	Aug.	15..	2,000
Circus Cyclone (Art Acord)	Western	Aug.	22..	4,397
Won By Law (Wanda Wiley)	Century comedy	Aug.	22..	2,000
Speak Easy (Chas. Puffy)	Comedy	Aug.	22..	1,000
Stand Up and Fight (Jack Perrin)	Western	Aug.	22..	2,000
Where Was I? (Reginald Denny)	Farce-com-romance	Aug.	29..	6,630
Buster Brown Series	Outcault's "kid" ser.	Aug.	29..	2,000
Educating Buster Brown	Buster Brown	Aug.	29..	2,000
Buster, Be Good	Buster Brown	Aug.	29..	2,000
Perils of the Wilds (Bonomo)	Serial	Sep.	5..	10 ep
California Straight Ahead (Denny)	Thrill comedy	Sep.	5..	7,238
Peacock Feathers (J. Logan)	Domestic drama	Sep.	5..	6,747
Stranded (Edna Marian)	Century comedy	Sep.	5..	2,000
The Party	Sweet 16 comedy	Sep.	5..	1,000
Dynamite's Daughter (Sedgwick)	Mustang western	Sep.	5..	2,000
Pleasure Bent (Puffy)	Fat man comedy	Sep.	5..	1,000
Call of Courage (Art Acord)	Blue Streak western	Sep.	12..	4,061
Tricked (Cobb)	Mustang western	Sep.	12..	2,000
Fight Within (Larkin)	Mustang western	Sep.	12..	2,000
Phantom of the Opera (Chaney)	Suspense-mystery	Sep	19..	8,404
Storm Breaker (House Peters)	Sea town melo.	Sep	19..	6,064
Westward Ho (Puffy)	BlueBird comedy	Sep	19..	1,000
Too Much Mother-in-Law	Century comedy	Sep	19..	2,000

	Kind of Picture	Review	Feet
Uncle Tom's Gal	Century comedy	Sep 19..	2,000
Life's Greatest Thrills	Special	Sep 19..	2,000
Sporting Life (Bert Lytell)	Melodrama	Sep. 26..	6,709
One Wild Night (Edwards)	Comedy	Sep. 26..	1,000
Officer No. 13 (Eddie Gordon)	Comedy	Sep. 26..	2,000
Bustin' Through (Hoxie)	Blue streak western	Oct. 3..	4,500
Cupid's Victory (Wanda Wiley)	Comedy	Oct. 3..	2,000
By the Sea (Puffy)	Comedy	Oct. 3..	1,000
Calgary Stampede (Hoot Gibson)	Thrill western	Oct. 10..	5,924
Just Cowboys	Short western	Oct. 10..	2,000
Taking Chances	Short western	Oct. 10..	2,000
The Raid	Short western	Oct. 10..	2,000
Green Eyed Monster (Arthur Lake)	Comedy	Oct. 10..	1,000
Absent Minded (Neely Edwards)	Bulls-eye com.	Oct. 17..	1,000
Road from Latigo (E. Cobb)	Short western	Oct. 17..	2,000
Ace of Spades (Desmond)	Western chapterplay	Oct. 24	
Nursery Troubles (Edna Marian)	Century comedy	Oct. 24..	2,000
Shootin' Wild	Mustang western	Oct. 24..	2,000
Hidden Loot (Hoxie)	Action western	Oct. 31..	4,738
Boundary Line (Fred Humes)	Short western	Oct. 31..	2,000
A Taxi War (Eddie Gordon)	Comedy	Oct. 31..	2,000
Triple Action (Pete Morrison)	Action western	Nov. 7..	4,800
Rustlers From Boulder Canyon	Short western	Nov. 7..	2,000
Kick Me Again (Puffy)	Comedy	Nov. 7..	1,000
Oh, Buster	Buster Brown	Nov. 7..	2,000

VITAGRAPH

		1925		
Two Shall Be Born (Novak-Harlan)	Drama			
Pampered Youth (Landis-Calhoun)	Drama	Feb.	21..	6,640
Redeeming Sin (Nazimova-Tellegen)	Apache dr.	Jan.	31..	6,227
Fearbound (Daw-Welch)	Melodrama	Feb.	14..	5,700
Tides of Passion	Drama	May	2..	6,279
School for Wives (Tearle-Holmquist)	Drama	April	11..	6,182
Baree, Son of Kazan (Stewart)	Northern drama	May	30..	6,893
Wildfire (Aileen Pringle)	Racing melo.	June	20..	6,550
Steele of the Royal Mounted	N. W. Drama	June	27..	5,700
Happy Warrior	Drama	July	18..	7,865
Ranger of the Big Pines (K. Harlan)	Forest Ranger dr.	Aug.	8..	7,032
Love Hour (H. Gordon-Fazenda)	Melodrama	Sep.	12..	7,036

WARNER BROS.

		1924		
This Woman (Rich)	Society drama	Nov.	1..	7,100
Lover of Camille (all-star)	Romantic drama	Nov.	29..	7,180
Dark Swan (Prevost-Blue-Chadwick)	Drama	Dec.	6..	6,800
		1925		
Narrow Street (D. Devore-Matt Moore)	Light comedy	Jan.	17..	6,700
Lighthouse by the Sea (Rin-Tin-Tin)	Melodrama	Jan.	10..	6,700
Lost Lady (Irene Rich)	Social drama	Feb.	7..	6,700
Recompense (Prevost-Blue)	Society drama	May	2..	7,480
On Thin Ice (T. Moore-Edith Roberts)	Drama	Mar.	21..	7,046
Bridge of Sighs (Dorothy MacKaill)	Pathos dr.	Apr.	4..	6,694
My Wife and I (Rich)	Emotional drama	May	30..	
Man Without A Conscience (Louis-Rich)	Drama	June	27..	7,182
How Baxter Butted In (M. Moore-Devore)	Comedy	July	4..	6,592
Woman Hater (Chadwick-Brook)	Love drama	July	25..	6,591
Tracked in Snow Country (Rin-Tin-Tin)	North drama	Aug.	1..	7,139
Eve's lover (Rich-Lytell-Louis-Bow)	Drama	Aug.	8..	7,237
Kiss Me Again (Lubitsch prod.)	Light comedy	Aug.	15..	6,722
Limited Mail (Monte Blue)	Railroad melo.	Sep.	12..	7,144
Wife Who Wasn't Wanted (Rich)	Romantic drama	Sep	19..	6,858
His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sep.	26..	7,291
Below the Line (Rin-Tin-Tin)	Dog melodrama	Oct.	3..	6,053
Man on the Box (Syd Chaplin)	Farce-comedy	Oct.	10..	7,481
Compromise (I. Rich, C. & Brook)	Domestic drama	Nov.	7..	6,789
Red Hot Tires (Monte Blue)	Farce comedy	Nov.	7..	5,452

MISCELLANEOUS

ARTCLASS PICTURES CORP.

		1924		
Biff Bang Buddy (B. Roosevelt)	Thrill dr.	Sep.	20..	4,500
Fast and Fearless (Buffalo Bill, Jr.)	Thrill dr.	Sep.	27..	4,500
Walloping Wallace (B. Roosevelt)	Thrill western	Oct.	11..	4,700
Hard Hittin' Hamilton (Buf. Bill, Jr.)	Thrill western	Oct.	18..	5,000
		1925		
Gold and Grit (B. Roosevelt)	Thrill dr.	April	11..	4,650
Bringing Home the Bacon (Buffalo Bill)	Thrill dr.			4,650
After Six Days	Biblical spec.			10,000
Deerslayer (J. W. Kerrigan)				5,000
On the Go (Buffalo Bill, Jr.)	Western	Apr.	4..	4,825
Reckless Courage (Buddy Roosevelt)	Thrill western	May	2..	4,851
Quicker 'N Lightning (Buffalo Bill, Jr.)	Thrill drama	June	6..	5,000
Tearin' Loose (Wally Wales)	Stunt western	June	13..	5,000

ASTOR DISTRIBUTING CORPORATION

A Lover's Oath (Novarro)	Melodrama	5,845
Business of Love (Horton)	Comedy-drama	6,038
The Shining Adventure (Marmont)	Drama	5,126
The Wrongdoers (Barrymore)	Melodrama	6,424

BANNER PRODUCTIONS

		1924		
The Truth About Wives	Sherman-Hampton	Aug.	2..	5,600
The Man Without a Heart	Novak-Harlan	Aug.	2..	6,000
Those Who Judge	All star	Aug.	2..	5,700
		1925		
Daughters Who Pay	All star cast	May	30..	5,800
Wreckage (May Alison)	Drama	Sep.	5..	5,992

COLUMBIA

		1924		
Midnight Express (Hammerstein)	Railroad melo.	Dec.		5,967
		1925		
After Business Hours (Hammerstein)	Domestic melo.	July	4..	5,600
Danger Signal	R.R. melodrama			5,584
Unwritten Law	Drama			5,535

Waldorf

Steppin' Out	Comedy	
Ladies of Leisure	Drama	
S. O. S. (Perils of the Sea)		
Lure of the North		
Enemy of Men	Drama	5,508
Price of Success	Society drama	5,500
Sealed Lips		
Fate of a Flirt		
Thrill Hunter		
Penalty of Jazz		

Perfection

Speed Mad	4,442
New Champion	4,470
Great Sensation	
Fight to the Finish	
Handsome Brute	

C. C. BURR

		1924		
Average Woman (Pauline Garon)	Drama	Feb.	7..	6,400
Lend Me Your Husband (Kenyon)	Drama			6,700
Youth for Sale (S. Holmquist)	Drama	Oct.	18..	6,500
The Early Bird (Hines)	Comedy	Dec.	27	7,000
		1925		
Crackerjack (Hines)	Typical comedy	May	23..	6,700

CRANFIELD & CLARK

Let's Go Fishing	Holland—scenic	Nov.	7..	1,000

GINSBERG DISTRIBUTING CORP.

		1925		
Love Gamble (Lillian Rich)	Melodrama	July	11..	5,767
Before Midnight (Wm. Russell)	Crook melodrama	July	11..	4,89.
Big Pal (Wm. Russell)	Prize fight dr.	Oct.	24..	5,800

INDEPENDENT PICTURES CORP.

		1925		
Drug-Store Cowboy (F. Farnum)	Western com.-dr.	Feb.	7..	4,356
Riders of Mystery (Bill Cody)	Western	May	2..	5,000
Gambling Fool (F. Farnum)	Western	May	9..	5,000
Fighting Sheriff (Bill Cody)	Western	May	23..	5,000
Border Intrigue (F. Farnum)	Western	May	30..	5,000

LEE-BRADFORD CORP.

Pearl of Love (Leslie)	6,000
Lights of London (Wanda Hawley)	6,000
Passion's Pathway (Estelle Taylor)	6,000
Unrestrained Youth (Brandon Tynan)	6,000
Passionate Adventure (Joyce-Brook)	8,000
Way Down Upon the Swanee River	6,000
Wolfblood (M. Clayton)	6,000

LUMAS FILM CORP.

Overland Limited	R. R. melodrama	6,000
A Little Girl in a Big City	Heart int. se.	6,890
His Masetr's Voice (Thunder, dog)	Animal dr.	5,750
Shadow on the Wall	Crook drama	6,050
Police Patrol	Melodrama	5,689
Part-Time Wife	Drama	6,075

POST SCENICS

Holland	Scenic	Nov.	7..	1,000

RAYART

Butterfly Comedies (Gloria Joy)				
		1925		
Super Speed (Reed Howes)	Automobile com.-dr.	Feb.	7..	5,227
Geared to Go (Howes)	Drama			5,117
Right Man (Larkin)	Drama			4,571
Winning a Woman (Perrin-Hill)	Drama			4,865
Getting 'Em Right (Larkin)	Drama			4,668
Quick Change (Larkin)	Drama			
Youths Gamble (Howes)	Drama			
Double Fister (Perrin)	Drama			
Fear Fighter				
Crack O' Dawn				
Goat Getter				
Snob Buster (Reed Howes)	Action melodr.	Aug.	22..	4,970
Cyclone Cavalier (Reed Howes)	Action-romance	Sep.	26..	4,928

RED SEAL

		1925		
Daisy Bell	Song Cartoon	May	30..	1,000
Ko-Ko Sees Spooks	Fleischer cartoon	June	13..	1,000
Hair cartoons	Marcus cartoon	June	20..	300
Ko-Ko Celebrates the Fourth	Fleischer cartoon	July	4..	1,000
Hair Cartoon	Marcus cartoon	July	4..	300
Evolution	Timely novelty (feature)	July	25..	4,200
Ko-Ko Nuts (Out-of-Inkwell)	Fleischer cartoon	Sep.	5..	1,000
Marvels of Motion (Issue D)	Fleischer-Novograph	Sep.	12..	1,000
My Bonnie	Ko-Ko Song Cartune	Sep.	12..	1,000
Silvery Art (special)	Skiing in Alps	Sep	19..	2,000
Lands End	Gem of the Green	Sep.	26..	1,000
Through Three Reigns	Historical	Sep.	26..	2,000
Ko-Ko on the Run	Out of Inkwell	Sep.	26..	1,000
Flirting With Death	Alps skiing	Sep.	26..	2,000
Ko-Ko Packs 'Em	Fleischer cartoon	Oct.	17..	1,000
Film Facts (Issue H)	Magazine	Oct.	17..	1,000

WM. STEINER PROD.

		1924		
On Probation (Edith Thornton)	Drama	Dec.	13..	5,000
Hidden Menace	Stunt dr.			5,000
Branded a Thief	Western			5,060
Verdict of the Desert	Western			4,745
Valley of Vanishing Men	Western			4,652
		1925		
Trouble Buster (Leo Maloney)	Western	Feb.	21..	5,000

SHORT FILMS SYNDICATE

		1925		
Thirty Years Ago	Novelty	Aug.	15..	1,000
I Remember	Pastoral	Aug.	15..	1,000
Mixing in Mexico	Bud Fisher cartoon	Oct.	17..	1,000
Invisible Revenge	Mutt & Jeff	Oct.	31..	1,000

UFA FILMS, INC.

		1925		
Siegfried (star cast)	Romantic drama	Sep.	12..	9,000

WINKLER

Jail Bird	Alice cartoon	Oct.	31..	1,000

The Theatre of To-Day

Equipment—Presentations—Prologues—Music

Edited by Colby Harriman

What Is the Big Issue?

THIS question means nothing unless it has a direct application to something. The production field is filled with issues and counter-issues. There are problems galore, but the universal issue, the one which confronts the producer, the manager-exhibitors everywhere, is, the problem of selling program matter that satisfies. If it satisfies, it has value, and 90 per cent. of that value is entertainment. When we analyze entertainment values we first ascertain what pleases the majority of our patrons. What may get over in one city or in one house, may not "click" in another. Too often we find managers who try to repeat former successes and find that they are up against a stone wall of audience opposition, when the same thing is attempted. It is true that there are certain personalities, certain types of acts, certain tricks of the trade which have a universal appeal, especially to American audiences, but in the presentation production business it depends greatly and almost in its entirety upon the particular locale. To overcome this it is necessary to make a keen analysis, even take an entertainment census of the audiences. To give the people what they want insures a box office benefit. To give programs of a similar vein week in and week out is bound to have a reaction, which is one of depression rather than an increase in business. Jazz becomes monotonous even to the jazz musician; opera must be given sparingly, but when presented it should be in keeping with the high standard of the best in opera. To secure entertainment values in your presentations it requires a thoughtful preparation. Anything worth while cannot be accomplished in a moment or a week; it requires a definite program, and when the routine has been decided upon stick to it and develop it consistently. This will result in a better type of presentations, which will team with entertainment value.

Mangan Presentations in Milwaukee

HOWARD WAUGH, managing director of the Alhambra Theatre, Milwaukee, Wis., has inaugurated a presentation program and arrangements have been made with Cooney Brothers, managers of the Capitol Theatre, Chicago, to present all super-productions offered at that theatre in the Milwaukee house. The presentation productions produced by Francis A. Mangan have created much comment and have aided business at the Chicago Theatre. It is believed that the success will be repeated at the Alhambra. A production expert will be sent from the Capitol with each unit to properly stage it.

New Air Brush for Drapery Work

A NEW air brush is on the market which can be used for costume and drapery work and also for the dyeing of slippers and props. It is an adaptable tankless air compressor, smaller than a typewriter and weighs about 20 pounds. It is worked by an electric motor which is contained in the apparatus and is noiseless and non-vibrating. It delivers an even flow of air and is adaptable for any kind of air brush or spray. The device may be operated from a light socket and completely does away with the former necessary bulky and explosive tanks.

Shauer Turns Composer

"LOVELY LADY TO LOVE," a beautiful new ballad used as the theme for Hugo Riesenfeld's stage presentation at the Rivoli this week, was Mel Shauer, General Manager of the Ad Sales Department of Famous Players-Lasky Corporation. Mr. Shauer, who is an accomplished musician, wrote the lyrics as well as the melody and assisted Hugo Riesenfeld in arranging the syncopated, symphonic score for the stage presentation.

F. P.-B. and K. Presentation Policy

A CURRENT report relative to the presentation policy of the new Famous Players-Balaban and Katz Circuit lays particular emphasis on the fact that leading vaudeville acts and well known artists will form the nucleus of all the features used on the bills. This will not be in the nature of an experiment as both of the original theatre systems prior to the merger successfully introduced artists with names and struck a responsive note at the box-office. Elaborate plans are being made by the new organization to offer the most consistent routine of sure-fire presentations ever introduced.

Rapee with Rothafel

ANNOUNCEMENT has been made that Erno Rapee, formerly conductor of the Capitol Theatre Orchestra, New York City, will act in a similar capacity at the new Roxy Theatre when it is opened. Mr. Rapee has just returned from Berlin, where he successfully inaugurated the de luxe program idea in the new UFA theatres. Mr. Rapee is well known in motion picture musical circles and his popularity at the Fox, Philadelphia, plus his recent European success, will mark his New York home coming as an auspicious occasion.

Turin Now on Broadway

THE success which accompanied Joseph Turin, tenor, on the Fabian Circuit in New Jersey has been duplicated at the Warners Theatre, New York City. Mr. Turin has been booked for an indefinite period by Herman Heller, musical director for Warner Brothers, and is winning the plaudits of every audience.

"Romance and the Ages"

EPISODE THREE

A Four-Part Offering, Which Should Appeal Because of Its Novelty—Blending of Music, Colors and Lighting Will Aid in Presenting a Popular Prologue

Moving Picture World Presentations—Devised By Colby Harriman

THE third episode of the presentation serial, "Romance and the Ages," introduces us to the period when Knights and Ladyes Faire were all the rage. This period seems to be the logical one to select as a connecting link between the second episide and the next and final subject of this serial.

Producers and musical directors will experience no difficulty in securing suitable songs or dance numbers as the musical library teems with compositions typical and appropriate.

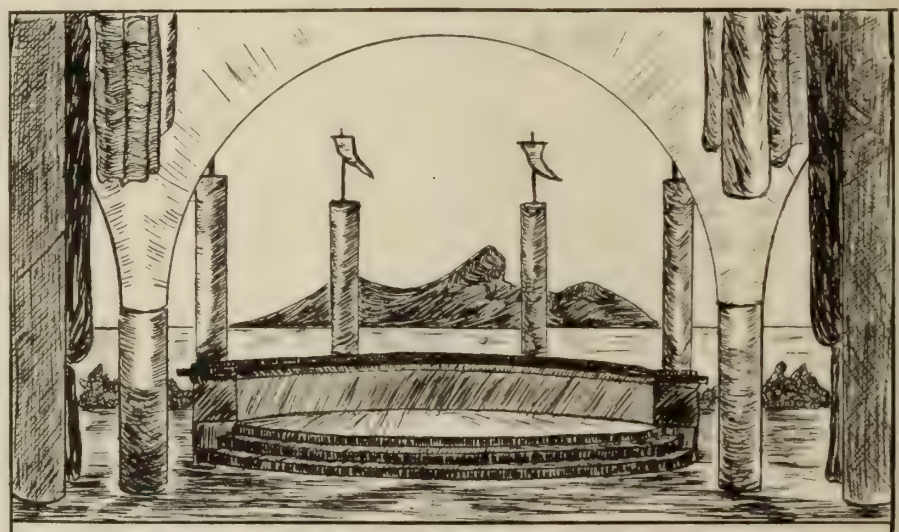
The pantomime story which carries on, concerns itself with a Knight who is favored of the King. On the day of the favorite's departure for the wars, a gala party is given in his honor by the court. Ladies and Knights, costumed in the colorful, flowing garb of the medieval period open the action with a stately dance. The "fairest in the realm," the woman, is brought in and feted by the merrymakers. She meets the Knight, a love song ensues, as they are seen on the parapet at center. A distant trumpet summons the Knight to be on his way. Martial music of drums and trumpets is heard. The revellers join in the number speeding the warriors on their way.

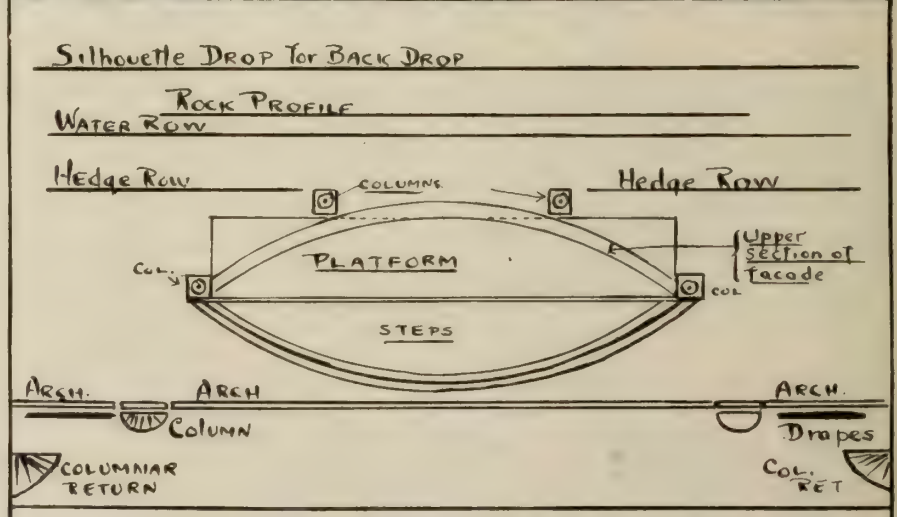
The set is a composite one, employing units of the last two episodes. The basic portion, or foreground of the set, remains the same. If the last two issues of the Moving Picture World will be consulted, it will be easy to note how this set as illustrated becomes a part of the other sets.

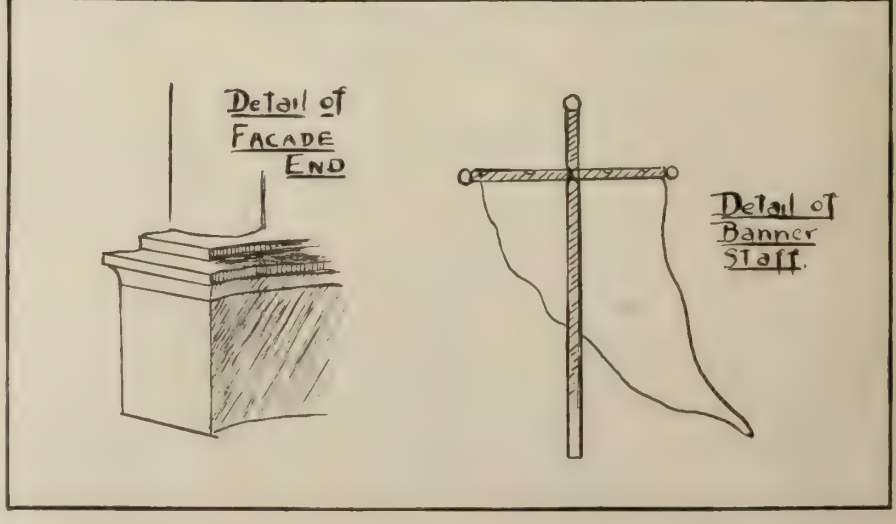
The arched foreground including the columnar returns remains the same. The platform with the circular steps remains at center. The facade should be removed. The upper section taken from the columns comprising the facade can be placed on the back part of the platform and used to form the wall of the parapet. Four of the columns can be used to dress the parapet wall and also serve as a base upon which the banner standards are mounted. A hedge row is used right and left back of the platform to mask the opening between the small arches. A new section is introduced with this episode—a water row. The water row can be a flat piece, painted, and set on an angle to lend a better water effect treatment. Back of the water row, the rock profile should be set to be visible and give the effect of a distant mountain across the water—an island, for instance. The silhouette drop can be used again as the back drop.

Very colorful drapes should be hung in front of the arched foreground, the sides caught up and draped in the small arch ways. Color is the keynote of the set. The fabrics, the costumes, the lighting treatment, even the action, must speak of a vividness, of an intensity, which will be in marked contrast to the sombre and drab base of the set, the dull stones, the gray-blue sea, the bleak mountains in the background.

The lighting treatment should emphasize a colorful foreground and vividly toned background.







MOSQUE THEATRE
Newark, N. J.

(*Week Nov. 10th*)
Featured Picture: "The Phantom of the Opera"

Overture feature, Irvin Talbot introduces a special orchestral feature using selections from "Faust" (Gounod) followed by Trio Finale—The Prison Scene from "Faust." Marguerite White, soprano, as "Marguerite"; Tommasini, tenor, as "Faust"; Robert Johns, baritone, as "Mephistopheles." The cameo setting is introduced for the Trio number. A tab drop painted to represent a prison interior in two with black drapes to mask and carry off. A cut arch drop is hung at the curtain line. The customary bed of straw, prison block and accompanying properties are used to dress. Red and canary predominate in the lighting treatment.

JOHN DOVE

This exceptionally clever skater and dancer is introduced as a Cossack Classic of Speed and Motion. He works in one making his introduction before a drop with a silver mettaline center masked on either side with blue silk curtains upon which a design is painted in gold. Dressed in a colorful Russian costume he executes several unusual acrobatic stunts finishing with a Russian dance done on roller skates.

BALLET d'OPERA

A ballet arrangement used as a prelude to the picture. Set consists of a nest of drapes occupying full stage. A staircase covered with red plush is placed up center with palm banks to dress at right and left. The lighting treatment graduates from a purplish blue through grades of green, purple, orange, rose, amber and canary. The ballet of ten wore pink ballet costumes with Mlle. Daganova clad in a white rhinestone ballet costume. At the finale of the number Harry Kenneth appears dressed in the masquerade costume of the Phantom. The girls scream and in confused formations exit as the Phantom comes to the center of the stairway. There is a blackout, red spots highlight the character as the gauze curtains close and the main title of the picture is flashed on.

MARK STRAND THEATRE
New York City

(*Week Oct. 8th*)
Feature Picture: "Rudolph Valentino in "The Eagle" (United Artists)

Overture, "1812," Tschaikowsky.

Mark Strand Symphony Orchestra, Carl Edouarde, conducting. Flood and Foots, Magenta tone, Canary highlighting; Magenta, orchestra rail lights—Magenta and Canary, Dome lighting—White flood from overhead baby spots top lights the orchestra—Blue flood spot covers two-thirds, close in drapes, for finale, dimmers on Magenta and flood of Canary.

Prologue, Joseph Plunkett's Prolog to "The Eagle" is very colorfully staged. Mlle. Klemova and the Mark Strand Ensemble, Joseph House, tenor—Russian Balalaikas furnished the music for the folk songs and dances.

Mixed Russian Festive dress is worn by artists.

Close in curtains slowly part revealing a festive group of Russians assembled in the garden and on the door step of a typical Russian cottage, in 4th across stage, the roof carries to blue cyclorama, the garden is fenced in with a fence row from close in curtains to set house on right and left, vines, shrubberf and trees drape the fence and mask for carry off.

At finale of scene the fence (working on hinges) swings down and across stage in gate form, meeting across last, the girls in the number, standing on foot platform along fence, swing down with gate. The action of the prolog, is one of festive singing and dancing, to the Russian melodies.

From dark house lights the close in curtains slowly part revealing a haze of Steel Blue from top, foots and sides—high lighted with bunch lights, on dimmers, R. & L. This gave to a blend of Canary, from flood of baby spots from front, top lighted with X-ray White and dimmers off; Blue and Canary across lighting in 2nd and 3rd. Solo numbers were spotted in White.

For Finale, Canaries off and Blues on dimmers, with spot on singer who works to front stage—the fence on either side is lined with girls on outside, this moves forward and down closing across stage with singer on close in curtain line, close in curtains close slowly as all lights dim off.

STAGE SETTINGS
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COLUMBUS OHIO

CAPITOL THEATRE
New York City

(*Week Nov. 8th*)
Feature Picture: Jackie Coogan in "Old Clothes" (Metro-Goldwyn-Mayer)

Overture, Capitol Grand Orchestra, David Mendoza, conductor. "Southern Rhapsody," Hosmer. Arrangement and composition, Dr. William Axt.

Lighting, Purple tone with Magenta highlighting cut with Canary.

1. Debut, Miss Louise Loring, dramatic soprano. "Pace, Pace Mio Dio," from "La Forza del Destino," Verdi.

Grotto, with borders of hanging moss in 1st, 2nd and 3rd, looking out upon a blue toned cyclorama, upon which the water machine projects a two-tone effect of water in the moonlight.

The lighting treatment is mixed blend of canary and green flood, on dimmers, with purple, on dimmer, bunch in L 2nd.

2. Josef Fuchs, concertmaster, in a violin solo, "Zigeunerweisen," Sarasate. Purple floods orchestra from top, toned with light green, Magenta cross floods, light side and stage drapes, against this is projected a purple foliage design; violinist spotted, canary.

3. Gladys Rice and William Robyn. Duet, "Normandy," Robinson-Little-Britt. Cut out circle, edged across top with branches and leaves, hung in one, we see, against sky drop, a wall, shoulder high, set on an oblique line from center stage down left, right of center is an oak tree with bench at base—The boy on the wall and the girl at bench, forming a very pretty picture, beautifully colored. No lighting on house side of close in curtains—sky tinted pastel shades, from green, blending to magenta at top. Amber and magenta hard floods from R, soft green and hard white from L, fully lighting artists.

4. Capitol Ballet Corps. Music, "Norwegian Dance," Grieg. Silver cloth drop hung in 3rd. Low stone row across stage 2nd with cut out wind mill on cut out rocks center—wind mill working, low fence crosses rocks at foot of mill. Purple flood, on dimmers, covers orchestra and side drapes; pastel blues, highlights silver cloth; canary flood, masked, on dancers, cut and highlighted by hard white bunch lights from R. and L, 1st.

5. Doris Niles, John Triesalt, and Capitol Ballet Corps. "Bacchanale," from "Faust," Gounod. Rose velvet hanging across stage in 4th. Magenta tone with purple highlights, flood orchestra and side drapes which carries in deeper tone to close in drapes, these are touched on edge with red, from cross stage lighting, bridge, baby spots of green and canary, spot ballet during dances, while the principal numbers are danced in hard white spots, from front, alternating with Canary.

HARDING THEATRE
Chicago

(*Week Nov. 9th*)
Featured Picture: "Graustark"

Overture, "Il Guarany" by Gomez. Harding Theatre Orchestra, direction Ben Paley.

"Mandolin Murmurs," Bernard DePace, soloist; Edward K. House at the organ playing "I Miss My Swiss." "A Nocturne," Marie Yurieva, Veceslav Svobode, dancers; Nocturne Quartette, Ballet arranged by Veceslav Svobode.

CAPITOL THEATRE
Chicago

(*Week Nov. 9th*)
Featured Picture: "Havoc"

Capitol Grand Orchestra, Albert E. Short, conductor. Overture, "Bohemian Girl," Balfe. An Armistice Memorial: The Soldier, Orville Rennie; the Mother, Lymette Corrigan; the Red Cross, Helen Dean. A Roof Garden Romance with Frank Libuse and His Musicomedians. "Lest We Forget," an organ tribute during Armistice Week written by Leo Terry, introducing "Normandy." "Sweethearts": Scene one, Lawn of an Old Southern Home; (a) May Pole dance; (b) The Colored Harmonica Player, Fred Crouch; (c) Planting the Tree; (d) "Will You Remember," Youthful Sweethearts, Hazel Eden and Orville Rennie; (e) Sweethearts, girls and boys. Scene Two: A Modern Library One Generation Later; the book worms, Mr. and Mrs. Fred Dampier. Scene Three, Lawn of a Southern Home, (a generation later); The Tree Has Grown to an Oak. (a) "Silver Threads Among the Gold," the lovers grown old, Miss Eden and Mr. Rennie; (b) Recollections of Sweetheart Days.

TIVOLI THEATRE
Chicago

(*Week Nov. 9th*)

Overture, "Mignon" by Thomas. Joseph Koestner, conductor.

"A Trip to the Hawaiian Islands" with "Imperial Hawaiian Singers." Organ solo, "Save Your Sorrows," Milton Charles, organist. "Harvest Moon," with Myrtle Leonard, contralto; Joe Ross, dancer; Arline Gardiner, character dancer. Feature, "Graustark."

Better Projection

This Department was Founded in 1910 by its Present Editor,

F. H. Richardson

Better Projection Pays

Got His Goat

Roy Saxon, Chief Projectionist for the Lufkin Amusement Company, Lufkin, Texas, says:

Dear Friend Richardson:—On August 11 I received the August 15 issue (The Moving Picture World is up to date, you see.—Ed.) exchanged fifteen cents for a smoke roll, and proped my feet up on a chair with intention of enjoying our department. The article "Got A Razzing" was the first thing that met my eye, and when I got through reading it you might have thought me the inventor of profanity had you heard me. I think that if pure unadulterated swearing endangers a man's soul then I was then and there in danger, and my old Dad was a Methodist minister too.

Honest, though, Richardson, it gets a man's goat to think there are dumbbells in the profession so stupid that they will believe such tommyrot as the Chicago genius seems to have sprung on that brilliant Akron bunch. Surely not all the men of Akron are in that class. If they are, then I most sincerely hope they stay in Akron.

At that, I'll bet there isn't a man jack of them all, either in Chicago or Akron, who has not, one time or another, directly or indirectly, benefited by and through your work. Also it is not at all improbable that, one time or another, they have each and every one of them made more or less foolish blunders in their work, and have had to ask about things they did not know about.

How Far and Who Won?

And anyhow if you did "run a spot" as Chicago said, I'd like to know how far you ran it, and did you finally catch it? I project light with a spotlamp sometimes, and —well, enough of such foolishness, except to say that if I were dense enough to believe such twaddle as the Chicago yarn I would at least keep that fact to myself, and not expose my IGNORANCE!

When I had finished Brother Hile's letter I removed my brand new fifteen center to light it, but found I'd chewed it all to pieces in my wrath, so I heaved it overboard, turned a page of the Department, read the article under the caption "Horray," and soon a smile replaced the frown. I would have given a great deal (what to me is a great deal, for I have little) to have been with Gray and Griffith and yourself.

I also noticed the letter asking information as to where to go to study projection, and your answer that it can't be done. You are right, but if our only desire is to be a machine operator—well, the classified ad I hand you is at least amusing.

We would have been delighted to have had you with us, Brother Saxon. At least I would have been and I am sure I speak for Gray and Griffith too, for we all like progressive men.

The ad spoken of appeared in the classified section. The man speaks of being a graduate of a certain "Movie Operator's School." Yep, that's just about what all those "schools" really are—just "Operator's" schools. They teach one to "Operate a machine," after a fashion, and that's ALL they do teach, except learn-em-by-heart answers to a lot of examination questions, usually without any real understanding of what any of the answers mean.

As to the other matter, comment is hardly worth while. Akron is no doubt like other cities.

To Join the Union

Odes Glass, Slagle, Louisiana, says:

Will you kindly tell me what it is necessary that an operator know to join the union. How much experience does he have to have and with what kinds of projectors? What does it cost to join the union?

It all depends on what sort of an operator's union you have in mind, friend Glass. If you mean the telegraph operator's union, or the operators on button holes union, or the straw hat operator's union, or the union of silk underwear operators, or any one of same twenty different sorts of operator's unions, I am unable to give you the desired information.

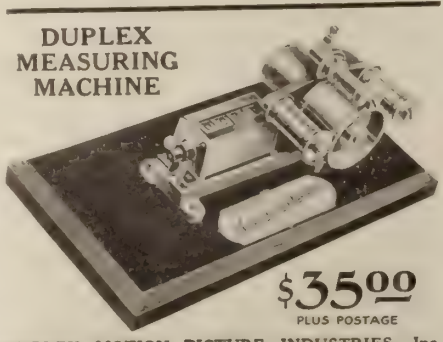
Presumably, however, you mean to ask about the union of motion picture projectionists, the official name of which is the "Moving Picture Machine Operator's" union. But even so your questions cannot be answered, because in every case the thing you have asked varies more or less widely in different places.

In some large cities, for instance, the initiation fee runs into the hundreds of dollars. In some smaller places it also is well over a hundred dollars, while in other places it is relatively low. What the fee of the union which has charge of the territory you are in may be I don't know. Probably, it is relatively low.

What you would have to know in order to gain admission, also varies from a lot to just about nothing at all—dependent upon the views of the local and the ability of its examining board. The local union has absolute control of such matters. The rule is that you must work six months in the territory of a local before you can join. Some locals, however, have absolute control over their territory, and absolutely prohibit any one from working who is not a member of the union, so—well, figure it out for yourself, if you can.

I have printed this information many times, and probably will print it many times again, since new men are continually "joining the ranks," and want to know that particular thing. The only thing to do is find out just what union controls the territory you work in, or wish to work in, and then find out, as nearly as may be, just what is what from the officers thereof. Any city, town or village is within the official jurisdiction of the local of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada it lies closest to in the matter of distance. For instance. If Jimtown is ten miles from Sober City and twelve miles from Oxville, and there is a union of the I. A. T. S. E. & M. P. M. O. of the U. S. & C. in both places, then a man working in Jimtown would be eligible to the union in Sober City, BUT that union might or might not admit him, no matter whether he be competent or not and —there you are! I am NOT seeking to discourage you. I am simply giving you the cold FACTS as they are.

DUPLEX MEASURING MACHINE



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Amusing—or Pitiful?

From a certain capital city in the middle west comes this letter:

Dear Mr. Richardson:—I am a beginner in the field of projection and want to learn the particulars of the Bluebook School which is in the Moving Picture World. Have been interested in the projection of motion pictures for the past two and one half years. Have read all the books I could get hold of on the subject, including your Third Edition Handbook.

About four months ago I started learning in the booth of the ——— Theatre. Eight weeks later the operator was fired, and I started operating alone for the first time. I am only seventeen years of age, and only know the outsides of operating, so I suppose I am lucky that the projectors (Simplex) have just been overhauled, and are in good condition. I would like to know the insides of projection, so please let me know about the School.

Now what do you know about that! This man thinks himself "lucky," and perhaps he is too, but how lucky is the motion picture industry to have exhibitors (?) so dumb that they will place a greenhorn who has had just EIGHT WEEKS' experience in full charge of the ONE THING THEIR THEATRE HAS TO SELL TO THE PUBLIC.

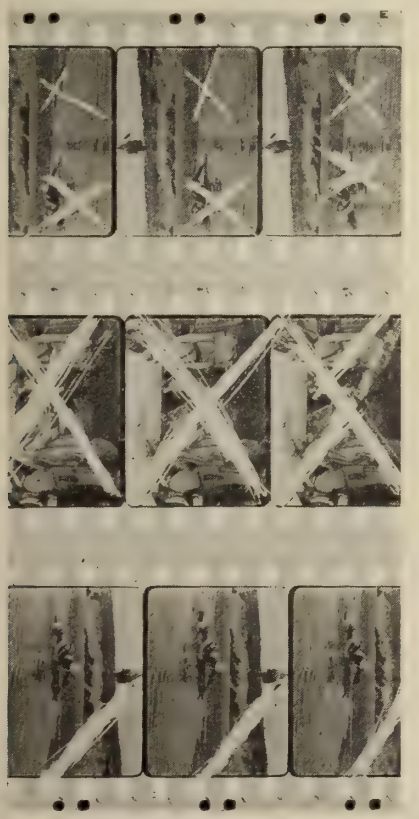
True, this man at least has one saving grace. He realizes that after eight weeks of actual work and two and a half years of study he still has things to learn. I have met more than one who, after two months' work in a projection room, and NO STUDY AT ALL, just plain knew every dad burned thing there was to know about motion picture projection and a few things besides. That particular animal used to be found something very much in excess of semi-frequently.

I have written this man—this "operator" in a "booth"—and advised him to study hard. I am not in the least blaming him for "jumping in." He has no sort of realization of the wrong he does to the industry by tackling such a job as projection without adequate knowledge and practical experience. It is the exhibitor who is to blame, though I should perhaps not dignify the man who pulls such a silly stunt as that.

Rotten Work

The heading seems crude, but what called it forth is more than crude.

A man who signs himself a "Projectionist and a Booster for the Bluebook School," but who hides even his location, sends in some samples of film butchery in the form of "change-over" signals that I think I have



not seen quite equaled up to this time, and I've seen some pretty awful examples too.

In my opinion the man who did this ought to be just plain—um, well I'll leave it to all decent men who respect the motion picture industry, from which they get their daily bread, and who respect their profession, to select the punishment which at least partly fits a CRIME such as this. As a limit, I started to say horsewhipped.

From Michigan

C. H. Watkins, Projectionist Delft Theatre, Escanaba, Michigan, orders a Bluebook sent to F. Norman, Strand Theatre, Escanaba, Michigan, and says:

Dear Friend Richardson:—As to the cue sheet, there is only one best way, and that is to make your own. Have been following the various suggestions made in your department. There have been some very good ones, but that is all I can say for them. When it comes to putting them into use—well, I think they would be found to be impracticable.

For instance, the suggestion that a cue sheet be attached to each reel band is all right, provided that when the old worn-out band is replaced, the exchange will re-write the cue for that reel on the new band.

But what are we to do with the SAP who is too lazy to even scrape off the emulsion when he makes a splice, and who instead of making a one-hole splice, makes a two or three hole one, or whatever he happens to cut off. And believe me this does NOT always happen in the small town either, but in some real cute little cities of five to eight thousand.

Big Town Stuff

I chanced to be in a very nice projection room out in Kansas last winter. It was equipped with two Powers projectors. The machine OPERATOR was splicing a new print, and he did NOT remove the emulsion. When I asked why he did not do so, his reply was to the effect that it would hang together till he got through with it. Let the next fellow fix it!

This was in a town of 3,500 to 4,000, and the machine operator received $22.50 per week, I was told. What use for cues on the reel band if such DUBS as that handle the prints and cut where it pleases them in doubling up?

I have been projecting motion pictures since 1912 and have worked in many states and towns. There never seems to be any trouble finding DUBS in projection rooms.

Projectionist F. Norman, of the Strand Theatre, this city, and myself, had a nice visit with Walter Munn, Projectionist at the Braumart Theatre, Iron Mountain, Michigan, a short while ago. He certainly has some considerable equipment. It would make some of the city chaps sit up and take notice to see it and his room.

Yes, Brother Watkins, there are objections to every pass-it-along cue sheet scheme presented to date, but just the same I think the objections would probably smooth themselves out a lot if one or two of them—the one you named is one—were faithfully tried.

As to dubs—sure. And that will be the situation so long as exhibitors place subserviency and cheapness ahead of real ability and expert knowledge, and so long as the men, or a large percentage of them at least, continue to have little respect for their job, and sneer when some one even suggests that projection is in the nature of a profession.

Might I suggest to Brother Munn of Iron City, that he forward a photograph and description of his layout to this department for publication?

Bluebook School

Question No. 412—Practical question by the editor, re-submitted in better form: Assuming the light sent forward by the projection lens to be the same in both instances, if your ten foot wide, undistorted picture space on the screen has an illumination equal to two (2) lumins per unit area, what will the illumination be, screen surfaces identical, if the picture size be increased to sixteen (16) feet wide?

Question No. 413—Tell us exactly what the effect of the neutral fuse blowing will be when the load is balanced and when it is unbalanced, and why it is thus.

Question No. 414—Suppose a wire of good size which was attached to a waterpipe at one end came into contact with the neutral of your Edison 3-wire system just ahead of (on theatre side) of the main theatre fuse block. What would happen? Explain.

Question No. 415—You connect a 2-wire circuit to each side of a 3-wire circuit, and to each circuit so connected you connect one 60 watt incandescent lamp. Explain the resultant electrical action. How much current will flow in the neutral?

Question No. 416—If you connect a ten ampere motor to one side of a 3-wire circuit, and incandescent lamps using seven amperes to the other side, tell us what amount of current the neutral will carry, and why it is that amount.

As to License Laws

Comes a hurry-up request that I draft a license law, or supply information from which one may be drafted. This is from a local in the south. They offer to pay me if I will do it.

This sort of request has reached me several times, from various localities. For the benefit of all concerned, permit me to say that I cannot spare either time or energy to do this sort of work, much as I would like to. Those desiring to draft license laws will find ALL the data necessary to the drafting of such laws in the Bluebook, beginning on page 883. Given that data, and an attorney who knows how to draft ordinances, the task is merely one of gettting the thing into legal phraseology, and covering as much as you think the law makers will stand for, but particularly so drafting the ordinance, or law, that something resembling a competent examining board will be provided for, and specifying that the examination shall cover the optics as well as other phases of projection.

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Bluebook School Answers 383 to 386

Question No. 383—Practical question submitted by Messrs. Thoreau and Clark, Vancouver, British Columbia. "If you take charge of a projection room and find that one of the projectors gives a better screen illumination than the other, though the light sources are the same, how would you proceed to find the reason or reasons for the difference, assuming that tests show no shorts or grounds, and that you have no lens tables or charts?"

W. C. Budge, Springfield Gardens, Long Island; Thomas McDade, Star Theatre, Pawtucket, Rhode Island; S. F. Cooley, Manchester, New Hampshire; C. H. Hanover, Burlington, Iowa; Glenn G. Wallace, Muskegon, Michigan; Harry Dobson, Toronto. Ontario and G. L. Doe, Chicago, Illinois, all made answers which were "fair to middlin'," but I think Doe put it into best form. He says:

First, I would make sure that all lenses in both optical trains were clean, and that neither optical train contained discolored glass at any point, and that our collector lens was not pitted and the other clear. Next, I would examine my light sources, and see if the craters in both (I am assuming an arc light source) have the same horizontal diameter, and are at the same angle to the face of the collector lens—35 degrees, or 55 degrees angle to optical axis of the system. Next I would see if both light sources were the same distance from face of collector lens. Next I would see if the collector and converging lenses in both projectors were spaced the same distance apart, viz. 1/16 of an inch, approximately, and that the distance Y—distance face of converging lens to aperture—is the same for both projectors, and that the "spots" were both of equal diameter; also if one projector has slide carrier and the other none.

I would then see if the free diameters of both projection lenses and their working distance were the same. Next I would see if both rotating shutters have the same number of blades and if the blades of each of them have the same aggregate width. Last of all I would see if both shutters were located at the aerial image, or at the same distance therefrom.

So much for optics: The question says "light sources the same," which might be read to mean merely that they are both arcs or both Mazda, etc., or that each gives off the same number of lumins of light. I don't think you play quite fair with us there, Brother Richardson. You ought to watch those points more closely, and not permit questions to be sprung on us which may very easily be read to mean two very different things. (There, darn ye, accept that bang on the bean from a Chicago man and look pleasant!) ('Lright, dagnab y'! I'll accept a slam on the beezer at any time when it is deserved, and the fact that it comes from the Windy City makes me no never minds. But it is not so easy as you may think to watch these things closely enough to aways stop 'em. That would require a close study of some questions from all possible angles, and I have to study them amply and sufficiently when answer time comes.—Editor).

On the electrical side there are many things which might affect results, such as difference in arc amperage. Difference in light when current is taken from two different dynamos—not likely to be the case, but still possible—burned wires, poor contacts, too small wiring on one projector etc, etc., which really comes under the head of difference in amperage at arc stated above. Different makes of carbon in the projector might also set up such an effect, though such a difference would be unlikely.

I think that is a very complete answer. Dobson, Wallace, Cooley and Budge also did very well indeed. In fact all those named did "not so bad."

Question No. 384—What is meant by "boosting a fuse," and is it dangerous?

Every one named, plus J. C. Anderson, Mexico City, Missouri, agree that fuse boosting is dangerous, and that it consists, in practice, of eliminating the fuse as a protective device. Anderson says:

Boosting a fuse consists of bridging across its terminals, or contacts with current carrying material other than its fuse wire, so that current will flow through the said material, either entirely, if the fuse conductor itself be blown, or in addition to what the fuse conductor carries if the fuse be not blown.

The practical effect is to increase the carrying capacity of the fuse, and thus to a greater or less extent defeat the purpose of the fuse, and destroy the protection it is presumed to afford to the wires and appliances attached to the circuit.

Fuse boosting is always dangerous, and may be very dangerous, since it may be so done that the circuit has, in effect, no protection at all, and the wires might, under some conditions, become red hot, utterly destroying all insulation and setting fire to the building. In any event it may well be that, under such a condition, a sudden rise in voltage would burn out all incandescent lamps and motors.

Which is an excellent answer, in the 'umble opinion of this editor. I trust brother Anderson will continue with us, but up to now he only has answers to the last end of this series.

Hanover replies briefly and to the point, thus:

Fuse boosting consists in joining the terminals or contacts of a fuse with some electrical conductor other than the one it is presumed to have. This may be done in many ways. Dropping a copper cent into a plug fuse so that it will make contact with both the fuse plug center and the brass screw lining of the receptacle, and screwing the plug down on it, is most common with that type of fuse. Slipping a copper wire into the contacts beside the fuse, or drilling a hole through the fuse and driving an iron nail or short length of heavy copper wire is most common with cartridge fuses. Open fuses, such as link fuses, are seldom "boosted," as any device used for that purpose is immediately apparent.

On page 114 of the Bluebook you have dealt with the matter adequately and well. I would earnestly commend the matter on that page which is in black face type to the perusal of every projectionist.

Question No. 385—Is it practical to refill old fuses?

Every one agrees that it is not, except in the case of fuses made to be refilled. Messrs Thoreau and Clark remark:

No! Throw them in the trash can, so you will not mistake them for good fuses sometime when every second counts.

Question No. 386—Why is it unnecessary to fuse projector circuits closely? How would you determine the necessary size of fuses for projector arc circuit (ordinary arc) when using motor generator, rotary converter, or mercury arc rectifier?

Hanover replies thus:

Where the arc lamp is hand fed there is a very considerable variation in arc voltage, hence in total resistance, hence in amperage at the arc; also when the arc is struck the resistance of the arc is, for an instant, entirely eliminated, which, especially with fresh carbons, causes a comparatively heavy rush of current.

Projector arc lamps and their connections are always amply able to stand a very heavy overload for a short time, and, regardless of whither a rheostat or motor generator be used, it is good practice to fuse the projector arc circuit 25 per cent. above maximum amperage used, provided this does not exceed twenty five per cent. over and above the capacity of the motor generator. I am not well acquainted with all the peculiarities of the mercury arc rectifier, but from what I do know, I think it would not be well to fuse much in excess of the rated capacity of the rectifier tube.

The reason why it is well to fuse at the maximum of safety is that when a fuse blows on a projection circuit things happen to the "show," and it is very bad indeed to have the screen go dark, even for an instant. What I have said concerning circuits handled by a motor generator applies equally to circuits supplied by a rotary converter.

Good Work

Through the courtesy of Metro-Goldwyn the editor and daughter attended a performance of "The Merry Widow," at the Embassy Theatre, which is a late addition to Broadway picture palaces.

"Palaces" don't seem to quite fit here, however. The Embassy rather is a theatre gem. It seats only 598 people, but those are seated in what might well serve as the throne room of a European palace.

And who do you suppose is its Managing Director, or Directoress? Why none other than Gloria Gould. Miss Gould sits upon the throne, but Mr. Crookshank is the theatre manager, and if what I saw may be taken as evidence, an able one he is, too.

Projection is in charge of Messrs. Herman Kelban and Louis Weinberger and when I say the editorial mind was not once distracted from the story of the play by any fault in its projection, that is all there is to say, so far as the editor be concerned. Congratulations, Messrs. Weinberger and Kelban. If your work is constantly in keeping with the beauty of its surroundings—well, you are both real motion picture projectionists, which is as high commendation as it is possible to give.

The projection room is, rather necessarily, I think, a bit difficult of access, but once in it it is, considering the enormous value of space, excellent.

Three Simplex projectors and the usual modern projection accessories comprise the "plant." There was a spot but it was taken out. Seems to me one of the Brinkert projectors might be used with excellent effect, but I am not sure as to that. And, by the way, believe me that "Merry Widow" is a real show from start to finish.

I Don't Know

John Warthy and Henry Miner, who operate the Star Theatre, or at least sign themselves "Operators Star Theatre," ask:

Dear Mr. Richardson:—In the Bluebook, formula No. 5, page 75, concerning voltage drop, reads $\frac{2100 \times 1 \times L}{E \times P}$ = area of cross section in circular mils. Where does the 2100 come from? Also at top of page 74 there is a formula in which a No. 5 wire is supposed to have a cross section of 33,088 C. M., but in the formula 31,000 C M is used. Is this right?

As to the first named formula, I don't know. It was taken from a standard high grade text book on electrical action, and was checked up and approved by engineers of both the General Electric Company and the Westinghouse Company, so I think it certainly must be correct.

The other seems to be purely a blunder, either by the typist or the typesetter, which same got past me in proofreading. The cross section of a No. 5 wire is as per table 1, page 70, 33,100 c. b. and this is the figure which should appear in both the line above the formula and in the formula itself. Several have spoken of this matter before. It will be corrected in the next printing.

I shall again submit the No. 5 formula to competent electrical engineers for an opinion. I am obliged to you gentlemen for having directed my attention to the matter.

Your Equipment

Service for You—Theatre Owner—Builder—Studio, Laboratory, Exchange Executive—From Your Angle

Edited by A. Van Buren Powell

Give Your Equipment the Spotlight

DAVE SEYMOUR, Managing Director of Pontiac Theatre Beautiful, Saranac Lake, New York, whacked his typewriter to mighty good purpose when he wrote this:

"Business not such-a-much, and in consequence I am after my patrons with all the 'lure' I can possibly stick in my copy.

"When all is considered, think I have been doing my share (of business) for I hear rather gruesome reports in some localities."

Dave knows the game and he knows the times.

Used to be easy to run a show—stick a picture machine up in some odd corner, dust off some chairs and line 'em up, hang out a sign "Show now going on" and sit tight.

But not these days!

There's no use kidding ourselves.

Does Pop grab the old Fedora, yank Ma's hand through his crooked arm—big sister trailing with the youngest and the twins—and hike down to your theatre, not caring where they go or what they see?

You answered. He does—not!

He and his family shops for entertainment.

All right. What do you do when YOU go shopping?

You hunt around to see what's what and finally give your trade to the man who gives you the most—and the best—of what you want—for what you feel you can spend.

"Yeah?"—(you say)—"And I give old Pa Fan a six-reel feature, a news, a comedy—holler my head off about them!—and he walks in and planks down his dough at the opposition house."

Go into reverse and roll back to the start of this—Dave's letter.

"Go after patrons by using ALL THE LURE—"

Then let this sink in—

Down the side of the letterhead on which Dave writes, the letterhead of the theatre, the letterhead that goes out to patrons—Dave has seen fit to have printed:

"Superb Mushroom Ventilation" —

And—

"Vacuum Cleaning Exclusively."

Yes, sirree! Dave, who has been in the show business more years than there are names in a "credit" title, sees fit to call attention to the superb ventilation and the care that he takes to keep the theatre clean.

That's the man who says "all the lure."

Then intimates that he is getting his share of business—considering the times and conditions!

Did you ever quit worrying how you were going to get back the rental on that super-special, long enough to wonder if you were using "ALL the lure?"

You sing out about the star.

You hurrah about the popular book or stage play.

You brag about the scenery, the photography, the lavish settings, the gorgeous costuming, the noted director, the tense drama or thrilling stunts or uproarious laugh-making comedy.

And you're right. You've got to do it.

Brainy men are putting every ounce of gray matter into the making of the picture, into the popularizing of the star, the assembling of the things you crow about.

But—

Maybe they send you a substitute picture!

You've got to find something to beat even that!

You've got to let people know that no matter what the picture is, they're getting it in the most comfortable theatre, with the best light source and projection mechanism obtainable.

You've got to use ALL THE LURE.

How about those projectors, up there in hiding—as far as the audience is concerned!—working away, day after day, no matter whether you feed them a substitute or not?

How about that organ—soothing or sonorous as the mood of the picture demands—backing you up in your yodle that "it will make you laugh! It will make you weep!"

How about that new lighting system you installed last fall—stopping the eternal battle between the house lights and the screen!

Brainy men put every ounce of gray matter behind them—making them not adjuncts, but A PART of your program.

Ever give 'em any of the limelight?

If not, then you're not using "all the lure."

You're selling entertainment—and entertainment these days means a picture, projected perfectly on an eye-restful screen, in a house so light as to prevent the possibilities of "necking" and yet with lights that won't detract from the picture—showing to an audience comfortably seated in a space that is clean, ventilated, warmed (or cooled) to a pleasant temperature—with accompanying music that is equal to the demands made upon it by the tempo and mood of the scene.

And when you sell that sort of entertainment and forget to let the people know about those day-after-day standbys that make the picture possible—you're losing that old lady who doesn't know about the good music, that stout gentleman who isn't wise to the comfortable seats, that chap with the weak eyes who "never goes to a picture because the lights hurt my eyes." And others!

When you buy a new projector do you invite the audiences to come early and see what an instrument of precision the modern projector has come to be—or have your projectionist get a little publicity with his projector down in the lobby showing "how" and "why" the heart of the theatre beats?

Does your audience know that you buy new condensers for the quality and amount of light they concentrate—and how many know about quartz condensers? Don't you think they'd be interested? Try—some time.

You know it's a fact that you can create and "make" a star by talking enough about the new star—and if the star has personality and gets good stories, the public stands by and applauds your boosting.

Ever realize that you can apply the same logic to your equipment?

You know there are bread-and-butter stars that drag 'em out, rain or starlight, winter or summer.

You've got that sort of bread-and-butter equipment working for you all the time.

Give it a little of the spotlight.

Use ALL the lure.

W. C. Geer Gives Low-Down on Better-Print Exchange Service

W. C. GEER is the up-and-going manager of the Princess Theatre, Vermont, Illinois. In that capacity he has shot in a heap of reports in the Straight From the Shoulder department.

Now he writes a letter that will do the hearts of the exchange boys good. Those exchanges whose executives see that inspectors use equipment to keep prints in the best condition are worth mentioning. In Mr. Geer's territory they are certainly going to get their due.

"Dear Van," writes Mr. Geer, in the friendly way that helps to get into the real spirit of co-operation, "you no doubt have noticed the absence (in reports) of the 'condition of film' used by me.

"It is so seldom that we get a bad print that it is hardly worth while; but when we do, the exchange is notified by placing a data strip on the reel or reels that have given trouble, telling what the trouble is and where to find it. In this manner we are sure the matter will be given attention and remedied.

"We believe it is as much our duty to tell the world, through The World, when exchanges keep equipment and inspection at top notch and furnish us good prints as it is, in reports, to tell when they do not.

"Following are exchanges that serve us: Fox, St. Louis, George E. McKean, manager; Paramount, Peoria, M. M. Hirsch, manager; Universal, Chicago, LeRoy Alexander, manager; First National, Chicago, R. C. Seery, manager; Film Booking Offices, Chicago, J. J. Sampson, manager; United Artists, Chicago, Clifford Smith, manager; Pathe, Chicago, J. S. Gillick, manager; Warner Brothers, Chicago, Edwin Silverman, manager; Renown and Progress exchanges of Chicago also.

"With very few exceptions the above exchange boys have furnished us good film service, even if it is old when we play it.

"This, I think, will explain why you have seen no bad-print report from us."

Fabian's 14th

Jacob Fabian, well known theatrical magnate, has announced the completion and forthcoming opening of his newest theatre, The Fabian, in Paterson, for some time late in November.

There has been much speculation and no little interest in the disposition of this great Fabian building, in the course of construction, on Church street, near Market, for the past few months. Adjoining the handsome Alexander Hamilton Hotel, and located in one of the city's most valuable spots, its quickening into activity is a matter of some moment in Paterson's civic life.

The theatre will be dedicated to the proper presentation of the finest films of the cinema world. Charles L. Dooley, general-manager of the Fabian interests in Paterson, will be manager-director of the theatre, and in direct charge of its policy.

Number fourteen of a dignified purposeful chain of houses, the Fabian represents an investment of a million and a half dollars. It will have a seating capacity of 4,000, a symphony orchestra, and a Wurlitzer organ, said to be the largest in America.

Busily Building in Hollywood

HOLLYWOOD will have new theatres valued at more than $8,000,000 within the next year. Theatres planned or actually under construction include practically every type of house. The estimated costs of the projected theatres are as follows:

Hollywood Theatres, Vine street and La Mirada avenue, $110,000.

Hollywood Theatres, Maplewood and Western avenue, $150,000.

Bard Theatres, $200,000.

Hollywood Box Theatre, Hollywood boulevard and El Centro, $300,000.

Calhoun, Curl, Hansen Theatres, 6025 Hollywood boulevard, $500,000.

Moorish Theatre, Vine street, $600,000.

El Capitan Theatre, Hollywood boulevard, $800,000.

Warner Bros Theatre, Hollywood boulevard, $1,250,000.

Sid Grauman's Chinese Theatre, Hollywood boulevard and Orchid avenue, $5,000,000.

Another new theatre will be built by Reginald Barker, the film director, at Highland avenue and Melrose.

A new theatre costing in excess of $3,000,000 will be built at Seventh street and Vermont in the immediate future. When completed the house will seat 2,100 and will be leased by Bill Wyatt, a well known figure in California theatrical circles,

A new theatre to cost $1,000,000 and seating 1,200 persons will be built at Hawthorne and Ballona avenue by W. M. Shumway.

Iverson and Teslow will build a new theatre costing $30,000 and seating 800 persons at Glasswell avenue and Avenue 35.

A new theatre costing $200,000 will be built at Ontario by C. L. Emmons.

Big House Organ

The world's largest house organ has been issued by Lubliner & Trine in the form of a twelve page tabloid newspaper with a circulation of 100,000. It will be known as the "L & T Illustrated News," and will be published once a week.

Within two weeks time the size of the paper will be increased from twelve to sixteen pages and a little later to twenty-four pages.

The paper is devoted entirely to motion pictures. It carries interesting stories of various stars on location, activities at the studios, has a fashion page and a cartoon strip.

The L & T Illustrated News met with instant public approval. It is edited by Louis P. Kramer, J. J. Ross, William Adler, with Roy Willis contributing the cartoon strip.

Brandt Active

Christian W. Brandt, well known architect and theatrical specialist, has been mighty busy of late.

Since completing The Roosevelt, a two thousand seat house, for James N. Robertson Enterprises, a firm which demands the best for its patrons, Mr. Brandt's offices have been busy with a thousand seat house under construction in Albion, Michigan, and plans under way for a thousand house in Detroit.

Roxy Contract Award Marks Start on $8,000,000 House

ROXY, of screen and radio fame, launches "Roxy," the world's largest theatre, when the building contract for the construction of the 6,000 seat house bearing his name was awarded by Walter W. Ahlschlager of Chicago, architect for the Roxy Theatres Corporation, to the Chanin Construction Company, responsible for the building of several new theatres during the past year in New York City, including the Chanin Theatre on 46th Street.

In making this announcement, Roxy also stated that the plans and specifications are ready and the Chanin Construction Company will proceed with the building immediately. From present indications, it is expected that the Roxy Theatres Corporation will throw its doors open to the public some time in October, 1926.

In commenting upon the concrete realization of a life-long ambition to head a theatre of his own, filled with the best in equipment, Roxy had the following statement to make.

"Due to the untiring efforts of Herbert Lubin of Sawyer and Lubin, well-known for their many years of production activities in the film field, the Roxy Theatres is a reality. Convinced that New York City should have the world's greatest motion picture theatre, Mr. Lubin conceived the idea of building the "Roxy," and in rapid succession secured under great difficulties land of proper location and sufficient size to make this project possible, accomplished successfully the necessary financing amounting to the enormous sum of $8,000,000, secured my signature to a long term contract to control the destiny of the world's largest theatre and placed W. E. Atkinson, former vice-president and general manager of Metro-Goldwyn Pictures Corporation in the office of vice-president and general manager. I am entirely happy in the knowledge that the Roxy Theatre assures me of a long-awaited opportunity to put into effect innumerable novelties and originalities concerning motion picture presentation, on a plane never before attempted, backed by facilities and equipment commensurate with the enormity of this project. The Roxy Theatre will be the first of the Roxy circuit of de luxe houses to be built in Greater New York."

FIFTH ANNIVERSARY

Mr. H. C. Stickelmaier held the fifth anniversary of his Madison Theatre, Peoria, Ill., November 11 to 14.

Bettering Things in Grand Gorge

Charles W. Lewis, an exhibitor who realizes the importance of making his I. O. O. F. Hall, in Grand Gorge, New York, the very best amusement enterprise in the vicinity, is closing down for a time in order to put over some mighty useful improvements.

"A word as to our contemplated alterations," writes this live wire exhibitor, "may interest exhibitors. We propose to construct a new floor, raise the building about five feet, increase the seating capacity from about 225 to probably 300 and construct two small stores in front, with an open lobby between.

"We will install another projector, and do other things, incidentally, that will give Grand Gorge a building for shows and dances that will add prestige to the community.

"It is estimated that the cost of this work will be in the neighborhood of $6,000 and while there is no assurance of exceptional financial gain, the I. O. O. F. Lodge, which owns and conducts this hall, feels that it is interested in the welfare of the community and that they are willing to dedicate their work to that end, even if the revenue does not exceed the carrying charges."

And that spirit will bring in the revenue. Equipment and remodeling done in the interest of better community picture conditions will find the community backing it up and showing its appreciation—and that means dollars!

Jack Up Voltage at F. B. O. Studio

Enlargement of the electrical equipment of the F. B. O. Studios from a capacity of 15,000 volts to 30,000 was announced yesterday by B. P. Fineman, general manager of the studios.

The expansion of equipment for the electrical department was directed by Lee Rauch, for several years superintendent of electricity at F. B. O.

In order to place underground the pipes for the new wiring system, it was necessary to dig up a long section of the studio "street." This work, however, has been completed and now everything is ship-shape and F. B. O. has one of the most powerful electrical systems of any West coast studio.

Grauman to Build on Unique Plans

Grauman's Chinese Theatre, which Sid Grauman, internationally famed showman, plans to make the finest palace of entertainment on earth, is certainly based on a novel design.

Grauman startled the amusement universe with his Egyptian Theatre in Hollywood, using an entirely new and distinct motif in architecture and design, which is now being widely copied by less pretentious playhouses.

Now he plans to make a reality of the dream he has had ever since he saw the Egyptian Theatre go over with a bang, by the erection of a bizarre, colorful Oriental amusement palace, to be known as Grauman's Chinese Theatre.

Meyer and Holler, architectural and structural engineers were chosen by Mr. Grauman to build the new Temple of the cinema in the film capital of the world, cost to be $5,000,000—seat capacity about 2,500.

A. Weiss Heads Agfa Corporation

The personnel of the Agfa Raw Film Corporation has undergone a change. J. T. Cosman, former selling agent, is no longer connected with that corporation and Alfred Weiss is now its president and general manager in full charge.

Mr. Weiss has long been identified with important developments in the motion picture industry. He was instrumental in organizing the Triangle Film Corp. When the Goldwyn Pictures Corp. was formed he was called upon to open up its branches and started the selling end of the Goldwyn Pictures Corp. For many years he was identified with the Goldwyn concern as their Vice President and General Manager in charge of sales; he later on sold his interest in the New York and Buffalo exchanges.

He is again actively in the motion picture field, identified with one of the largest manufacturers of raw film, the Agfa (which is the abbreviation for Aktien Gesellschaft fuer Anilinfarben.) The Agfa Raw Film Corporation has been well introduced in this country and under the new management has service that is necessary for good results.

Get Maximum Screen Results

Send for the Brand New

LENS CHART

By JOHN GRIFFITHS

Here is an accurate chart which belongs in every projection room where carbon arcs are used. It will enable you to get maximum screen results with the equipment you are now using.

The new Lens Chart (size 15" x 20") printed on heavy Ledger Stock paper, suitable for framing, will be sent to you in a strong mailing tube, insuring proper protection. Get it NOW!

Price $1.00

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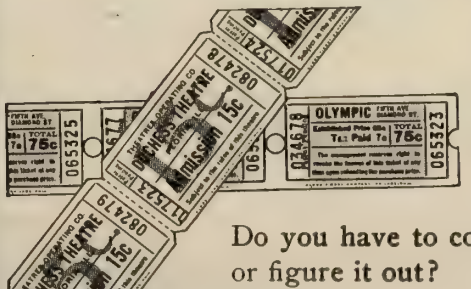
Check Up



How many tickets have you in stock?

Do you have to count rolls, or figure it out?

Then you need INVENTORY NUMBERED TICKETS that will tell you at a glance *exactly* how many you have.

We will gladly send you samples and more information about them.

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Specialists in Tickets and Checks Since 1873

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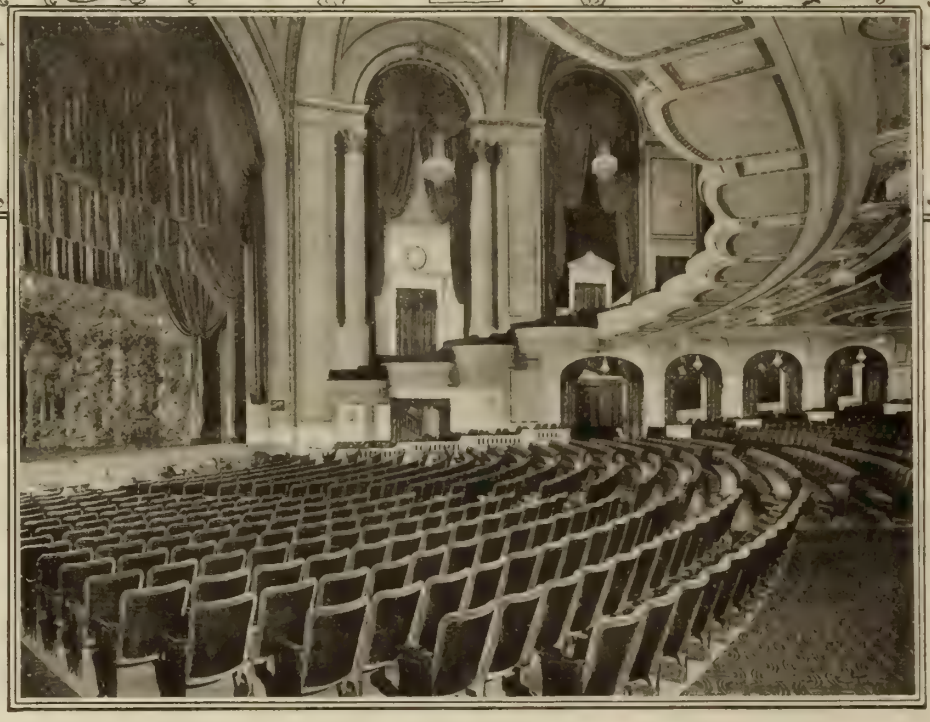

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The American Seating Company's power to serve in a thoroughly efficient and satisfactory manner the Country's theatre seating needs is laid on the four-square foundation of:

Extensive manufacturing resources, the largest in its line in the world.

A high achievement of efficiency in producing a quality product in mass quantity.

Many years of experience in serving the country's largest and most exacting buyers.

An organization thoroughly imbued with the Will to Serve.

American Seating Company

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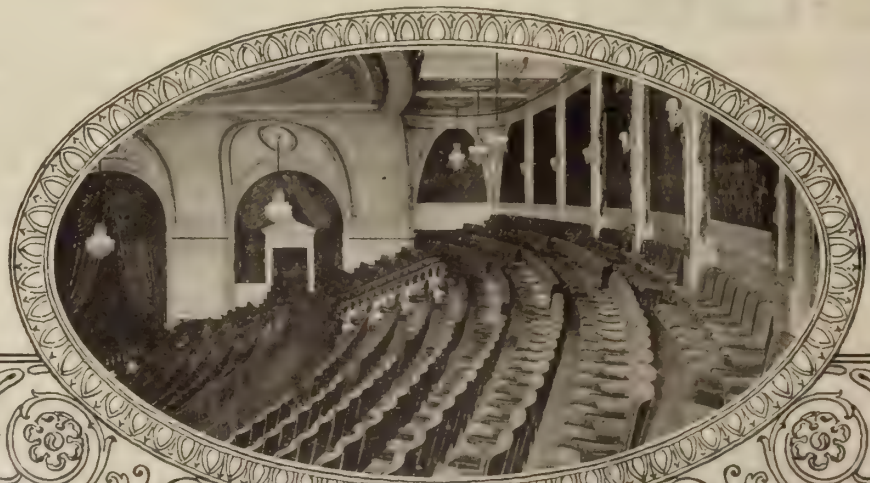


Screen Brilliancy

For brilliancy on the screen make sure you have Eastman Positive Film in the projector. It is identified by the words "Eastman" and "Kodak" in black letters in the film margin.

Eastman is the film that is unrivaled for carrying the quality of the negative through to the screen.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

HAL ROACH COMEDY

Two Reels

"There Goes the Bride"

A honeymoon with a toothache!

What bridegroom could be romantic and spoony with a swollen jaw and a yelling tooth?

Two crooks, one of them handsome and romantic; a sheriff who is a tough guy; a baby on which a $50,000.00 reward has been offered; a susceptible bride who wants to be petted, and can't see a toothache as an alibi; these are the conspirators who connive to drag from your audiences as much laughter as the law allows.

Hal Roach knows comedy like Ford knows flivvers. He has put into this picture Lucien Littlefield, Martha Sleeper, 'Husky Hanes"—the marvelous baby, Noah Young and others.

F. Richard Jones, Supervising Director

Advertise it!

Pathécomedy

TRADE MARK

United Artists May Merge With M-G-M

Moving Picture WORLD

VOL. 77, No. 4 NOVEMBER 28, 1925 PRICE 25 CENTS

CALIFORNIA STATE LIBRARY

Because—

Buster Keaton made "The Navigator"
And followed with "Seven Chances"
Two real money makers —
And because
Millions of ticket-buyers
Who pay cash for Keaton
Are waiting for your announcement
Of his latest hit "Go West"
Take a tip
Be prepared to handle a mob
When you tell 'em the good news
Buster Keaton in "Go West"
A Metro-Goldwyn-Mayer Picture.

Presented by Joseph M. Schenck
Directed by Buster Keaton

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1906, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. $3 a year.

THROW AWAY THE DICTIONARY, BOYS!

Blooie goes the dictionary.

Fewer words and more facts is what exhibitors want anyhow.

Metro-Goldwyn-Mayer salesmen are saving their tonsils.

The pictures do the talking.

We release a new argument every week.

And that's been going on since we gave you Lon Chaney in "The Unholy Three" back in August.

And followed it with the most marvelous line-up of self-selling product ever put on spools.

Norma Shearer in "A Slave of Fashion," "Pretty Ladies," "Sun-Up," "The Mystic" speak for themselves.

From coast to coast you hear "Never The Twain Shall Meet."

"Exchange of Wives," "The Tower of Lies," Ramon Novarro in "The Midshipman," Buster Keaton in "Go West."

They talk in figures.

And now get ready for "The Merry Widow."

It has been talking for itself for three months on Broadway at $2 a talk.

No wonder there are a lot more Metro-Goldwyn-Mayer exhibitors today than ever before in history.

And more signing for The Quality Fifty-Two every day.

If you're wondering how long this record-breaking pace can keep up.

Listen.

In the coming weeks we're going to release a line-up of babies that have even our past performance stopped.

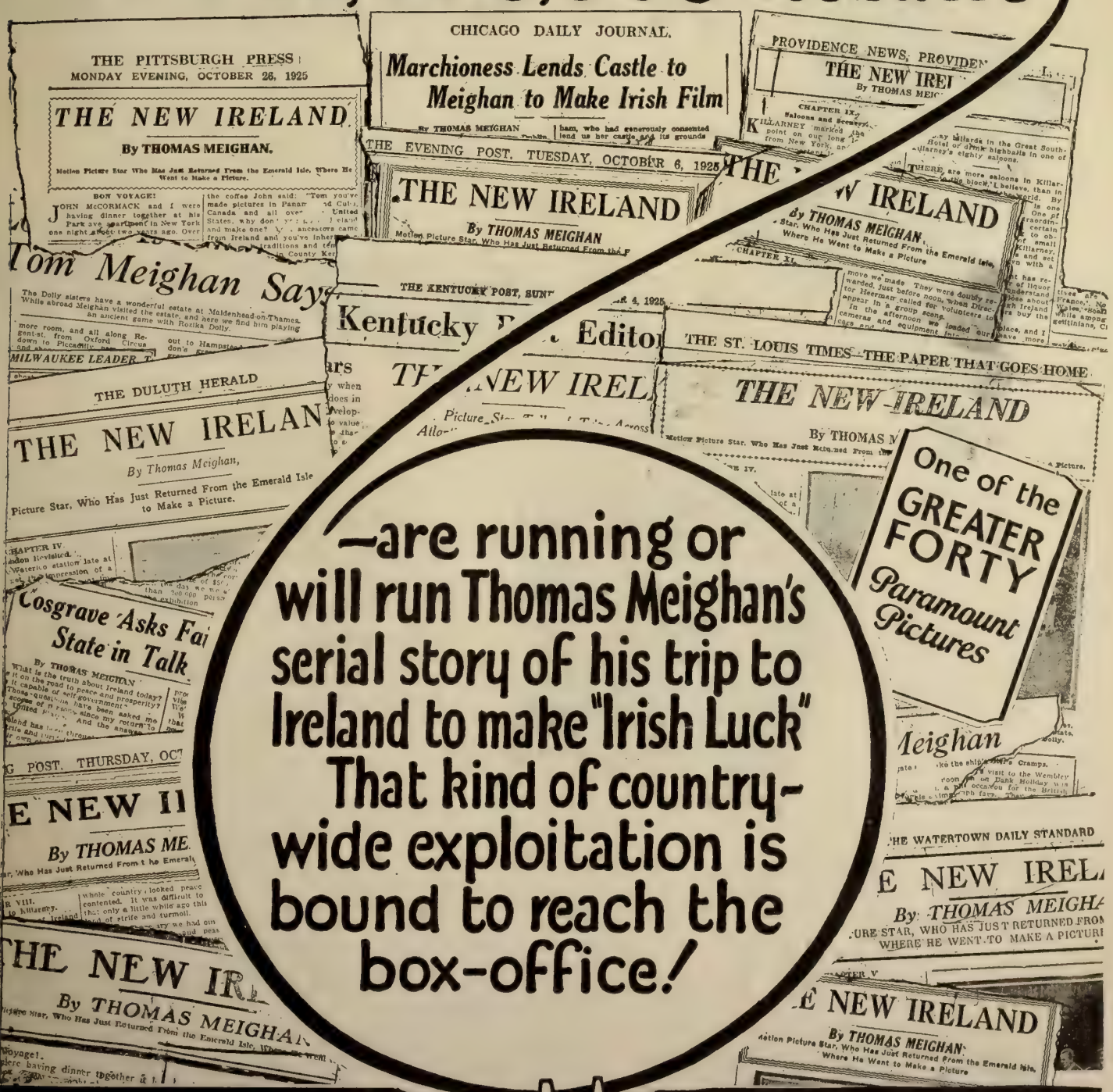
The pictures talk for us.

That's why Metro-Goldwyn-Mayer is

THE TALK OF THE INDUSTRY

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President.

100 NEWSPAPERS with 20,000,000 Readers


THE PITTSBURGH PRESS
MONDAY EVENING, OCTOBER 26, 1925
THE NEW IRELAND
By THOMAS MEIGHAN.
CHICAGO DAILY JOURNAL
Marchioness Lends Castle to Meighan to Make Irish Film
By THOMAS MEIGHAN
THE EVENING POST, TUESDAY, OCTOBER 6, 1925
THE NEW IRELAND
By THOMAS MEIGHAN
PROVIDENCE NEWS, PROVIDEN
THE NEW IREL
By THOMAS MEI
IRELAND
By THOMAS MEIGHAN
Star, Who Has Just Returned From the Emerald Isle,
Where He Went to Make a Picture
Tom Meighan Says
MILWAUKEE LEADER
THE DULUTH HERALD
THE NEW IRELAND
By Thomas Meighan,
Picture Star, Who Has Just Returned From the Emerald Isle
to Make a Picture.
Kentucky
Editor
THE NEW IRELAND
THE ST. LOUIS TIMES—THE PAPER THAT GOES HOME
THE NEW IRELAND
By THOMAS M
Cosgrave Asks Fai
State in Talk
By THOMAS MEIGHAN
THE NEW IRELAND
By THOMAS MEIGHAN
Where He Went to Make a Picture
THE NEW IRELAND
By THOMAS MEIGHAN
Where He Went to Make a Picture
THE WATERTOWN DAILY STANDARD
E NEW IREL
By THOMAS MEIGHA
URE STAR, WHO HAS JUST RETURNED FRO
WHERE HE WENT TO MAKE A PICTUR
E NEW IRELAND
By THOMAS MEIGHAN
Where He Went to Make a Picture

—are running or will run Thomas Meighan's serial story of his trip to Ireland to make "Irish Luck" That kind of country-wide exploitation is bound to reach the box-office!

One of the GREATER FORTY Paramount Pictures

THOMAS MEIGHAN in "IRISH LUCK"

WITH LOIS WILSON

A VICTOR HEERMAN PRODUCTION

FROM "AN IMPERFECT IMPOSTOR" BY NORMAN VENNER. SCREEN PLAY BY THOMAS J. GERAGHTY

PRESENTED BY ADOLPH ZUKOR ▼ JESSE L. LASKY

Marion D

Backed by intensive national promotion.

Miss Davies in "Little Old N. Y."

Lights of

San Francisco
—Great big week at Warfield

Los Angeles (3 weeks)
—S. R. O. business at State. Moved into Criterion for second capacity week. Following with third big week at Alhambra.

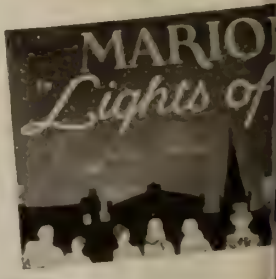
Milwaukee (2 weeks)
—Held over for second smashing week at Merrill Theatre.

Newark
—Exceptionally big week at State.

Washington
—Wonderful week's business at Palace Theatre.

Oakland
—T and D Theatre—fine week.

New York
—Smashing business all week at Capitol Theatre.



MONTA BELL'S

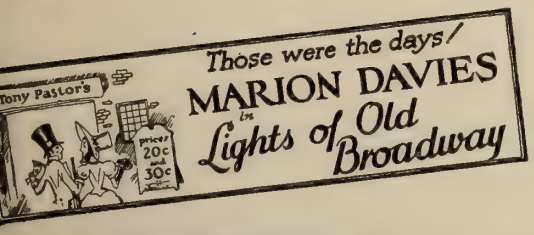
production of the play
"Merry Wives of Gotham" *by*
Laurence Eyre
with
Conrad Nagel
adapted by
Carey Wilson
directed by
Monta Bell

Metro-Gold

avies

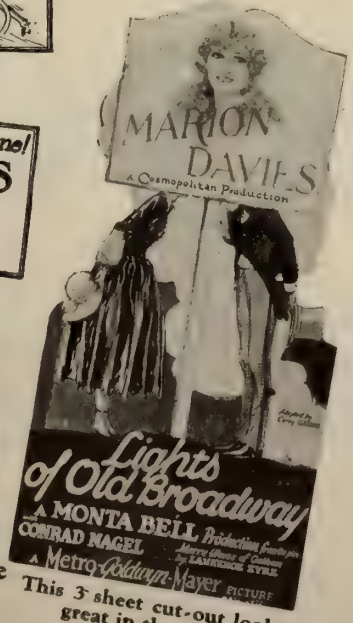
in her second great story of "Little Old New York"

Old Broadway



A series of ad slugs from the big campaign book. Get this wonderful showman's promotion book and see how easy it is to get real money by easily handled promotion.

cloth banner 3 feet by 10 feet is just one of the fine accessories.



This 3-sheet cut-out looks great in the lobby.

"Miss Davies gives a remarkable performance. Film is charming."
—*N. Y. Times*

"Star scores hit. Created merry sensation. You will adore Marion. Deliciously engaging comedy."
—*N. Y. Mirror*

"Dozens of novel touches. Atmospheric strength most enjoyable."—*Eve. World*

"No actress on the screen could have played this part better."
—*Herald-Tribune*

"Just as engaging and delightful as 'Little Old New York'."
—*N. Y. American*

"A human interest story that provides excellent entertainment."
—*Eve. Telegram*

"Capacity audience liked it. Picturesque and beautiful settings."
—*Eve. Sun*

"Marion Davies scores a complete triumph. Screen's most delightful comedienne."—*Eve. Journal*

The Quality 52

wyn-Mayer's

Made expressly for
holiday showing—
The ideal Christmas attraction!

WILLIAM FOX
presents

The Ancient Mariner

Classic Drama and Modern Romance!
An elaborate and exquisite production!
One of the screen's finest achievements!

directed by Henry Otto and Chester Bennett

from the masterpiece by
Samuel Taylor Coleridge
with this great cast
LESLIE FENTON ~ CLARA BOW
VIVIAN OAKLAND ~ EARLE WILLIAMS
PAUL PANZER ~ GLADYS BROCKWELL
NIGEL de BRULIER

Fox Film Corporation

No. 1

For Season 1926-27

William Fox announces
the production of

What Price Glory?

by Maxwell Anderson and Laurence Stallings

The dramatic success of two seasons in New York

Praised extravagantly by every New York and visiting critic---it earned the title: "MOST TALKED ABOUT PLAY IN THE WORLD!"

Its New York run was a NATIONAL SENSATION---now being duplicated by road companies in every section of the country.

WARNING!

Fox Film Corporation has purchased all rights for motion picture presentation of "WHAT PRICE GLORY?" throughout the world and warns exhibitors against misleading advertising or publicity tending to compare "WHAT PRICE GLORY?" with any other motion picture production.

Fox Film Corporation will vigorously prosecute any false or misleading advertising or publicity.

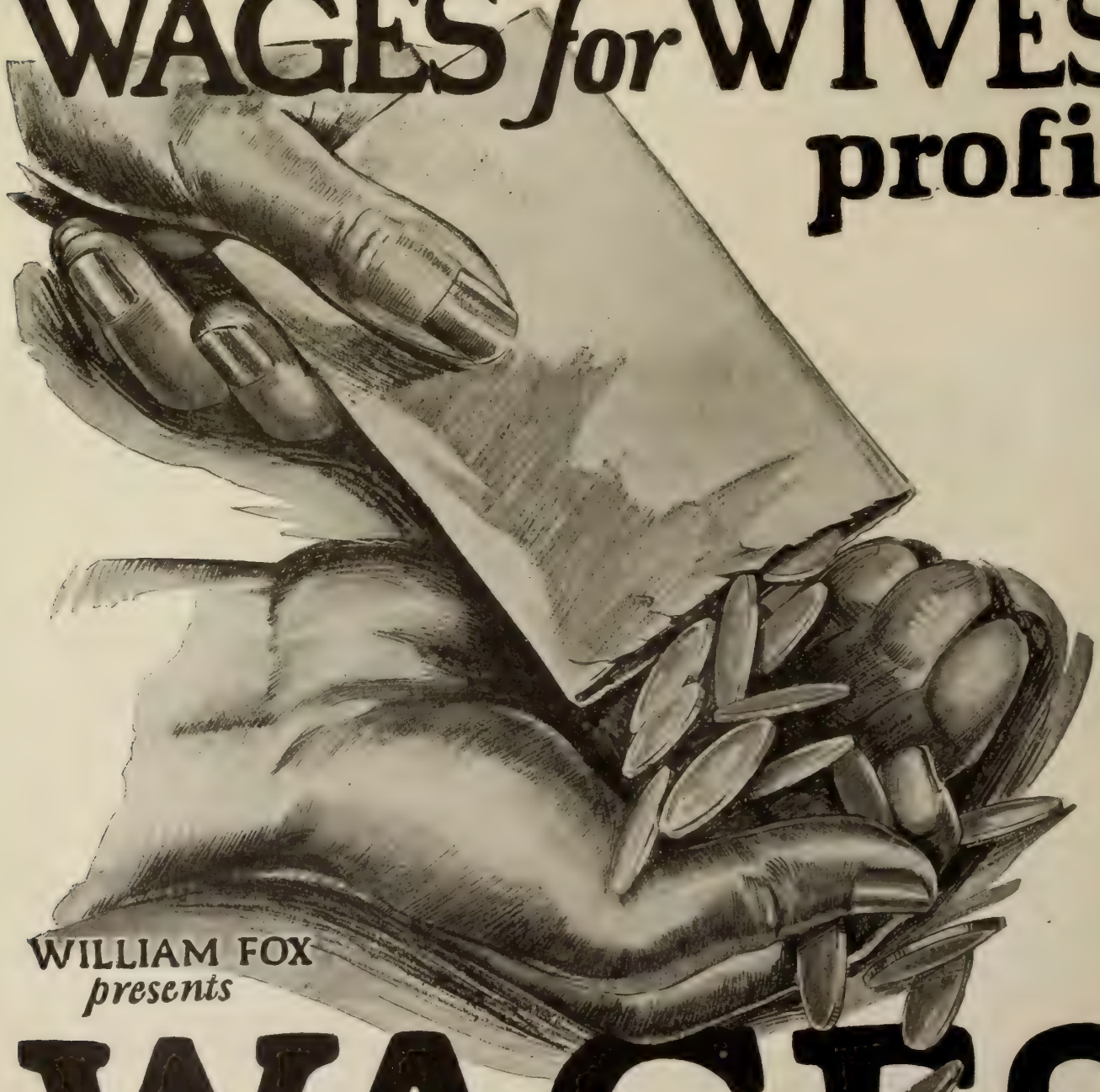
IT WILL BE A FOX PICTURE

with direction and cast befitting a truly great production

Next week No. 2
Watch for it!

Fox Film Corporation

WAGES for WIVES profit



WILLIAM FOX
presents

WAGES

John Golden's stage play,
"Chicken Feed" by GUY BOLTON

Scenario by
KENNETH B. CLARKE

FRANK BORZAGE
PRODUCTION

Fox Film Corporation

—so much sweet for you!

A vivid comedy-drama of the great American hold-up ~with irate wives on strike for more money~ and gay husbands on strike for less wives!

JOHN GOLDEN UNIT

for WIVES

With a brilliant cast ~ *including*

JACQUELINE LOGAN — EARLE FOXE
MARGARET LIVINGSTON — ZASU PITTS
CREIGHTON HALE — DAVID BUTLER — DAN MASON
CLAUDE GILLINGWATER

Fox Film Corporation

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President.

Absolute Evidence

Keeper of Bees tops all attendance records here also broke all records for long run. Never in history of Jackson theatres has any production turned them away four days every performance. Keeper, great audience picture will go down in film history as one of greatest ever produced. Regards.

E. L. DRAKE,
Gem Theatre,
Jackson, Tenn.

Keeper of the Bees opened yesterday at the Princess. One of the few great box office attractions. Had to cut program to accommodate crowds who stood in pouring rain clamoring for admission. This is our first telegram in our fourteen years of operation of this nature but Keeper of Bees deserves all the praise we can give it.

G. S. VICK, Manager,
Princess Theatre,
Charlotte, N. Carolina.

Stood them up all day with Gene Stratton Porter's Keeper of the Bees. Had 2,400 house capacity in and hundred foot lobby filled three times during evening. Had to establish extra box office to handle crowd. Everybody tickled to death with picture. Warmest congratulations.

CARSON DANKEN,
American Theatre,
Salt Lake City.

Keeper of the Bees beyond a doubt best box office attraction I have had in long time. Obliged to stop selling tickets at seven o'clock each evening a five day showing. Hundreds turned away at each performance. Must show return engagement. F. B. O. attractions always prove a winner.

SAM CARLTON,
Strand Theatre,
Frankfort, Ind.

Congratulations Keeper of Bees shattered all house records here. Sign up all day against such competition "Pony Express," "California Straight Ahead" and "Marriage Whirl." Weather conditions unfavorable, snow and cold. Patrons commend picture highly. Will add prestige any theatre. Regards.

H. E. REHFIELD,
Royal Theatre,
Sioux Falls, S. Dak.

Keeper of Bees opened tonight to capacity. Everyone enthusiastic about it and boy, what an audience picture, what a women's picture it is. Don't let any exhibitor with a sick box office miss this one. Regards.

W. WALLACE,
Orpheum Theatre,
Kansas City.

Just finished engagement Keeper of Bees to phenomenal business. Business built each day could have easily played extended engagement but other attractions interfered. Accept my congratulations on this one. Keep up the good work.

JACK GROSS, Manager,
Wareham Theatre,
Kansas City, Mo.

Keeper of the Bees opened as big as Lloyd's "Freshman." Crowds stood in line all afternoon. From seven p. m. until we stopped selling tickets the sidewalk was blocked at each performance. It's a ready made box office attraction. All you have to do is to let your patrons know you have it and hire more ushers.

J. P. CALLA, Manager,
Strand Theatre,
Canton, Ohio.

Opened with Gene Stratton Porter's Keeper of the Bees. Record business for Monday at Ideal Theatre. Packed house two p. m. until nine thirty, in spite first cold spell of winter. Every one my patrons and new ones that have never been in house before loud in their praise. Warmest congratulations.

LESTERS IDEAL THEATRE,
New York City.

that Gene Stratton-Porter's "THE KEEPER OF THE BEES"

IS PACKING THEATRES EVERYWHERE!

Exclusive Foreign Distributors
R-C Export Corporation
723 Seventh Avenue
New York
agents
FBO Pictures GMBH
Friedrichstrasse Berlin
Germany
RC Export Corp. 26 Dilbury St. London
England
Societe Anonyme des Films FBO
69 Faubourg St. Honore Paris
France

Distributed by
FILM BOOKING OFFICES OF AMERICA, INC.
723 Seventh Avenue, New York. Exchanges Everywhere

A Friendly Recognition

IT is a privilege to take this means of paying a tribute to a wide-awake, progressive organization like Producers Distributing Corporation that has repeatedly demonstrated its live-wire ability. The foregoing announcement of METROPOLITAN PICTURES is a graphic presentation of just how far this up-and-doing organization has advanced along the road of achievement. In this connection it is significant that all of its announcements and promises have been based on concrete accomplishment.

William J. Reilly

3 BOX OFFICE

METROPOLITAN PICTURES CORP.
presents

Priscilla Dean
in
"THE DANGER GIRL"

Adapted from "The Bride"
by George Middleton
and Stuart Olivier

Priscilla Dean

The Most Vivid Personality On the Screen!

As startling as a meteor—as flashing as a skyrocket—as brilliant as a multi-faceted diamond—as elemental as a tigress—and withal intensely human and appealing, Priscilla Dean as an interpreter of colorful roles is a Box Office Magnet par excellence.

Foreign Distributors Producers International Corporation 130 West 46th Street New York, N. Y.

BONANZAS!

We'll Tell the World—
and the World Will Tell You—

That here are three productions that *shout* BOX OFFICE! "The Dice Woman," "Forbidden Waters" and "The Danger Girl." Get those titles! They suggest—and are—the kind of dynamic, adventurous, high-powered productions that are synonymous with the personality of Priscilla Dean. They give the "Wildcat" full sway in passionate, pulsating and powerful characterizations—the type which *made* Miss Dean in "The Siren of Seville," "A Cafe in Cairo" and "The Crimson Runner."

Priscilla Dean in "FORBIDDEN WATERS"

by Percy Heath

Priscilla Dean in "THE DICE WOMAN"

by Welford Beaton

RELEASED BY

PRODUCERS DISTRIBUTING CORPORATION

F. C. MUNROE, President RAYMOND PAWLEY, Vice-President and Treasurer JOHN C. FLINN, Vice-President and General Manager

Member of Motion Picture Producers and Distributors of America, Inc. WILL H. HAYS, President

FRANCES MARION—Box-Office!

MOVING PICTURE WORLD November 7, 1925

Something That Is Const

Frances Marion—Sales TNT

THE women of this country form a considerable percentage of all picture theatre goers. Sixty per cent would not be far from wrong. To enlist their support—ACTIVE support—is one of the fundamental principles of selling the picture to the public.

In a two-page announcement to our readers last week, Producers Distributing Corporation justly recognized the work of one of the great feminine brains in the country—the brains of Frances Marion. They told HER story in THEIR story on "Simon the Jester," which Frances Marion adapted for them from the novel by William J. Locke—her first for P.D.C.

The term, "scenarist," or "scenario writer," is a little cold. It is not a word that plunges into the imagination and comes up saturated in color.

Producers Distributing Corporation have brought the word up where the sunlight of sales can play it up—sales to the exhibitor of this Metropolitan Pictures production—sales by the exhibitor to his public.

"Adapted by Frances Marion." That line is sales TNT for P.D.C. and for the exhibitor.

Help Them Sell Her

THE exhibitor who has played such Frances Marion adaptations as "Humoresque," "Pollyanna," "Secrets," "Potash and Perlmutter," "The Eternal Flame," "Rebecca of Sunnybrook Farm," "The Dark Angel," knows that he can put his money on the same horse—to win. It's a "future" bet, but a pretty safe one.

Here's a bet for you, Messrs. Flinn, Harvey, and Giegerich over at P.D.C.:

HELP THE EXHIBITOR TO SELL FRANCES MARION TO HIS PUBLIC.

Give him some of your portable, readable copy so that he can, in turn, tell HIS public that they are seeing a product of the brain that created the adaptations of "Humoresque" and the rest.

The Woman Angle

WOMEN are vitally interested in what other women are doing. They go to pictures to see not only the Novarros, the Valentinos, the Dixes, but the Talmadges, the Pringles, the Philbins. For many reasons. Besides, they cannot find enough "Exhibit A's" of women who do big things in ANY form of creative endeavor.

If Frances Marion could tour this country she would do a big job for you and for Frances Marion.

Failing this, provide the exhibitor who books "Simon the Jester" with copy for his advertising, for press notices, for his advance program, for circular letters to the women of his community, telling them what "adaptation" is all about, who Frances Marion is, what she has done, and what they may expect to see.

Frances Marion is a sales instrument for the exhibitor. Help him to USE it.

P. D. C. Service

YOU may be 'way ahead of us on this idea, gentlemen. We know that you are getting out letters to exhibitors, pointing out to them PARTICULAR ways of pointing public feet toward their box-offices on PARTICULAR P.D.C. pictures. You don't give a college yell on your products in these letters. You plainly and calmly ANALYZE its ticket selling possibilities. This aside from the regular channels of service to the exhibitor. That's something CONSTRUCTIVE.

It is right to recognize Frances Marion as you did. She deserves it. NOW help the exhibitor to use Frances Marion as his BOX OFFICE deserves.

Yes Sir—CONSTRUCTIVE

WE ARE offering these pages as SOMETHING THAT IS CONSTRUCTIVE. We hope that varied elements in this business will find in them something that IS constructive.

The above, on Frances Marion, may be of use to individuals other than Frances Marion and to organizations other than P.D.C.

The whole idea brings up the subject: What is a contract with an exhibitor? When does the contract begin, and when does it end?

A contract does not end when the salesman walks out of a theatre with the dotted line tucked in his pocket, either for the exhibitor or for the salesman, or the organization he represents.

Making Money Makes a Contract

THE contract does not end until both sides have lived up to obligations other than those of credit and finance, and the picture or series of pictures has made MONEY.

When the exhibitor WORKS, and when the picture WORKS—that's when a contract is terminated. When a contract is terminated in that manner a NEW contract is already being written.

'Time spent, by both sides, in arg better be spent in COLD TURKEY THE PICTURE OVER.

Doing Things at F. B. C

THE press sheet has a close rel Up at F.B.O. they have prod on "The Keeper of the Bees." Brown realize that a press sheet the exhibitor and which does n ture to his clientele defeats its o

They, and their advertising a congratulated on doing SOMI STRUCTIVE—giving the bu Bees" a guide that points th home to the box-office.

A Trim Job on "Bol

WARNER BROS., as "Bobbed Hair," sho of an old contract and the

A Pittsburgh newspape its inauguration of the ser story, chapters of which w by different well-known form in newspapers. Wa Murphy went right to i serialization of "Bobbed out the country. A tri ploitation. THAT is s

Chaplin "Saves'

EVER hear of Cha think of Chaplin saver. Nevertheless, a walloping-sized to AND with "The Gol

We all know tha satisfaction part of back" guarantee.

In this instance tainment boy who but he had fled.

It was Saturd shows, but he ONE show:

A news reel s before the proj

A two-reel c ing for a dolla into one pie to tea cookie.

An episode years out of AND TH "The Gol

Our repo TOMER. comments Chaplin w have wall

METROPOLITAN PICTURES CORP.
presents
"Simon the Jester"
with EUGENE O'BRIEN & LILLIAN RICH
Adapted by Frances Marion
From the novel by William J. Locke
Directed by GEORGE MELFORD
A FRANCES MARION Production

PRODUCERS

Foreign Distributors Producers International Corporation
130 West 46th Street New York, N. Y.

MOVING PICTURE WORLD

r u c t i v e — By Bill Reilly

uing over price could
alk on HOW TO PUT

).

ition to the balance sheet.
luced a master press sheet
Nat Rothstein and Colvin
which sells the picture to
ot help HIM sell the pic-
wn purpose.

id publicity staffs, are to be
ETHING THAT IS CON-
yers of "The Keeper of the
e public from sidewalk and

bbed Hair"

hown by their exploitation of
v that they know how the end
eginning of a new one overlap.
r took a full page to advertise
alization of "Bobbed Hair." The
ere written in "round robin" style,
authors, lent itself well to serial
tty Parker, Randy White, and Bill
t. To date they have placed the
Hair" in 450 newspapers through-
m job! That is ticket selling ex
omething CONSTRUCTIVE.

the Show

rlie Chaplin "saving" the show? We
as a show maker rather than a show
a direct report has come to us from
wn where he DID "save" the show.
d Rush."

t short features have often given the
the exhibitor's "satisfaction or money

the feature picture was the only enter-
stood on the burning deck whence all

y night. Plenty of patrons to see two
e is what the exhibitor loaded into

o old that the pulmotor had to be applied
ection machine could function.
medy that was made when custard was seli-
r a barrel and slapstick bakers put enough
make the kind mother made look like a polite

of an animal serial which was already five
he museum as a relic of the Movie Stone Age.

EN—
l Rush!"
rter was not a picture "expert"—just a CUS-
The whole house had the fidgets, and from the
going around the theatre, if it had not been that
as coming in "The Gold Rush" the house would
ted out almost to the man.

Charlie saved the day. "The Gold Rush
of irritated, tortured customers wa
Now the report from that exh
would probably have read
liked it, but gross busines
We ask you, boys,
across the street
free" and perform
An exhibitor
only unfair to
little picture
This we
tion of th
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THA
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hibi
and

Frances Marion

FRANCES MARION
~the greatest woman creative genius of the screen

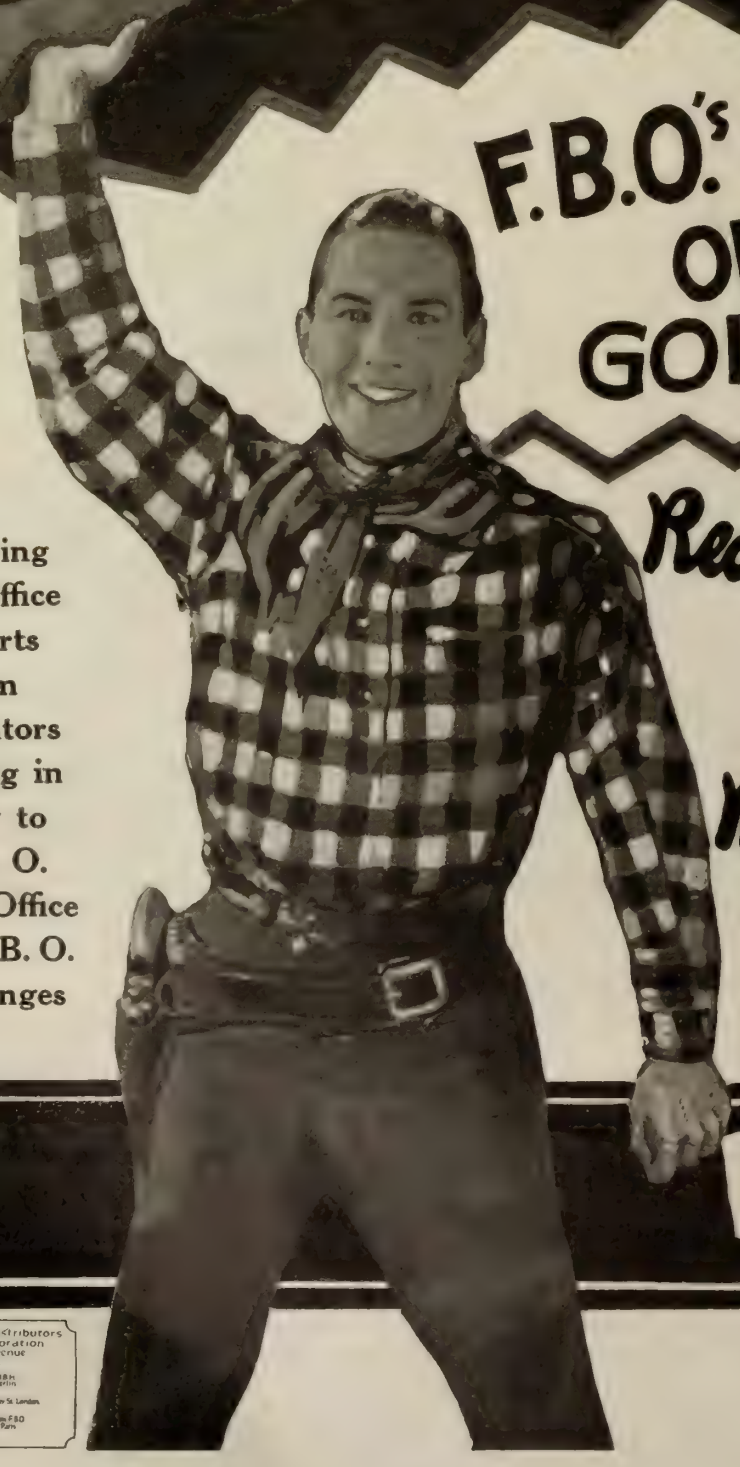
RELEASED BY
DISTRIBUTING CORPORATION

F. C. MUNROE, President RAYMOND PAWLEY, Vice-President and Treasurer JOHN C. FLINN, Vice-President and General Manager

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President.

TOM TYLER

F.B.O.'s NEW WESTERN SU OF EXHIBITORS GOING OVER LIKE



Amazing Box Office Reports from Exhibitors Coming in Daily to F. B. O. Home Office and F. B. O. Exchanges

Read

LET'S GO GALLAGHER. (5,182 feet). Star, Tom Tyler. A knock-out.. I hope F. B. O. will star him in another one like this. Tone and appeal, good. Sunday, yes. Special, no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

Read

LET'S GO GALLAGHER: Tom Tyler — A wonderful Western feature with a wonderful star. Fine print.—L. Deyo, Miers Theatre, Schoharie, N. Y.—General patronage.

These are samples of hundreds of boosts coming in from everywhere

Book and Boost

Exclusive Foreign Distributors
R-C Export Corporation
723 Seventh Avenue
New York
FBO Pictures GMBH
Berlin
R-C Export Corp.
London
England
FBO
Paris
France

MAKES GOOD WITH A VENGEANCE

RPRISE STAR A FIND FOR THOUSANDS THROUGHOUT THE LAND WILDFIRE -- EVERYWHERE !!

OUT of oblivion and into national prominence in three months is an unheard of procedure. But none can deny that Tom Tyler with little Frankie Darrow and Napoleon, the mutt, have justified the tremendous advance ballyhoo accorded them.

Exhibitors are writing into this office in the manner that screen struck fans usually do, congratulating and fecilitating both this company and Tom Tyler for the uncanny hold which he has taken on the public in those few brief months.

Yesterday we screened "Wyoming Wildcat," Number 2 of the Tom Tyler series, and it is even a better picture than "Let's Go Gallagher," Number 1. If Tom Tyler keeps up this record breaking pace that his initial releases have set, nothing in the whole world can stop him from being in the Gold Bond group.

Lucky F.B.O. has again struck pay dirt!

"TOM TYLER AND HIS PALS"

Distributed by Film Booking Offices of America
723 Seventh Ave., N. Y. Exchanges Everywhere.

MARY PICKFORD
"LITTLE ANNIE ROONEY"

DIRECTED BY WILLIAM BEAUDINE

"The Box-Office Says So"

"Mary Pickford is delicious in her 'Little Annie Rooney'. The audience says it in peals of laughter and the box-office says it in huge figures."—Daily Mirror.

"Mary Pickford is emphatically pleasing, and she makes Annie a lovable, wistful little creature. Delightfully filmed."— Times.

"Miss Pickford is captivating as the little gamin Annie Rooney. Lots of fun in this picture and many laughs."— Telegraph.

"'Little Annie Rooney' is just the sort of picture in which everyone [illegible] Mary. It is uproariously funny. Do not miss seeing it."— Evening Journal.

"Uproariously Funny"

NOW BOOKING
UNITED ARTISTS CORPORATION

Mary Pickford — *Charles Chaplin*
Douglas Fairbanks — *D. W. Griffith*

Joseph M. Schenck, Chairman, Board of Directors

Hiram Abrams, President

JOHN W. CONSIDINE, JR.
presents

RUDOLPH VALENTINO

in

"THE EAGLE"

Supported by **VILMA BANKY** *and* **LOUISE DRESSER**

Screen Story by **HANS KRALY**

A CLARENCE BROWN Production

He Packed the New York Strand and Broadway

"'The Eagle' is by far the best and pleasantest thing Valentino has ever done. It is finished, dramatic and continuously entertaining. It was interesting to find at the four o'clock showing Monday a filled theatre, with aisles, foyers, lobby and sidewalks packed. Sunday the theatre was surrounded by throngs, with lines leading a full block away in each direction. These things indicate the tremendous hold this young and much misunderstood Italian had and still has on the public fancy. A few years ago he, too, paid his gallery fee and sat in that same Strand. He did get on. You must see him. You'll find him a most likable fellow." —N. Y. World.

NOW BOOKING

UNITED ARTISTS CORPORATION

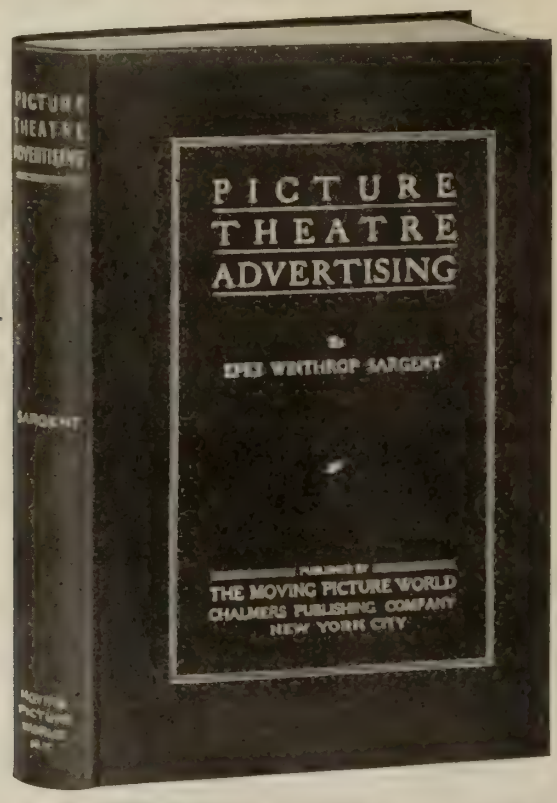
Mary Pickford — *Charles Chaplin*
Douglas Fairbanks — *D. W. Griffith*

Joseph M. Schenck, Chairman, Board of Directors

Hiram Abrams, President

Follow the Straight-Line Approach to—

THEATRE ADVERTISING
PERFECT PROJECTION



THEATRE ADVERTISING CONDENSED

Let Epes W. Sargent, who during the past fourteen years has examined and edited more theatre advertising than any other man in the business, give you in condensed form the benefits of his rich experience in this highly specialized form of advertising.

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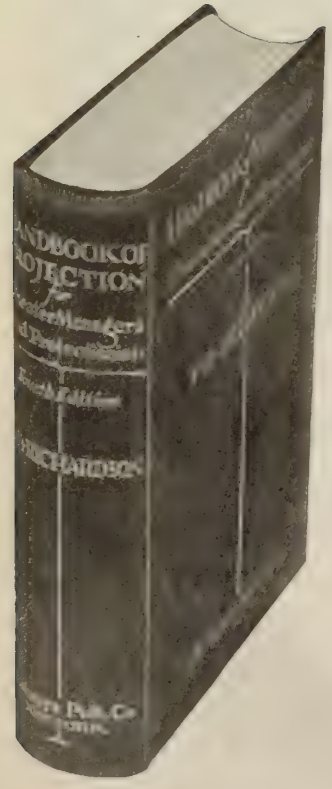


Price, $6.00 Postpaid

With the Aid of This Book You Can Give Your Patrons the Best Projection in Town.

OUTSTANDING FACTS

1. It is a 974 page book.
2. It has 375 illustrations.
3. It gives full instructions on care and operation of Power, Simplex, Proctor, Motiograph and Baird projectors.
4. It contains a full account of Mazda Lamp projection.
5. It describes the G. E. Sunlight, and Simplex high intensity arc lamps.
6. It treats fully on generators, insulation, grounds, lenses, light action, mercury arc rectifiers, motor generators, picture distortion, practical projection optics, the projection room, the screen, speed indicators, transformers, etc.
7. It asks and answers 842 appropriate questions.
8. It has a complete, fast working index.
9. It is up-to-date and authentic.
10. It is written by an author who knows what he's writing about, who writes in plain understandable English, and who is *the only projection author who has already written and completely sold out three large previous editions of a book on projection.*

Price, $2.00 Postpaid

Enclosed find $..... for which please send me.....
Name .....
Address .....

At Your Dealer or Direct from

CHALMERS PUBLISHING COMPANY

516 Fifth Avenue, New York City

"Has All the Earmarks of a Box Office Wow!"

Says Bill Colling of the N. Y. Telegraph

"HIS PEOPLE"

(The picture that played at the Astor under the title "Proud Heart")

featuring

Rudolph Schildkraut
George Lewis
Blanche Mehaffey
Virginia Browne Faire
and **Rose Rosanova**

An Edw. Sloman Production

Presented by Carl Laemmle

Played to tremendous business at the Astor Theatre, under the title "Proud Heart," in the face of typical Gay White Way opposition. Now booked for an additional run at the

RIALTO
THEATRE
Broadway and 42nd St., New York

"One which any exhibitor can show to his profit."

Arthur James—Motion Pictures Today

"A picture that ought to bring in the shekels."
Regina Cannon—*Evening Graphic*

"Could scarcely fail of sound financial success."
John J. Cohen—*Sun*

"A good card for any house, large or small."
George T. Pardy
—*Motion Picture News*

"Ought to run as long as 'Abie's Irish Rose.'"
Harriette Underhill—*Tribune*

"Should find favor with the great mass of picture-goers."
C. S. Sewell—*Moving Picture World*

"Can't miss! It's appeal is universal."
Edba—*Variety*

"The sort of picture on which the industry can enlarge its public."
Willard C. Howe
—*Exhibitors Daily Review*

Universal's White List Miles and Miles Ahead of All

Will blaze a n

The dawn of a new day in SERIALS

"Should One of

The SCARLET

"A Live Wire Serial That Should Please Any Audience!" *Says M. P. News*

Did you ever see such reviews? Have you ever heard such praise of a serial before? You have been hearing about great serials for years, but never has there been such a wonderful box-office serial. It's the greatest chapter-play that has ever been filmed, bar none. It will blaze a new mark in serial profit-taking. It will mark the dawn of a new day in serials.

One of Universal's Lucky

ew high mark in Serial Profits!!

Certainly Prove a Ten Strike! the Very Best Serials That Universal Has Ever Made!" A Whale of an Attraction!" *Says M. P. World*

STREAK

A mammoth serial production in 15 episodes produced with all the costly care of a big feature—based on the most marvelous invention of modern times—the wonderful death-ray machine. It has received columns and columns of newspaper space all over the world! Your patrons know of it—want to see it. Now they can see its like in action for the first time. How they'll flock to see this—the most startling chapter play of all time!

Starring

Jack Daugherty

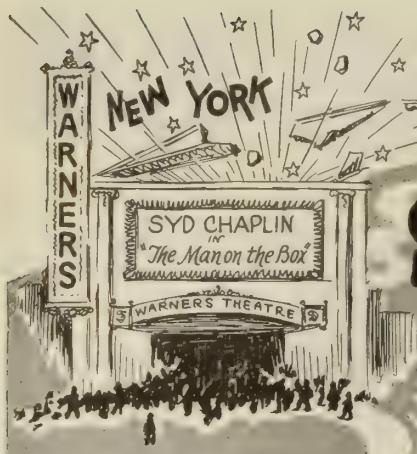
with Lola Todd, Al Smith and Virginia Ainsworth

Directed by Henry McRae

Six" Adventure Serials!

WARNER BROS.
Classics of the Screen

sure-enuff proof and plenty of it!



Two weeks to capacity business at Warners Theatre. Critics call it a comedy knockout, and the box office proves they're right.

Breaks the house record by a wide margin, and the Forum abandons its one-week policy to hold it over for capacity business.

Sensational business at the California Theatre. "Continues the hilarious pace he recently set. Syd shows himself on a par with Brother Charlie," says the Frisco Daily News. "The best comedy in a long time," reports the Examiner.

Syd Chaplin

in "THE MAN ON THE BOX"

by Harold Mac Grath

Cast Includes

Helene Costello
Alice Calhoun
David Butler

Directed by

Charles "Chuck" Reisner

The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

If King Tut Had a News Reel—

KING TUT, the present day Boy Wonder, never did much for home or country except dig himself an EXPENSIVE hole in the ground. True, it was as much the style in those days for a Pharoah to carve himself out a magnificent MONUMENT as it is for the 1925 champion of the Tonawanda Country Club to have a set of PLUS FOURS carved out.

Yet, if it had not been for the picks and shovels swung under the direction of an American archaeologist Tut would STILL be sleeping in OBSCURITY in the Valley of Kings. The PITY of it is that there was no Royal Egyptian News Reel back in those days. A battery of news cameras would not have set the royal bankroll back much, and the WEALTH Tut sunk into the GROUND could have been neatly devoted to the First Near East Relief.

The News Reel would have made the Boy King LIVE across what has been for him two thousand years of OBLIVION. He slept in the Valley by request. But the CAMERA would have picked up the Valley of Kings as if it were swansdown and CARRIED it around the world on the Magic Carpet of Celluloid.

Emanuel Cohen, editor of Pathe News, could have done MORE for King Tut than his entire Royal Council, including the TREASURER.

Last Saturday at the banquet celebrating the FIFTEENTH anniversary of Pathe News, Mr. Cohen showed "Flashes of the Past", three reels of historical HIGHLIGHTS taken from the news service, the major portion of whose life he has directed. Many kind words had been said about the news reel in general and of Pathe News in particular by men in high places. It remained for "Flashes of the Past" to be the best SPOKESMAN of all.

Here was a celluloid pen, dipping itself into all the inks of the RAINBOW, writing a MOVING PICTURE history of mankind! Here were the great figures and the great events moving across LIVING pages in one of the greatest chapters of WORLD history! Twenty-five years from now the historians will fold up their typewriters and silently steal away—to the nearest PICTURE THEATRE classroom. Pathe's "Outline of History" will be more CIRCULATED, more ENLIGHTENING than H. G. Wells!

We understand that "Flashes of the Past" was originally assembled and edited for showing at the Pathe anniversary banquet only. But no sooner had it flashed on the screen there than Pathe knew that this film CHILD of Emanuel Cohen's had grown into a GIANT.

"Flashes of the Past" not only DESERVES general distribution. It DEMANDS it. It is a tonic. It will get under the shell of the hardest MOVIE CRAB in the world. Some one asked a distinguished man of letters—we believe it was Charles Lamb—if he collected rare first editions. Lamb answered, "No. I collect TWENTY-FIRST editions. They are much rarer."

"Flashes of the Past" is at present a rare "FIRST EDITION." We are certain that nothing in EXHIBITOR or PUBLIC acceptance will stop it from running immediately into a RARER twenty-first edition.

Don't tear a leaf from King Tut's book, Mr. Showman. He had the wrong idea on MONUMENTS. Celluloid is better BUILDING material than granite. Tear a leaf from Pathe's book and you will see "Flashes of the Past" rear a REAL monument in your theatre.

William J. Reilly

How Hettesheimer Brought "Hubby" to the Show

By
Elmer H. Mayer

WHEN Friend Husband is approached by the party of the first part to spend an evening at the movies, he can no longer gracefully refuse by resorting to the stock excuses usually accredited to the proverbial tired business man. At least, not in Cincinnati, as far as the Orpheum Auditorium and Sky Theatre is concerned. One Andrew G. Hettesheimer, who is the managerial head of this house, has attended to that little thing, much to the delight of the fair sex and to the material increase of the box office exchequer.

Like most of the old-timers now before the public, who have achieved success in their chosen field of endeavor, the genial "Andy" felt the urge of the theatre when a mere slip of a boy, his "big moment" coming when, at the age of 12, he was made assistant to James Hennessy, then treasurer of the once-famous Heuck's Opera House. When Hennessey was later appointed manager, Hettesheimer became treasurer and enjoyed the distinction of being one of the youngest incumbents of that important office. He retained this post for an even dozen years.

Then the Pike Opera House sprang into existence and Hettesheimer's name appeared on each treasurer's statement at that theatre. The Pike was a legitimate house, playing only the regular winter season, and Hettesheimer spent his summer "vacations" by acting as treasurer for the Cincinnati Reds, whenever the team played the local diamond. When the Pike Opera was destroyed by fire, Hettesheimer moved to the Walnut Street Theatre, where he was again in his natural element as treasurer, serving in that capacity for a number of years before going to the Americus Theatre (now the Strand, one of the Libson chain of houses), where he was not only treasurer but assistant manager as well. He at the same time looked after the Star (pictures) and the Havlin (pictures and vaudeville), which in those days were under the same executive head.

Meanwhile, in 1909, the Loew interests, wishing to compete with the Keith and other downtown houses, erected an elaborate theatre, store and office building at Walnut Hills, a thriving and fashionable suburb of Cincinnati, and only about fifteen minutes from the downtown business district. The house, the Orpheum, was handsomely equipped and decorated. The stage, which was amply large, was provided with every contrivance and apparatus necessary for the proper presentation of the biggest vaudeville acts, one of the appurtenances being a huge tank occupying the entire width of the stage, and measuring 90 feet from the stage to the gridiron. The lower floor has a seating capacity of 950, the first balcony, 600, and the second balcony, 550, a total of 2,100.

Notwithstanding the fact that the Orpheum played such acts as Annette Kellerman, Harry Lauder, Julian Eltinge and other celebrities of equal prominence, the venture was unsuccessful and the house went into stock. Here Hettesheimer appeared on the scene, again proving his unusual ability as treasurer. However, the stock company, after two years, was compelled to give up the ghost, whereupon the Orpheum became a straight picture house, with none other than "Andy" as manager, at the age of 46, with thirty-four years' experience to his credit in the theatrical field.

When Hettesheimer assumed the managerial reins twelve years ago he began to devise ways and means of improving the house, and it did not take long to prove that what he didn't know about theatres wasn't in the book. First, he noticed that many women attended the evening shows unaccompanied, and upon investigation found that the men preferred in many instances to remain at home to enjoy their evening smoke. During the summer the alibi was that a stroll in the open was preferable to sitting in a hot stuffy picture house.

With Hettesheimer to think is to act. The result was that atop of the theatre building, eight stories above the street level, the Sky Theatre was erected. Here, with 1,000 seats, the same pictures are shown as in the Auditorium, with tickets good at both houses. The Sky Theatre is accessible by means of excellent elevator service. All sides are provided with casement windows, swinging outwardly, thus converting the theatre into a veritable roof garden in summer. Steam heat is provided for winter temperatures. In fact, the Sky Theatre can be made as comfortable in winter as the Auditorium on the ground floor.

Huge palms and other accessories lend an Oriental atmosphere to the place, and at any time during the presentations, men (and women too, if they wish), may indulge in their favorite smoke, with no questions asked.

Equaling the cooling summer breezes of the Sky Theatre, the Auditorium down on the street level undergoes a constant change of pure, washed air. In fact, the perfect ventilation and air-cooling system is one of the many features of the theatre. The latest addition to the Auditorium is a $50,000 organ, just installed, and said to be one of the finest instruments of its kind in Cincinnati.

When the writer interviewed "Andy" recently, he found him seated in a wheel chair on the first balcony looking over a picture. During March of this year Hettesheimer was taken to the Good Samaritan Hospital for a major operation. He recovered but suffered a relapse. Five times his physicians pronounced him out of danger, and as many times were there relapses, during two of which his life hung in the balance. His complete recovery, however, now is assured, although it will probably be some few months before Hettesheimer will be able to navigate by means of his pedal extremities. Meanwhile, he has fitted up a complete bed room and kitchenette in the rooms immediately adjoining his offices on the second floor, where he and Mrs. Hettesheimer are "camping out" until such time as they again occupy their home a few squares distant.

"It's been a tough break," Hettesheimer said, "but I'm glad to be able to be back on the job, and it won't be long until I'll be able to do a good, long foot race. Meanwhile, I am having all the comforts of Atlantic City as far as the wheel chair is concerned, but I'll have to depend on the pictures to supply the other 'atmosphere.'"

Hettesheimer was smiling when the writer said good-bye.

FIRST!
IN
READER PREFERENCE

WHAT makes any publication or any commodity FIRST in its field? A Trade Paper is no different from any other commercial product when it comes to testing the PREFERENCE of the buyer.

Given two commodities to be sold in the same field, at the same price, the only basis for the claim—FIRST IN THE FIELD—by EITHER one is the number of people who walk up and PAY for it.

MONEY talks—and speaks most eloquently in the publication field where so much printed matter is distributed FREE. These facts are accepted:—that the publication MOST VALUED and MOST READ is the one that is PAID FOR; that the paper MOST PREFERRED is the one with the highest percentage of YEAR AFTER YEAR SUBSCRIPTION RENEWALS.

The Board of Directors of the Audit Bureau of Circulations is largely composed of advertising men—canny buyers of advertising white space and the best in circulation values. These men long ago BARRED all publications with FREE CIRCULATION from membership in the Bureau. Because free circulation DOESN'T MEAN ANYTHING in the advertising field.

The test which establishes READER PREFERENCE in this field is: TO BE PROVEN HIGHEST IN NET PAID EXHIBITOR CIRCULATION. TO BE PROVEN HIGHEST IN PERCENTAGE OF RENEWALS OF EXPIRING SUBSCRIPTIONS.

Moving Picture World is the ONLY trade paper in the motion picture field which meets this test.

Member of
Audit Bureau of Circulations

WHAT MAKES MOVING PICTURE WORLD FIRST *in the* FIELD ?

CHALMERS PUBLISHING COMPANY ~ *Servicing the field with* ~
Moving Picture World ····· Cine-Mundial ····· Spanish-English Books

No Exaggerations

Mrs. Fietlebaum Gets the Dumbwaiter Low-Down on Universal's Jewish-Irish Human Interest Drama of the East Side, "His People."

(With Apologies to Milt Gross)

First floor—Oy Mrs. Fietlebaum, deed ve enjoin arsells lest night. Dun't esk. Vas by us all ivining leffing, wit sobbing from enjoinment.

Second floor—So? Vot vas?

First floor—Vas a muvink peetcha vot dey cull eet, "Hees Pipple" vot vas "Prod Hot" wit Rudolf Sheeldcrut.

Second floor—"Prod Hot"? Vas maybe like "Hot Leeps" wit Welentino vot my Louie ent me seen lest vick. Vas hall abot jezz, wit polla shicks, wit de Cholsten.

First floor—Tz tz, leesen to dat. Eesnut a jezztime phutaplay. Ees a human eentrest drema, with planty treels, with petos, wit hot trobs, wit cumedy.

Second floor—So? Vot eets abot?

First floor—Ees so—Eet stots up vhere liffs a femly een de Ist site from Noo Yuk wot de name ees Kominsky.

Second floor—So, a good name!

First floor—Vait yat. So Mrs. Kominsky odder Mister Kominsky hes by dem two sons vot dey cull dem Semmy wit Morris. Eet dewelopes greduwally Semmy teks hees brudder's pot een a strit fight, ent Morris rons hum qvick he should squil on Semmy he is hengagingk een a fight so he should mek de britch wider bitwin dem een de hestimation of his fadder.

Second floor—Mmmmmmm, sotch a low don charaker of a minn sneck een de gress.

First floor—Vait. Morris succids wit hees poipus, ent ven Semmy cam hum, eet was by hees fadder a tereeble rage, vot he vas valkingk wit pacingk opp wit don, he vos so med. Right avay stots ballingk ott Semmy so—"So, Semmy, by you eets becoming a malaria you should fight wit boms in de (SMACK) strit, ha? A ragular (SMACK) Jessie Jimmy you becoming, ha? (SMACK) From your brodder Morris you couldn't tek han hex- (SMACK) semple. Feefty years I spand kipping off de name mud, (SMACK) fife meenits eet teks you to poosh eet een de (SMACK) gutta, ha? Maybe tomorra you'll vant I should buy you a rewolwer wot you (SMACK) ken be a bub hair bedit, Nu? (SMACK) odder a Dimond brudders, ha?"

"So you wiesh to merriage mine daughter, eh?"

Second floor—So? Vots necks?

First floor—Vell, here its a eclipse of time ten years. Semmy ent Morris iss grun opp wit lung pents. Eets nutticeable dey boat sleeping greduwally from de hum tice vot de perents kent ondastend dey shouldn't stay hum hoftener.

"Such a darlink boy, by der moma you brink hom der gelt vat you mak by fightink."

Eet sleeps ott vot itch one hes eet a svithot by vich dey got it tserious attentions.

Second floor—So, dey stapping ott, ha?

First floor—Semmy becomes hengaged he should greduwally merry a Irisher goil necks door. Bot Morris, dot dope, he hes beeg hideas he should merry a hairess from opptown. Ven de hairesses fadder esks Morris hows it abot you femly, I should lak to mit dem, Morris says, a femly I hevn't got, I'm all alun a salf made men wit no halp from nobuddy. De hairesses fadder tinks he should hev credick for dees, wot he cunsants his dutter ken merry heem.

Second floor—Vot, he was ashemed from hees perents? Sotch a doity pipple I hev nevva hoid from nowhere anytingk so chip wit ottlendish.

First floor—So Morris leaves hum he should kerry ott de hux dey shouldn't gat vise he hed a femly.

Second floor—Tz tz tz tz tz.

First floor—Vait yat, vos brewing more troble. Semmy vos alvays seence a leetle boy full mit haspirations he should mek good een de price ring.

Second floor—A jewler he vants to be?

First floor—A jewler? For vhy a jewler? He vants he should become a ettaleet, odder a buxa, odder a chempin from de woildt.

Second floor—Yiyiyiyiyi, a latta poosha, nu?

First floor—Correck, so he secrelly goes itch night by a jeemnasium he should be good. Greduwally he gets his name in de peper he's goyingk to fight, which hees fadder siz eet, he keecks Semmy ott de hos he should leeve to see de day hees son becoms a box fighter.

Second floor—Oy, Semmy ees gatting a roar dill, nu?

First floor—Dun't esk! Eets here a wery totching sin. De mama breks don wit crying wot she becomes historical, her two cheeldren hev laft de uld hum. Ent ken you imagine, eet heppens avrytingk on Friday night.

Second floor—Oyoyoyoy, on de Shabbas?

First floor—Jus so. Vell, anyhoo, it coms a sobtitle, "Ven Vinter Comes."

Second floor—Dees I seen it. Sa good peetcha. Vot vas, a dobbie fiture prugrem dere?

First floor—Vait, fullish, ees unly a sobtitle, nut de name from a peetcha. So Mista Kominsky is still woiking on a poosh cot een de strit wot it ees snowing a ragular gizzard. Bot ees plenly sin he shouldn't worra, he's got eet a fur lindt hovacut vot it kips heem vom. Den vot you soppuse? Eet coms beck to de uld hum Morris. Hees face iss krenky, wit hod berled wot he giffs ott notingk bot sourkestic henswers. He says he nids eet moneh, he should buy a fool drass suit.

Second floor—From hees poor fadder he vants it moneh? Dot boiglar.

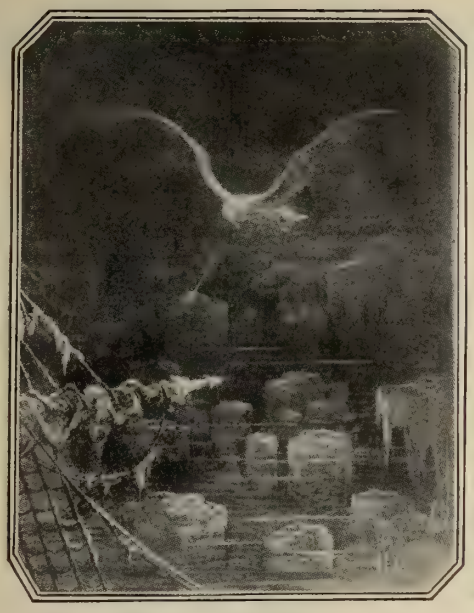
First floor—Vait yat for de woist pot. Mista Kominsky says he vill gat de moneh, he goes out een de snow to a huck shup, he hucks de fur lindt cut Morris should gat his vish.

Second floor—Iss diss a seestemetic way he should bringk opp cheeldren?

First floor—Den from hexposure to de culd wetter eets from ammonia he's coming don Mista Kominsky. Ven he becomes delicious he countinually culls Morris he should give heem hees lest blassing, odder Semmy he dun't tink abot. Bot Morris he's too beezy wit reparing for de wadding he couldn't tek de time.

(Continued on Page 318)

"Oy, sucha loafer, coms hom yet end tells de moma how he fights strit bums."



Fox "Shoots the Works" on "The Ancient Mariner," Bull's-Eye Hit for Xmas

By Charles Edward Hastings

THE Fox Film Corporation has "shot the works" on "The Ancient Mariner," the Christmas special on the Fox list, and showmen who book this dramatic fantasy, based on the famous poem by Samuel Taylor Coleridge, will find themselves ably supported at every showmanship turn by exceptional exploitation and publicity.

When "The Ancient Mariner" shot the albatross he made literary history. Fox is now "shooting the works" in a way to make film history and a box-office bulls-eye for the exhibitor.

The exploitation highlights of this sweeping campaign follow:

1. Upwards of 30,000 schools and Academies, including prominent educators, have been informed of the screen production of "The Ancient Mariner" in three ways: (a) by means of a special sales letter; (b) a pamphlet detailing the history of the poem and the poet, and the dramatic values of the poem for screen use; (c) by means of an artistic poster designed for display on school bulletin boards.

2. A special sales letter, pamphlet and poster are being sent to a complete list of libraries and literary associations and clubs, in a Christmas tie-up tending to stimulate interest in the great literary classic on which the picture is based.

3. Through the courtesy of the Motion Picture Producers and Distributors of America, Inc., a half-sheet lithograph, painted by Luis Usabal, and reproduced in seven colors, is being forwarded to societies which have agreed to post them in reading rooms, meeting places, clubs and in other conspicuous places.

4. Essays written by students in elementary, primary, public and parochial and high schools, for newspaper contests, have been started, and are meeting with wide enthusiasm. Arleady 100 newspaper tie-ups have been completed. Substantial cash prizes are being offered for the best essay on "The Ancient Mariner" and its lesson to the world. In addition to the children engaged in the contests, the teachers and parents also are interested.

The art work throughout the fantasy, in "The Ancient Mariner," follows the tone of the Doré illustration, reproduced at the top of the page. Clara Bow has the leading femine role in the modern story. Nigel de Brulier (circle at top), Leslie Fenton (at right), and Earle Williams (circle at bottom) are the principal players. Paul Panzer, after slaying the albatross, and Gladys Brockwell with "Life," in the fantasy, are also shown.

5. More than 100,000 attractive bookmarks will be distributed by the public libraries throughout the country, these bookmarks carrying the message regarding Coleridge's poem as a Christmas attraction for the public.

6. The campaign through advertising in the trade papers is thoroughly in keeping with the magnitude and value of the picture to showmen. No advertising angle has been overlooked by the Fox experts in advertising.

7. The number of exploitation experts in the field, devoting all their time and every effort to this special campaign is sufficient to cover intensively every section of the country. With years of training and experience

(Continued on page 321)

Above, the thirsty crew is seen, with two lovely girls supplying water—but the exhausted sailers do not get a drop. Ill-luck and black magic conspire against them.

Kansas Membership Increased; "Doc" Cook Criticizes Eisner

THE roster of the M. P. T. O. A. Kansas-Missouri was increased by seven as the result of a trip taken by its business manager, C. E. ("Doc") Cook, through the territory. The majority of exhibitors necountered by "Doc" evinced little dissatisfaction over business conditions, although there were possibly a few who refused too optimistic an outlook.

"I probably would have succeeded better," complains "Doc," "had there not been so many football games. All the theatre owners were out to the games."

The remarks made by Adolph M. Eisner, former president of the M. P. T. O., Kansas City, and now manager of the Circle Theatre, regarding the producer-owned theatre question and the "inertness" of the M. P. T. O. A., have gained no small comment along Movie Row. Cook wonders why.

"I can't see Mr. Eisner's stand at all," says he. "In the first place his criticisms are destructive. If he is bent on helping the association, let him tell us some way in which to better it. Constructive criticism is what we want.

"I agree with Mr. Hays that we should talk about what is good in the industry and not about what is bad. We are trying to correct our faults and we welcome suggestions from exhibitors, but we don't take kindly to the knocks when they are meant to be nothing but knocks.

"There is no question, but that the theatre-owner is better within the organization than without. As an individual he means nothing. He is helpless against legislation, powerless against the exchanges. As a member of the M. P. T. O. A. he is a unit and is looked upon as such. His voice carries weight. He has the full strength of the organization behind him. There is where he benefits chiefly. 'In union there is strength.'

"As regards the producer-owned theatre question it is not so acute as many would have us believe. It may become so in time. Then it will be up to the association whether or not these men can be an asset to the association. That is not for me to say."

T. J. SHANLEY
Newly appointed Controller for the Associated Exhibitors.

SIR JAMES LOUGHEED DIES

One of Canada's statesmen passed away at Ottawa, Ontario, in the person of Sim James Lougheed, leader of the Conservative Party in the Canadian Senate, after a lengthy illness. Sir James, aside from his brilliant political life, was personally interested in the business in Canada, being the owner of the Grand Theatre at Calgary, Alberta, the manager of which is Maynard Joiner. Sir James was also one of the backers of Trans-Canada Theatres, Ltd., a company which was formed to encourage the showing of British attractions in Canada. This company collapsed a few years ago and considerable of the assets in Ontario have recently been acquired by Famous Players Canadian Corp. Sir James was buried in Calgary November 10.

Charles A. Bird Passes On; Once Studio Manager for Fox

SIMPLE services marked the funeral of Charles A. Bird, a native of Lockport, N. Y., who died in Hornell last week. The funeral was conducted from the Robertson undertaking room in Hornell and attendance consisted of residents and members of the Elks. None of the stage and screen celebrities with whom he came in contact during his many years in the show business attended, although scores of them sent telegrams and flowers. Among those who sent tributes were Sam Shubert, Jules Murray, Moses Reis, Morris Gest and other New York producers. The acting profession also remembered him, messages and tributes coming from Chauncey Olcott, Buck Jones, Tom Mix, Estelle Taylor, De Wolf Hopper and others.

The will of Mr. Bird offered for probate gave the value of his estate as "in excess of $10,000," but attorneys estimated that it would reach $250,000. Most of it is left to Mrs. Clara Masterman, widow of William G. Masterman, former publisher of the Hornell Tribune and Mrs. Bird's lifelong friend.

Mr. Bird, for many years general manager of the Sam and Lee Shubert theatrical forces, was born in Lockport. Shortly after he left school he took a position in the local post-office, where he continued for some time, during which period he became interested in local theatricals. Later he went to Elmira, where be became manager of a Southern New York and Northern Pennsylvania theatre circuit. Then he went with the Shuberts in New York and later became general manager of Comstock & Gest. He left New York to accept a position as general manager of the Fox West Coast studios, where he remained for several years. He is credited with developing such stars as Tom Mix, Estelle Taylor and Buck Jones. Returning to Hornell for a long vacation, he was stricken ill and has been in sanitariums most of the time since. He was about 70 years old.

PRO-DIS-CO DINNER AND THEATRE PARTY

The Pro-Dis-Co Club composed of the executives, department heads, and employes of Producers Distributing Corporation, will assemble at the Hotel Empire next Tuesday evening, November 24th, for a dinner and theatre party.

Dinner will be served at 7 p. m. Afterward the party will attend the performance of "Kosher Kitty Kelly" at Daly's Theatre.

Who Wants This Fat Plum? Censor Job Worth $7,500

WHO will succeed George H. Cobb of Watertown, N. Y., on the New York State Motion Picture Commission on January 1? With Mr. Cobb's retirement from the commission who will be named as chairman? With the commission made up entirely of Democratic heads, will Governor Alfred E. Smith continue to advocate the abolishment of the commission, as in the past?

These questions are being asked these days in official circles in Albany. While there is no intimation as yet as to who will succeed Mr. Cobb, or who will serve as chairman, or just what Governor Smith will do, it is a well known fact that there will be many a person looking for the $7,500 plum which fell to Mr. Cobb back in 1921 when the motion picture commission was organized and started to function.

It is understood that Mr. Cobb plans to return to Watertown where he will resume his law practice. As chairman of the commission Mr. Cobb has acted fairly and squarely and his friends among the producers as well as exhibitors are legion. Mr. Cobb has long been prominent in Republican circles, having served as state senator as well as lientenant-governor.

"Have You Had Your Laugh Today?"

One of the slogans suggested by the Short Feature Advertisers' Association for National Laugh Month that will bring 'em in for you during January, 1926.

Book for National Laugh Month with a Smile!

M. P. T. O. A. Gives $15,000 Check To Independents, Cancels $25,000

Begins Rehabilitation of the Organization— Music Tax to Be Vigorously Fought— Testimonial Laemmle Dinner

CONCRETE plans evolved at sessions of the Administrative Committee lasting over eight hours this week will be put into immediate execution for the rehabilitating of the Motion Picture Theatre Owners of America into one of the most powerful membership organizations in the country.

As one of the first planks in the new platform of strength the exhibitor leaders that day, November 18, wrote out and delivered a check of $15,000 to the Independent Motion Picture Association of America. At the same time they cancelled an additional and written obligation of the independent association to the national organization totaling $25,000.

That the I. M. P. A. A. may continue the maintenance of their association and that independence may be furthered is the basis upon which the Administrative Committee, at the request of the Play Date Bureau, took this action. The details are incorporated in the resolution and contract appended to this statement.

The committee, as a token of the appreciation of the national organization for the steadfastness of Carl Laemmle in his pledge of $50,000 for the cause of independence, made in the name of the Universal Film Corporation at Milwaukee, was unanimous in its endorsement of a resolution providing for the tendering of a testimonial dinner to Mr. Laemmle in January.

In the music tax situation the committee authorized the negagement of Fulton Brylawski, copyright attorney of Washington, as the first step in the forthcoming fight against the exactions of the American Society of Composers and Authors. Kindred theatrical organizations and associations will be invited to join the national association of theatre owners in this movement.

The fullest co-operation will be afforded Joseph M. Seider in his capacity as business manager. Upon this official the executive committee rests much of the hope for the establishing of the national organization on a rock-bound basis. The building up of a massive campaign against all copyright legislation adverse to the industry will be one of Mr. Seider's many earlier tasks.

The Administrative Committee heartily sanctioned the issuance by the business manager of an organization bulletin which will chronicle all matters of a technical and intimate interest to members of the national organization. Details concerning the nature of this bulletin will shortly be announced in a statement to the entire industry by Mr. Seider.

In regard to the report concerning the possible merging of the United Artists interests with those of Metro-Goldwyn, the Administrative Committee went on record as opposed. A telegram in this respect was dispatched to Mr. and Mrs. Douglas Fairbanks adjuring them to consider independence before making any move of this nature.

Every member of the Administrative Committee, with the exception of Nathan Yamins of Fall River, Mass., was present at the meetings. They were all of the opinion that never before have they had such a constructive session as the one which they have just completed.

The agreement and resolution in full in connection with the return of the Play Date Bureau pledge money to the Independent Motion Picture Association follows:

"Whereas, a certain agreement made the 27th day of May, 1925, was executed by the Motion Picutre Theatre Owners of America, hereinafter referred to as the M. P. T. O. A., and the Independent Motion Picture Producers and Distributers Association of the operating and known as the Independent Motion Picture Association of America, hereinafter referred to as the I. M. P. A. A., which agreement provided for the payment by the Independent Motion Picture Producers and Distributors Asscoiation of the sum of $25,000 and a further payment of $25,000 on or before June 27, 1925, said sums of moneys to be used for the purpose of furthering the objects of the Play Date Bureau of the Motion Picture Theatre Owners of America, and

"Whereas, the sum of $25,000 has been paid by the I. M. P. A. A., and

"Whereas, the sum of $9,936.75 has been expended by the said Play Date Bureau in carrying out its objects as provided for in said agreement, and

"Whereas, the purposes for which the said Play Date Bureau was organized having been accomplished for the season of 1925-1926 insofar as they affect the members of the said I. M. P. A. A. and there remaining on hand the unexpended sum of $15,063.25, the return of which sum is hereby requested by the said I. M. P. A. A. for its furtherance and the furtherance of the cause of Independence in the Motion Picture Industry.

"It is hereby Agreed by and between the M. P. T. O. A. and I. M. P. A. A. as follows:

"The M. P. T. O. A. hereby releases the I. M. P. A. A. from the obligation to pay the additional sum of $25,000 as provided for in the aforesaid agreement dated May 27, 1925.

"The M. P. T. O. A. hereby agrees to return to the I. M. P. A. A. and the said I. M. P A. A. agrees to accept the return

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Another Merger

ANOTHER merger is imminent in the motion picture industry. This time it is a releasing arrangement between Metro-Goldwyn-Mayer and the United Artists Corporation. There is every indication that the merger will be consummated shortly, though the Theatre Owners Chamber of Commerce of New York City has wired pleas to Mary Pickford, Douglas Fairbanks and Charles Chaplin that they decline to permit it. Rumor on Broadway had it that only Chaplin is inclined to view the move with disfavor.

This merger is reported to be the outcome of long efforts on the part of Joseph M. Schenck to cut down distribution expenses. Those of United Artists pictures are said to have gone as high as 25 per cent.

The Associated Press quotes Fairbanks as saying in Los Angeles: "An amalgamation of the releasing systems of United Artists and Metro-Goldwyn-Mayer probably will be agreed upon here within a few days, and a conference of interested parties has been called for Sunday."

In Hollywood at the present time are Schenck, Louis B. Mayer, J. Robert Rubin, Hiram Abrams and Dennis O'Brien.

Marcus Loew in New York said: "Nothing has been done in the matter yet."

Independents' Annual Meeting Set For December 11

THE second annual meeting of the Independent Motion Picture Association of America will be held at the headquarters, 1650 Broadway, New York, on Friday, December 11. This date was determined at a meeting of the Executive Committee, presided over by Chairman W. E. Shallenberger of Arrow Pictures Corporation, with the following members in attendance:

President I. E. Chadwick, Chadwick Pictures Corporation; Nathan Hirsh, Aywon Film; William Steiner, William Steiner Productions; W. Ray Johnston, Rayart Pictures; M. H. Hoffman, Tiffany Productions, Inc.; Jack Cohn, representing Joe Brandt, Columbia Pictures. Also present were Abe Carlos of Carlos Productions, Inc.; Sam Sax of Lumas Film, and Frederick H. Elliott, general manager. Various routine matters were considered and plans for the annual meeting, at which time reports of officers and committees will be presented and officers elected for the ensuing year.

M.-G.-M. Still Seeks Youths With Imagination, Says Rapf

By Sumner Smith

THE opportunity for young writers to make good with Metro-Goldwyn-Mayer still exists. Harry Rapf, associate executive at the West Coast studios, said so this week in New York City, just prior to his departure for a vacation in Europe with Mrs. Rapf and son Maurice.

About a year ago Moving Picture World quoted Mr. Rapf as extending an invitation to young writers with imagination. The motion pictures needed them badly, he said. Now Mr. Rapf reports that ten were chosen for trial. What happened to them? It's sad to relate. Eight showed no promise—that is, no imagination—at all. Two showed that under instruction for a length of time they might develop. But Louis B. Mayer and Irving Thalberg and Mr. Rapf and the different directors and scenario writers are far too busy to devote any length of time to training those whose light shines only dimly. So the two went the way of the eight.

Dearth of New Ideas

Nevertheless Mr. Rapf knows that the experiment, oft-repeated, will prove worth while. Something immensely valuable will finally grow out of it. Foreign directors of standing, he realizes, bring new viewpoints to the screen in this country—Lubitsch and Seastrom aren't exceptions—and there is no reason why the youth of America can't come forward with bright and shining ideas. So Mr. Rapf will try again and again. New manpower is badly needed in the industry.

Undoubtedly, Mr. Rapf would be happy to turn over some of his work to a budding genius. He has worked on thirty-three pictures in a year and a half and he is just a bit fatigued. That's why he is going abroad for a two months' rest. The trip doesn't involve any matter of business, he said. One detail was attended before he left—Metro-Goldwyn-Mayer signed him to a new three-year contract.

Mr. Rapf had a lot to say about Metro-Goldwyn-Mayer pictures. He reviewed productions which already have found their way to the theatres, and those which are soon forthcoming. Though the M.-G.-M. average is a high one as regards values, he declares that the best pictures are on their way. That also is true of several of the other companies, he asserts.

In discussing pictures Mr. Rapf divided the M.-G.-M. product into two classes—those generally damned by the name of program pictures and those on which are lavished great sums of money and months of time. In the latter class come "Ben Hur," which Mr. Rapf has seen, and which he hails as without question the greatest picture ever produced, and "The Big Parade," King Vidor's drama. "These two pictures will open the eyes of the world, he believes. "The Big Parade" firmly established King Vidor in the very front rank of directors.

Mr. Rapf talked interestingly on the casting of players. He spoke of Norma Shearer as an ideal actress with whom to work and how she readily consented to play the part of an ugly duckling, realizing that it was her opportunity to prove versatility. Limiting some artists strictly to one type of role cramps their development and injures their prestige with the public, he asserts.

Smith Appoints H. O. Martin As Associated Representative

ON his return from Chicago this week, E. J. Smith, general sales manager of the Associated Exhibitors, announced the appointment of H. O. Martin as a special representative in the Middle West.

Mr. Martin joins the Associated Exhibitors after a long and successful career in the film industry. He came to the motion picture industry from the legitimate. His first connection was with Colonel William M. Selig in the capacity of selling state rights and exploiting the first "Spoilers." Later he entered the state right field in the territory of Missouri, Kansas, Iowa and Nebraska, and became the lessee of the Empress and Willis-Wood Theatres.

After disposing of his interest there he became connected with William H. Clune and disposed of the state rights on "Eyes of the World" and "Romona." After these sales were completed he became associated with Sol Lesser and was instrumental in disposing of the Mack Sennett bathing beauties and "Yankee Doodle in Berlin."

In 1920 he affiliated himself with Pathe as special representative, later becoming manager of the Pittsburgh office and then transferred to Chicago where he remained for a period of two years. After having resigned from Pathe he joined Hiram Abrams with the United Artists as a country sales manager and was later placed in charge of the Chicago district. Upon Cresson Smith's return to the United Artists, Mr. Martin retired from the business for a few months and now comes back as special representative for Associated Exhibitors.

FRED TALMADGE DIES

Fred Talmadge, father of the famous trio of screen sisters, Norma, Constance and Natalie, and husband of Margaret L. Talmadge, died suddenly at Hollywood from a third stroke of paralysis. Constance Talmadge and her mother, who have been spending a few weeks in New York to secure costumes for Constance's next picture, left immediately for the West Coast when the news reached them, and will arrive in time for the funeral which will be held on November 20. Mr. Talmadge was only 54 years old. He was a graduate of Wesleyan University and spent his early married life in Brooklyn, where he was in the advertising business. Later he became affiliated with the Loew theatres and of recent years has been with the Joseph M. Schenck Productions. About two years ago he went to the West Coast to become associated with the United studios, where his daughters' pictures are produced.

Rehabilitation

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of the said unexpended balance of $15,063.25.

"The aforesaid agreement of May 27, 1925, is hereby cancelled and each of the parties to said agreement is hereby released from any and all obligations and liabilities arising out of the said agreement, and it is hereby acknowledged that the said sum of $9,936.75 expended under said agreement by the said Play Date Bureau was properly expended in carrying out the purposes of the said agreement dated May 27, 1925, and that all of the vouchers of said expenditures have been approved in writing by the accredited representative of the I. M. P. A. A.

"In witness whereof the parties hereto have caused these presents to be signed by their authorized officers and have affixed thereto their official seal, at New York City, this 18th day of November, 1925."

The signatures follow of R. F. Woodhull, president of the M. P. T. O. A.; I. E. Chadwick, president, and N. Hirsh, treasurer, of the I. M. P. A. A.

The following was adopted:

"Whereas, the purpose for which the Play Date Bureau of the Motion Picture Theatre Owners of America was organized have been accomplished for the season 1925-1926 in so far as they affect the members of the Independent Motion Picture Producers and Distributors of America, now operating and known as the Independent Motion Picture Association of America, and

"Whereas, there remains the unexpended sum of $15,063.25 from the $25,000 received from the Independent Motion Picture Association of America for the purpose of carrying out the objects of the Play Date Bureau, and

"Whereas, the said Independent Motion Picture Association of America has requested the return of the unexpended balance for its maintenance and the furtherance of the cause of Independence in the Motion Picture Industry, and

"Whereas, the Play Date Bureau recommends that this be done,

"It is hereby resolved, that the Administrative Committee of the Motion Picture Theatre Owners of America by virtue of the authority in it vested by the Board of Directors of the said organization in the City of Detroit, on July 29, 1925, at the Hotel Wolverine, hereby authorizes its business manager to secure a cancellation and termination of the agreement dated May 27, 1925, entered into with the Independent Motion Picture Producers and Distributors Association, which organization is now operating and known as the Independent Motion Picture Association of America,

"And be it further resolved, that its president be authorized and he hereby is authorized to sign the annexed agreement, and that the treasurer be and is hereby authorized to return to the Independent Motion Picture Association of America the aforesaid sum of $15,063.25 as provided in the contract hereto annexed."

This is signed by A. Julian Brylawski, chairman of the Administrative Committee.

QUEBEC THEATRE SOLD

Quebec Theatres, Ltd., of Quebec, has sold the Empire Theatre, Fabrique street, Quebec, to J. A. Fraser for $70,000, according to formal announcement of November 11.

European Market Will Eventually Be World's Most Important Picture Outlet

Pawley Says Conditions Abroad Are Not to Be Ignored—Find That English Exhibitors Like American Productions, Despite Opposition

RAYMOND PAWLEY

RAYMOND PAWLEY, first vice-president and treasurer of Producers Distributing Corporation, returned to America this week, after an absence of almost two months in Europe.

Mr. Pawley made an extensive tour of the continental countries as well as Great Britain, and while the trip was really a pleasure tour, he took time to study the foreign film market and make a general inspection of the new distributing machinery recently set up to handle the Producers Distributing releases in England and on the Continent.

As a motion picture executive, versed in the problems of distribution, and a veteran film man of practical experience in the exhibition field, Mr. Pawley's observations are of interest to every one in the industry. In summarizing his tour he says:

"For anyone interested in the development of the motion picture industry, European conditions should not be ignored; it is a subject well worthy of careful study. One can hardly make an exhaustive survey of European conditions in a few weeks, but the time I spent abroad has been ample to confirm the opinion expressed by some observers, to the effect that this market will eventually be the most important world outlet for motion pictures.

"My itinerary included a visit to London and our seven new branch offices in the United Kingdom; Paris, Berlin, Vienna and Budapest. In England, Scotland and Wales, with Mr. Vogel and Managing Director A. George Smith of the Producers Distributing Company, Ltd., I met the branch managers and staff, talked with prominent exhibitors and inspected the first-run theatres in all branch cities. In Berlin I had several conferences with the Directors of National Film Company, our contracting distributor in Germany, and others of the industry; inspected the new offices in Berlin of our Central European representative, Mr. Kofeldt, and a number of the important theatres of the city. In Vienna I had conversations with a number of those interested in the motion picture business and inspected the theatres. In Budapest the time was largely employed in an inspection of the field in Hungary, Austria and Roumania, and conferences on proposed plans for distribution of our product in these countries.

Climbed 8 Flights to See "Charley's Aunt"

"Everywhere, one finds popular interest in the motion picture of entertainment; it is the amusement of the so-called 'masses' in Europe as well as in America. In Berlin, they crowded the big Ufa Palace to see 'Charley's Aunt' just as they did in New York and in small neighborhood theatres. I saw a thousand people climb eight flights of stairs, pay admission prices ranging from two marks (48c) to five ($1.20); crowd into a small, illy ventilated hall and laugh at the same scenes and generally enjoy the picture quite as our American audiences do.

"In London, Paris, Budapest—in big cities and little towns they are all doing good business but, generally, with comparatively primitive theatre equipment.

"In both the United Kingdom and the Continent the motion picture theatre is a pretty poor affair, and to a very large extent can be likened to those of the United States of some ten or twelve years ago. In the entire United Kingdom one finds only about four theatres comparable in size to the Strand in New York—one each in London, Cardiff, Liverpool and Glasgow. Excluding the Gaumont Palace in Paris, now operated by Metro-Goldwyn, I believe the only house on the Continent that approximates this class of theatre is the Ufa Palace in Berlin!

Backwardness Retards Business

"The modern form of presentation of pictures, as we see it in America's best first-run houses, is practically unknown in Europe. This would seem to be due to the fact that the average European exhibitor is unenterprising. He seems satisfied to give his audiences just as little as possible for their money. This, in a way, is a repetition of our history in the United States, and the European exhibitor has yet to learn, as those of America did some years ago, that the development of their business depends largely upon a well-balanced program, with appropriate music; better and bigger houses comfortably equipped and well managed.

"Of course there is excuse for lack of European progress in these respects. While we in America were developing these branches of the business, Europe was busy with the War, but I see nothing in present conditions to preclude her now making progress along the same lines we followed.

"We must not overlook the fact that this backwardness is retarding the business in Europe. At present there is a decided 'hands off' attitude—a feeling that they know just as well as we do, if not a little better, what their public wants in the way of entertainment. There are exceptions, of course; Reginald Ford is trying to put over American theatre methods in Paris, Rachmann in Berlin, and Somlyo in Budapest, and it appears that European progress will come only through such as these, or through direct American enterprise.

The Anti-American Feeling

"In England a great deal of publicity is being given, both in the trade and public press, to the subject of British production, with considerable opposition feeling against

(Continued on next page)

Exports in Accessories for 1925 Lead Over Previous Year

FIGURES compiled by the Department of Commerce show for September, 1925, 169 picture machines valued at $31,274 exported against 122 machines valued at $27,956 for the same month last year. Exports of stereopticon magic lanterns and other projection apparatus for September, 1925, amounted to 15,884 pounds valued at $31,996 as against 7,308 pounds valued at $13,204 in September, 1924.

For the first nine months of the present calendar year 1,108 motion picture machines valued at $259,000 were exported as against 995 valued at $299,581 for the same period last year, and 96,047 pounds of stereopticon magic lanterns and other projection apparatus valued at $175,000 and 80,762 pounds valued at $148,563 were exported during the two periods under consideration.

APPEAL IS DROPPED

According to the promise of the motion picture industry made to the State of Connecticut, the appeal of the American Feature Film Company to test the constitutionality of the Connecticut tax law was dismissed November 17 by the Supreme Court at Washington, D. C., on motion of the parties to the suit. The promise of the industry was made after the Connecticut authorities guaranteed to amend the law at the next session of the Legislature.

LOU'S HOUSE ORGAN A HIT

Lou Kramer of Lubliner & Trinz is in charge of the new house organ the circuit is putting out for patrons. The first issue was 100,000 copies and made a hit with the theatregoers.

MISS LUCY MERIWETHER CALHOUN appointed Chicago Field Representative of the Public Relations Department of Pathe Exchange, Inc., by Miss Reggie Doran, director. Miss Calhoun will co-operate with exhibitors in the Mid-West District.

European Market

(Continued from preceding page)

foreign productions, American pictures and methods in particular. This agitation, started I believe, by a few disgruntled British producers, has now been seriously taken up by the organization of British Trades which feels that British prestige is menaced by the dominance of American pictures. But while they like English pictures—if they are good, at no point did I find important exhibitors particularly interested in this Anti-American movement. English exhibitors like American pictures: First, because they are relatively inexpensive, and secondly, because they are generally of better quality than they can get elsewhere. Moreover, they are making money with them.

"In the United Kingdom good progress has been made in the organization of our subsidiary, the Producers Distributing Company, Ltd., and in the sale of its first program of fourteen pictures, Mr. Vogel made a wise choice in his selection of A. George Smith as managing director of this enterprise."

Former Ohio Censor Seeks to Become Governor

MRS. EVELYN FRANCES SNOW, former chief censor of motion pictures in Ohio, is reported as seeking the Republican nomination for governor. While censoring she attracted considerable attention by reason of her wielding of the shears and her explanations of her eliminations. Governor Harry L. Davis appointed her and she resigned early in the administration of Governor A. V. Donahey after several stormy sessions with Director of Education, Vernon M. Riegel.

No Exaggerations

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Right here Semmy finds ott de fadder iss seek, he goes to de badside he should esk forgeevness, bot hees fadder vants unly Morris. Semmy tinks he could safe hees papa wit meking ott he is Morris, his fadder wouldn't know de diffrence een a dok room. So he stots to getting batter Mista Kominsky, wot he giffs de credick to Morris, odder he dun't iven geeve eet a taught to Semmy.

Second floor—Oy, sotch a dahlingk boy. Eets by heem all de time secrifices for dot good-for-notingk tremp of a brudder.

First floor—Anyhoo de doktor meks knun ees impossible he could leeve seex monts weetott a chenge from climate Mista Kominsky, odder dey hev no moneh eet dun't look pussible. So while he iss conwellesing de papa, he rids een de paper ees goingk on opptown a wadding wot de grum's name ees Morris Kominsky who ees a self made men weetott a fadder odder a mudder. He couldn't bilive hees eyes Mista Kominsky. He tinks he should go by de wadding he should mek sure. Ven he gats dere, Morris dat low bist of bom wot a gunmen odder a moiderer iss motch batter, he says he dun't iven know hees own flash wit blud, he toins de beck un hees papa.

Second floor—Better should be een mine femly a sewer ret, for dis dere ees no law you couldn't keel it.

First floor—Here it soffers Mista Kominsky a relaps vot he vanders arond de strit wit asphixia wot he dun't remamber nottingk were iss his hos.

Second floor—So?

First floor—So here comes de beeg climate of de stury. Semmy gats a chence, he feels een de place from a buxa wot bruk hees tom. For dees fiight se should gat van toosand dollas, odder eef he weens he should be waltawet chempin from de woildt. So de fight stots. Oyoyoyoy, vas dot a fight. On my woister anemy I shouldn't vish sotch ponishment vot dat beeg moiderer of a chempin was sparing no hexpense he should knuck off de bluck Semmy.

Second floor—Bot itch clod hes de seelver liningk, nu?

First floor—You got right. Semmy's goil taks his mudder to de fight vot ven he gats knucked don she jomps to de reengsite she should hencurrage heem de fadder nids de moneh he should gat vell. Oy, run't spick a voidt, ven Semmy sees de momma, dots enuf he should commick a little moider himself. De rast I vouldn't tall you. Iss woidt ten dollas you should see how cosi ott de feelm. Tulk abot hexitement wit sput wit leffiing—for seex monts I shouldn't gat hova eet.

Second floor—So, tonight I mek mine Louie vash oily de deeshes vot ve should be hable to see dees "Hees Pipple." Slonk.

—*R. S.*

SAFE ROBBERS FOILED

Safe robbers were foiled in their attempt to break open a safe in the office of the Capitol Theatre, Braddock, Pa., early Sunday morning a week ago. There was $800 in the safe.

In and Out of Town

William Parker, well known film writer and newspaper man, who has been associated with Irving Lesser and Harry Rathner in the Astor Distributing Corporation, sailed on November 14 for London. In addition to making a study of the foreign film situation, Parker will write a series of articles on foreign film production for an American newspaper syndicate.

Lee Marcus, general sales manager of F. B. O., has returned from a ten-day tour of the eastern central exchanges of the company.

Mark Hyman, president of the Standard Cinema Corp., arrived in Los Angeles from New York last week to confer with officials of Joe Rock Productions relative to the forthcoming program of that concern.

Ludwig G. B. Erb, producing head of Associated Arts Corp. producing for F. B. O. at that company's Hollywood studios, arrived there from New York this week after spending a month in the East on business.

Mrs. E. R. Scott, proprietor of Film Distributors, Ltd., of London, and of the American Film Company of England, has arrived from London. She is a woman pioneer to enter the production and distribution field in England, and has, through her laboratory, made most of the first prints from American product abroad. At the present time she is doing the printing for many of the leading distributing organizations in England. Mrs. Scott is stopping at the Hotel Astor and will make her business headquarters at the office of Richmount Pictures, Inc., 723 Seventh avenue.

Ed Hurley, who is handling the special exploitation and publicity that Associated Exhibitors is giving to Peggy Hopkins Joyce in her first starring screen vehicle, "The Skyrocket," spent part of last week in New England.

E. J. Smith, newly appointed general sales manager for Associated Exhibitors, left on Wednesday for a flying trip to Chicago for a sales conference with Middle West territory managers. This is the first official trip Mr. Smith has made in the interests of the Associated Exhibitors and is done principally to pep up the sales force on the "Triumphant Thirty" and the Peggy Hopkins Joyce starring vehicle, "The Skyrocket." According to sales plans, "The Skyrocket" will open in Chicago for a run at the same time that Broadway sees the picture. It is hinted that a booking has already been made with one of the biggest theatres in Chicago's Loop.

Sam Bullock is in New York City in connection with the Public Service Department of the Ohio M. P. T. O. He recently returned from England and Ireland.

Jack Coogan, Sr., is in New York City to discuss Jackie's next picture with Metro-Goldwyn-Mayer.

Theda Bara has arrived from the West Coast.

Lou B. Metzger, Universal sales director, supervising the western division, is on a swing around the territory.

OPENS MEXICAN BRANCH

J. J. Rein, of Producers International Corporation has just returned from a three weeks trips to Mexico where he completed arrangements for a new Producers Distributing Corp. subsidiary releasing organization to be located in Mexico City.

Due to the limited local facilities for distribution in Mexico, the Producers International Corp. found it necessary to establish its own Mexican Company namely; Producers Distributing Corporation de Mexico, S. A.

George Pezet, formerly with Paramount in Mexico has been appointed general manager and will assume his new duties immediately. It is planned to release fifty pictures during the first fiscal years.

Strict Business Devoid of Politics Seider's Plan; Talks to A. M. P. A.

Omaha Statistics

THERE are 210,000 people in Omaha at the outside and 35,195 of them attend the theatres daily, according to a recent check of attendance here. The thirty-six theatres in the city seat 28,247.

Nearly $5,500,000 is invested in theatres at the present time. There are three million-dollar theatre projects either under way or practically ready for the breaking of ground.

There are 547 employes of the theatres and the payroll is nearly $1,000,000 annually.

Wabash Ministers Have Dicksons Fined For Sunday Opening

W. H. AND P. H. DICKSON, brothers, owners of the Eagles' theatre at Wabash, Ind., were arrested last week for operating their theatre on Sunday and a few days later were convicted and fined.

Last Sunday Wabash had Sunday shows for the first time since three years ago, when an attempt was made to open the theatres and several ministers and their followers had the theatre owners arrested and stopped the show. The show last Sunday went off quietly and large crowds attended every performance.

A few days later the ministers filed an affidavit and the Dicksons and their organist were arrested and fined $10 and costs each, making the total fine $45. The Dicksons say they intend to continue to operate on Sundays because the crowds that attended was evidence enough that most people favor Sunday shows.

HEALTH BAN LIFTED

Following a meeting of the Louisville, Ky., City Health Authorities it was announced that because no further cases of infantile paralysis have developed it has been decided to lift all bans regarding activities of children in visiting theatres, amusements, Sunday schools, etc. The city schools re-opened on November 9. The ban was lifted at theatres, etc., on November 7. A total of forty-six casse and four deaths is the record established by the epidemic.

HOFFMAN RECOVERING

M. H. Hoffman, vice-president and general manager of the Tiffany Productions, Inc., Truart Film Corporation and Renown Pictures, Inc., has so far recovered from his recent illness as to enable him to again assume his duties as general manager of the various companies.

Arbitration Question Now Nearing Adjustment, He Declares—Woodhull and Cohen Both Are Loud in Praise of Him

STRICT business devoid of politics is the policy which will guide Joseph M. Seider as business manager of the Motion Picture Theatre Owners of America. Members of the Associated Motion Picture Advertisers were the first in the industry to hear from Mr. Seider since he became the exhibitor general. At their meeting at the New Hofbrau on Thursday afternoon of last week exhibitor chieftains were the honor guests. Insights into the industry were also disclosed by the constructive talks of R. F. Woodhull, president of the M. P. T. O. A., and Sydney S. Cohen, chairman of the national directors and former president.

In his address, which is the first official announcement by Mr. Seider in his capacity as business manager, he stated:

"As business manager it will be our policy to conduct the affairs of the organization along strictly business lines. The important subject of the moment, contract and arbitration, is nearing adjustment. Legislative problems will be worked out and the mass of detail necessary will be properly handled.

"And although there naturally must result from this undertaking a certain measure of hope and confidence to the theatre owner, yet he wants to know that he will be permitted to remain in business and enjoy the opportunity to carry on in his chosen field of endeavor. He wants to be sure of his future in this industry.

"It is argued that the building of theatres cannot be stopped because the 'wheels of progress cannot be blocked.'

"Is it progress to overbuild and over seat? Especially where the purpose is to eliminate the smaller competitor by the weight of larger financial resources? Is it progress to threaten a small operator with opposition unless he purchases a certain product?

"Shall it continue impossible for a small operator to purchase quality-product when he has for a competitor a large influential purchaser? Should a theatre owner who has purchased for a number of years the product of a particular distributor lose that particular product without opportunity with the arrival of a more influential purchaser? Or will the product be allocated so that he with 'clean hands' may live?

"These are the problems confronting and disheartening the theatre owner and these are the problems we have presented to Mr. Hays, and these are the problems received most sympathetically by Mr. Hays."

President Woodhull and Sydney S. Cohen, who acted as toastmaster, prefaced their remarks with laudations for Mr. Seider.

"Joe Seider is more than an exhibitor, the president of the Motion Picture Theatre Owners of New Jersey, a director in the Motion Picture Theatre Owners of America and now the business manager of that organization," President Woodhull declared. He emphasized: "Nothing has given me greater pleasure or confidence since my induction in the office of president of the Motion Picture Theatre Owners of America than the appointment of Joseph M. Seider as business manager. Joe took hold of the New Jersey organization and through his tireless effort has made it the most efficient of its kind in the country. Now I am glad that he will have a latitude which includes the entire United States and it was no easy job to get him to accept the post."

Mr. Cohen paid the following tribute to Seider: "Joseph M. Seider knows practical service and public service. He has the most complete knowledge of the complex contractual relations between the exhibitors and the distributors of any man in this country. In my opinion, and I know that it is the opinion of my associates as well, Joseph M. Seider has made more progress during the past year than any other man in the field. The national organization has been fortunate in prevailing upon Mr. Seider to accept this very distinguished post of business manager."

Both Mr. Cohen and Mr. Woodhull urged members of the A. M. P. A. to cooperate with the business manager in the efforts that are being made to bring about a perfect mutuality in the entire industry.

In his speech, which was interspersed with bits of clever humor, President Woodhull took issue with an observation made by Adolph Zukor at a previous meeting of the A. M. P. A.

"I think perhaps it is right to say that Zukor is the outstanding figure in the progress of the film industry," Mr. Woodhull said, "but I cannot agree with him in saying to you that the success of the film industry is prcatically a fifty-fifty proposition—the producers and the exploiteers. In fact I think it might be made a trio when you consider that the pictures have to be projected and that the exhibitor is the man who does that. But—when you come right down to it there is the public carrying the air, so after all a quartette describes, or apportions, it better to my way of thinking.

"You advertisers and exploiteers are the lifting and driving power of the motion picture industry. You have all seen poor pictures that you fellows have absolutely put over. But you get your material from

(Continued on next page)

British Imports of Films Show Extensive Increase

THE following special report to the Department of Commerce by Alfred Nutting, clerk in the American Consulate General in London, gives an analysis of British exports and imports of motion picture films for the first nine months of 1925.

For the nine months to September, 1925, the aggregate quantity of British imports of cinema films reached 170,587,388 linear feet, contrasted with 79,191,467 linear feet in the same period of 1924 and 90,459,407 linear feet in 1923. This extensive rise, however, was not accompanied by a corresponding advance in value, which increased this year to £1,114,953 against £887,500 a year ago.

Of the above aggregate for the current were imported in the first six months (comperiod, no less than 154,742,426 linear feet pared with 48,898,631 linear feet in 1924) and 87,849,206 linear fet thereof were received in the month of June last (only 6,961,309 linear feet being imported in June, 1924), in consequence of the two months' notice which was given of the intention to subject cinema films to customs duty on imports arriving on and after July 1, 1925. It has to be remembered, however, that in the budget statement of 1924 it was announced that there was no intention of continuing the McKenna duties on cinema films and certain other goods, and consequently shipments were held back until the duties expired in August, 1924, and a comparison of the figures is vitiated by these changes of fiscal policy.

For the three months, July-September, 1925, the quantity imported was only 15,844,962 linear feet, contrasted with 31,518,439 linear feet during the same three months of 1923, when the duties operated.

Of imports during the current nine months, blank film comprised 122,316,370 linear feet, against 53,994,350 linear feet last year, and 69,787,117 linear feet in 1923; while for the three months, July-September, the respective totals were 10,245,402 linear feet, 17,278,994 linear feet and 24,789,339 lineare feet. Positive films totaled 40,329,532 linear feet in the current nine months, against 20,257,269 linear feet in 1924 and 15,085,248 linear feet in 1923, the latest three months figures being 4,278,431 linear feet, 11,295,590 linear feet and 5,065,078 linear feet, respectively; and negative films 7,941,486 linear feet in the nine months of 1925, contrasted with 4,939,848 linear feet in 1924, and 5,586,982 linear feet in 1923, the final three months recording imports of 1,321,129 linear feet this year, against 1,718,252 linear feet in 1924, and 1,664,022 linear feet two years ago. It is thus apparent that blank film has decreased the most heavily since June 30 last. It may be added that the total re-exports for the nine months in each of the years 1923-1925 show comparatively little change, averaging about 11,000,000 linear feet.

First National's Sales Cabinet Starts on Tour of Country

IN accord with its policy of establishing direct personal contact with branch managers, salesmen and exhibitors, the members of the new Sales Cabinet of First National Pictures, Samuel Spring chairman; Ned Marin, A. W. Smith, Jr., and Ned Depinet will leave New York, Sunday, November 22, for a whirlwind tour of First National exchanges.

The trip will keep the sales executives jumping from city to city for the next three weeks, during which it is the plan of the sales cabinet to confer with all of the important exhibitors in the localities visited, in addition to holding meetings at the exchanges.

Following is the itinerary for the trip: Albany, Buffalo, Cleveland, Pittsburgh, Cincinnati, Louisville, Indianapolis, St. Louis, Kansas City, Omaha, Des Moines, Minneapolis, Milwaukee, Chicago, Detroit, Toronto and then back to New York.

It is the belief of the new sales heads that one of the greatest needs of a distribution organization that aims to function to its fullest capacity is closer contact with the actual problems confronting exchange managers and exhibitors. Instead of wiring or writing instructions, the sales executives plan to keep in such intimate touch with the men in the field, that, with all the facts before them, they will be able to reach conclusions through personal conferences.

It is figured that with more than 20,000 theatres in the United States, with the release of approximately 800 feature pictures a year, and with the rapid growth of theatre circuits and the pooling of buying power, distribution problems have become bigger and more involved and therefore require greater concentration of effort.

It is believed that this concentration can be best achieved through a division of territory under three sales managers, who will spend about half of their time in the field. The three recently appointed sales executives are now functioning under the chairmanship of Mr. Spring. Ned Marin is in charge of the Western territory; A. W. Smith, Jr., of the Eastern territory, and Ned Depinet of the Southern territory.

The trip that starts Sunday will give the home office officials an opportunity to meet the members of sales force operating in the cities visited, also the leading exhibitors with whom they are dealing. It is planned to spend one day in each city during which First National's coming product will be discussed from every angle. Sales policies will be outlined by Mr. Spring and his associates and local conditions will be considered with a view to giving exhibitors the best possible service.

VETERAN PASSES ON

Great sorrow is felt at the passing of John J. Huss, 65, treasurer of the Royal Theatre, Cincinnati, who died recently. Russ, who had been connected with picture theatres for fifteen years, was well known in trade circles. He is survived by his widow and one son.

Strict Business

(Continued from preceding page)

the producer and you work in the exhibitors box office and the public eye is caught by your work. Therefore, how can it be a fifty-fifty proposition? When you come right down to it I do not think that anyone will ever be able to tell which of the four of us is the most responsible for the success and progress of the industry. It will always be the four of us and therefore the four of us will always have to stick together and work together.

"I am in absolute accord with Mr. Hays' suggestion, made when he first entered the industry, that the industry needs a strong exhibitor organization and that representatives of that organization and of the producers should all sit down at the same table and decide matters as they present themselves.

"Most of the so-called trouble in this industry is founded on nothing but the whisperings of busy-bodies. It is up to us to recognize this fact and the sooner we do the sooner there will be real harmony and a perfect machine which will work for the mutual benefit of all of us.

"When you come right down to it, friendship is the sunshine of life. I would not sacrifice the friends I made while traveling throughout the country for all the money in the world. Let us develop a code of ethics based on: 'The greatest motive in life is the public good.'"

That the geography of the industry is constantly changing and that one company may be a power today and a total loss tomorrow was the theme which Mr. Cohen struck home to his audience. Due to such power menacing theatre holdings and harassing exhibitors, other units are springing up and fortifying themselves, Cohen said. With this angle in mind he declared: "It looks to me as if the battle of the giants will be fought in 1928."

In connection with the "battle," Cohen referred to the inception of the Motion Picture Theatre Owners of America.

"I firmly believe that if our organization had not been formed then that now one or two companies instead of owning 500 or 600 theatres would own 5,000 or 6,000 theatres—meaning that a lot of us who are now in would be out."

He made known that he is preparing a series of stories under the title of "What Is Entertainment in the Motion Picture Theatre; Showmanship; Advertising; Benefits of Reviewing Your Own Pictures; Proper Advertising in Trade Press Is News to the Theatre Owner; Overshowing and Overseating; Great Help and Assistance of Smaller Theatre Owners."

In his closing remarks Mr. Cohen said that the industry might be benefited if its advertisers and exploiteers had more latitude.

ANOTHER CHICAGO CIRCUIT

Edward Trinz, Harry A. Gourfain and George Webster have organized the Gourfain and Trinz Amusement Company, with offices at 69 west Randolph street, Chicago, and a capital of $25,000, to operate theatres and amusements. Eddie Trinz is managing director of the Pantheon Theatre and Harry Gourfain formerly had charge of the presentations at the Senate Theatre of Lubliner & Trinz. This adds another circuit to the list of amusement companies in this territory.

Film Men Speculating Walker's Successor at State Capitol

THE State Capitol at Albany, with knowledge of important picture measures that will be introduced in the New York State Legislature in January, is already speculating as to the successor of James J. Walker in the State Senate, minority leader the past year and long champion of the industry. There is some talk that Senator Bernard Downing of New York City may become minority leader in the Upper House, while others declare that the long friendship between Mr. Downing and Mr. Walker will result in the latter offering Senator Downing a handsome berth in New York City politics when he becomes mayor.

It was Jimmy Walker's office on the third floor of the Capitol that was always headquarters for the exhibitor and the producer whenever they came to Albany. In years past it was Senator Walker who worked with Sydney S. Cohen, Charles L. O'Reilly, Samuel Berman and others in devising the means that brought about the defeat year after year of censorship, and many other obnoxious bills. When the censorship measure finally did pass, it was only after one of the greatest fights in Senator Walker's career and at a time when he was leading the minority forces.

"Silent Mariner"

(Continued from page 313)

behind them, these men are inspired with the high enthusiasm for this feature that fills the entire organization.

James R. Grainger, General Sales Manager of Fox Film Corporation, announced the plan and scope of the campaign prior to his departure last week for Los Angeles, by boat via New Orleans, when he stated that for two months every department in Fox Films has been extended to its utmost, working day and night to give showmen everything possible in the way of selling "The Ancient Mariner" to the public.

Bookings Heavy

"The Fox branch managers are being deluged with bookings," Mr. Grainger said, "and although this is a situation that calls for the highest kind of organization, all exhibitors who wish to date in the picture will be able to do so. The number of prints has been increased, so that we can take care of everybody. "It seldom happens that any organization concentrates all of its energy on a production as Fox Films have in this instance. We have got the goods. We believe that every theatre owner and every patron will want to see 'The Ancient Mariner.' And we are reaching out for a public that seldom, if ever, sees pictures.

"We've shot the whole works and we are confident of the results."

Eve Unsell prepared the scenario for Director Henry Otto and his production associate, Chester Bennett. The cast includes Leslie Fenton, Clara Bow, Earle Williams, Nigel DeBrulier, Paul Panzer, Gladys Brockwell and Vivian Oakland. Everything about the picture, down to the minutest detail, is in thorough keeping with all that has been claimed for it in the way of a magnificently lavish production.

Board Gives Showman Right to New Swanson for One Cancelled

THE Motion Picture Theatre Owners of New Jersey scored this week one of their greatest victories in the court of arbitration when the Philadelphia Film Board of Trade on Tuesday decided for them in a test on exhibitor contractural rights regarding the Famous Players-Lasky picture "Conquered."

The Philadelphia board's ruling establishes a precedent upon which exhibitors can obtain the release and delivery to them of the next Swanson picture produced or released by Famous Players-Lasky without paying an increased price, according to the M. P. T. O. A.

The decision establishes that it was not the picture "Conquered" which induced the exhibiter in this test case, I. M. Hirschblond, of the Tracco Theatre, Toms River, N. J., to buy the Paramount output. On the contrary, it specifically relates that it was the magnitude of the star, Gloria Swanson, which was chiefly instrumental in getting Hirschblond's signature to the contract.

The decision thus substantiates the contention of Joseph M. Seider, business manager of the M. P. T. O. A., who vigorously prosecuted the action after procuring and making a thorough study of the evidence.

Under the terms of the Philadelphia board's verdict, Famous Players-Lasky must deliver the next picture which Miss Swanson makes for that company. This does not mean any picture which the star has already made and which has not been generally released, but any feature which may be made with Miss Swanson in the starring role in lieu of "Conquered," production plans for which were recently abandoned and the release from delivery sought by Famous Players.

Mr. Seider could not personally attend the hearing because of an urgent meeting of the administrative committee of the M. P. T. O. A., attended by men who had traveled great distances. He assigned his personal representative, Leon Rosenblatt, and Norman Samuelson, counsel for the M. P. T. O., New Jersey, to appear before the Philadelphia board.

Commenting upon the decision, Mr. Seider declared: "The entire procedure and the verdict is the greatest emulation of the principle of arbitration when fairly conducted. It will be recalled that the Philadelphia Film Board of Trade offered to us the right to select our own exhibitor arbitrators. Because of this offer we were convinced of the sincerity of the Philadelphia board, and instead presented the case before their usual board. This vouches for the fairness of the verdict, and as business manager of the Motion Picture Theatre Owners of America, it is my hope that this will settle the matter for the country and that Famous Players will release the next Gloria Swanson picture that they produce, or release, to contract holders of the picture 'Conquered' at the present contract price, and further, that they will release all those present contract holders who so desire it, from the playing of the picture 'Conquered' if produced with another star."

St. Louis Second-Run Chain Organized by Wm. Goldman

FORMATION of a new company to operate a chain of second-run motion picture houses has been announced by William Goldman, owner of the Kings, Queens and Rivoli theatres of St. Louis, Mo. At the same time Goldman made public the closing of leases on Freund Brothers' Woodland and Kingsland theatres on Gravois avenue and a large airdome adjoining the Woodland. These leases become effective on November 21.

Goldman also stated that he will spend approximately $50,000 for a 1,500-seat airdome next to the Kingsland Theatre, that he has asquired a lot on Hodiamont avenue just south of Easton avenue on which he will erect a 2,000-seat theatre and he also contemplates the immediate construction of a 1,500-seat house on Union boulevard near St. Louis. He purchased the latter site many months ago.

As was revealed earlier in the year, Goldman has secured a lease on the Union Theatre property at Union boulevard and Easton avenue which becomes effective in 1927. He also lists a half interest in the Congress Theatre on Olive street as among his assets. He is now negotiating for several other houses in St. Louis and vicinity, and stated that he plans to build in neighborhood centers in which he cannot purchase a desirable house.

The name of his new corporation and its capitalization has not been decided. Goldman stated that his acquisition of second-run houses will not disturb his first-run booking arrangements with Skouras Brothers.

As is known, a large national producer-distributor is negotiating with St. Louis financial interests with a view of securing a suitable first-run outlet for his pictures in St. Louis. This deal is said to involve the acquisition or erection of some twenty-five to thirty-five theatres in St. Louis and vicinity.

During the past week the St. Louis Amusement Company closed a deal whereby the Ozark Theatre of Webster Groves, Mo., will secure pictures through the Koplar-Skouras chain. Previously the St. Louis Amusement Company had added eight leading neighborhood and suburban theatres to its string.

The Embassy Amusement Company, which now controls six leading houses and contemplates the erection of two others, has negotiations underway which will add two or three more houses to its holdings within the next few weeks.

These mergers of exhibition interests in the Mound City indicates that the day of the strictly independent house locally is passing. For many years St. Louis has been known as a chain-booking city, but this phase of picturedom was not so marked heretofore as now.

A survey of the local theatres reveals that a few operating companies control all of the desirable houses. Loew's State, the Delmonte and Wellston are the only large theatres here that are not now held by some chain.

Charles Eyton to Head Paramount Production Department Abroad

TO put into effect ideas which he has developed for European film production, Charles Eyton, for years general manager of the Lasky studio in Hollywood, has been relieved of his duties at his own request and has been appointed general representative of the Paramount production department abroad, it was announced by Jesse L. Lasky.

"Mr. Eyton will sail for Europe shortly," said Mr. Lasky, "to make arrangements for the filming of certain big pictures and to put into operation certain ideas which he has regarding the making of American pictures abroad. He has been in charge of our studio in Hollywood practically since its beginning, and during that time he has shown himself to be the possessor of one of the best producing brains in the picture business. Through a period of many years the intricate problems of production in the Lasky studio have come before him for solution, and it is only after many conferences that he has persuaded us to relieve him of his duties in Hollywood to work in Europe.

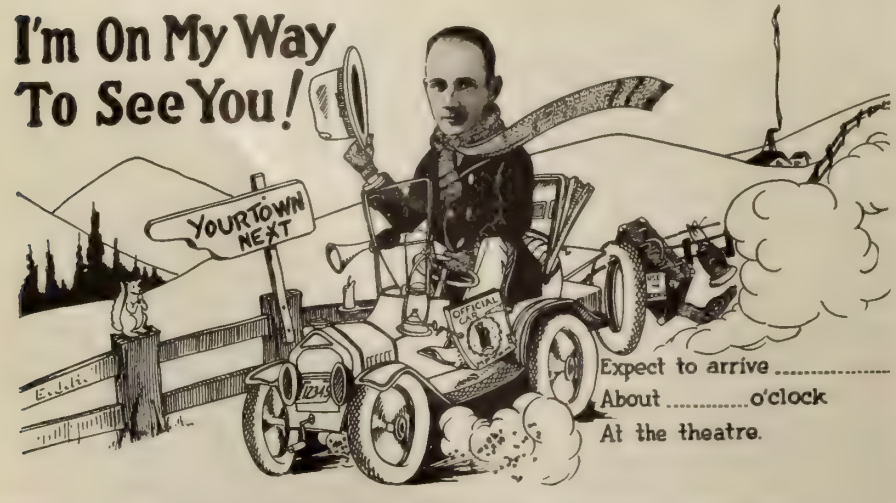
"As part of a trip around the world last summer, Mr. Eyton spent considerable time in Europe and made a study of picture producing conditions in England, France and Germany. Although several American pictures have been made abroad, Mr. Eyton was struck with the success which attended the production of Gloria Swanson's picture, 'Madame Sans Gene' in France and Thomas Meighan's picture, 'Irish Luck,' in Ireland. The handling of these pictures increased his desire to go abroad, and following conferences here in New York with Mr. Zukor and myself, Mr. Eyton has developed plans for the production of pictures in Europe which next season we expect will bring a new note to the American screen."

Although Mr. Eyton will study producing conditions throughout Europe he will devote particular attention to England, France and Germany. One of the first things he will do is to confer with Sir James M. Barrie on the production of an original story which Barrie is about to write for Betty Bronson and which will be produced in London next summer. The success of "Peter Pan" and the undoubted success which will greet the second Paramount-Barrie Christmas picture, "A Kiss for Cinderella" have determined Mr. Lasky upon a policy of having a Barrie-Bronson picture each Christmas for several years to come.

"The production of pictures in Europe" said Mr. Eyton, "has been a pet idea of mine for a long time, but my eyes were really opened to the possibilities last summer when I spent several weeks in England and on the Continent. I have been producing pictures in Hollywood for many years, and during that time have struggled repeatedly in an attempt to make European settings in California and make them right. It is true that on certain occasions the production of American pictures in Europe has been attended with worry and inadequate facilities. After looking the ground over and studying the problems from the standpoint of my experience in the Lasky studio, however, I feel that the problem can be solved and solved in a way that will give the American motion picture something that it has never had before. Anyway, that is what I am going to try to do, and I am deeply grateful to Mr. Lasky for giving me this opportunity to put my ideas into execution."

INCREASING CAPITAL STOCK

The Roxy Theatres Corporation, recently incorporated in New York state, has filed papers with the secretary of state at Albany seeking authorization to increase its shares of capital stock. The company at the time of its incorporation was authorized to issue 350,000 shares of stock having no par value. The papers filed this week, by Attorney H. G. Kosch of New York City, authorize the company to issue 475,000 shares of stock at par value.



THIS IS THE POSTCARD which informs Michigan theatre owners that H. M. Richey, General Manager of the State Organization, is going to drop in for a friendly visit. Mr. Richey has laid out a whirlwind schedule.

CARL J. GOE
New Manager of Contract Department for Associated Exhibitors.

Salesmen Will Disport In N. Y. December 5

The Motion Picture Salesmen Club, Inc., the organization made up of film salesmen in the New York and Northern New Jersey zones, will give its annual dinner and dance at the Hotel Commodore on Saturday, December 5.

This year the affair will be run solely as a salesman function will not be held in conjunction with the F. I. L. M. Club, as it has been run heretofore.

The Entertainment Committee promises entertainment and music to surpass anything ever done by this organization. Some of the acts will be the Ben Miroff Band, Irene Ricardo, Eva Puck and Sammy White, and Herman Timberg. There will be the usual motion picture stars present to light up the occasion, as well as motion picture executives and theatre owners.

DUTCH TO CENSOR FILMS

A bill, states Philip E. McKenney, assistant trade commissioner at The Hague, has recently been passed by the Second Chamber of the Dutch Parliament providing that henceforth no picture shows will be permitted in the Netherlands unless the films have previously been approved by a central commission to be instituted by the government. The municipal authorities, moreover, may prohibit the showing of any film within their jurisdiction even if such film has been approved by the government commission. The expense connected with the examination of the films will be covered by a tax on picture theatres. The bill was passed with the denominational parties voting for it and the Liberal and Socialist parties against it. The Left did not oppose censorship on films for juveniles, but deprecated that on films for adults.

NEW CORPORATION NAME

At a meeting of the stockholders of Wilson-Wetherald, Inc., a resolution was passed to change the name of the corporaiton to Pinellas Films, Inc. The officers of the corporation are: Harry P. Carver, president; James T. Wetherald, vice-president; Royal W. Wetherald, treasurer; James F. Sayles, secretary.

A LARGE and representative gathering of national celebrities, headed by Vice President Charles G. Dawes, paid tribute to Pathe News at the Fifteenth Anniversary Dinner held at the Hotel Plaza in New York City on Saturday evening, November 14, in celebration of the founding of news films.

Never before has such a notable assemblage of the Nation's leaders and distinguished men rendered such tribute to the fifth estate. Such a demonstration is a marked honor to Pathe News and its popular editor, Emanuel Cohen, who has for eleven years commanded the army of cameramen covering the world for this great pictorial disseminator of news. The event further emphasizes the high place the pioneer newsfilm holds in the minds of the people of the United States.

Vice President Dawes paid glowing praise to Pathe News in his talk as did Governor Ritchie of Maryland. Editor Cohen related the history of the pioneer newsfilm.

The Vice-President roused the distinguished gathering with his stirring plea for revision of the Senate rules.

The surprise of the evening was presented on the screen in "Flashes of the Past," a comprehensive newsfilm review of historic events from 1910 to 1925. Musical interpretation for this film was provided by a symphony orchestra under the direction of Doctor Hugo Riesenfeld. As proof of the speed with which Pathe News covers and screens events, scenes of the Yale-Princeton football game played in New Haven Saturday afternoon were shown. Then the guests had the pleasure of seeing themselves actually at the banquet in scenes photographed earlier in the evening. "Flashes of the Past" will be presented serially in the semi-weekly issues of Pathe News so that the public may see this remarkable film.

Frederic R. Coudert, attorney for Pathe, presided at the dinner in the absence of President Paul Fuller, Jr., who is in Europe on business for the firm. Following his introductory remarks, Mr. Coudert introduced Emanuel Cohen, Editor of Pathe News, who spoke as follows:

"On behalf of the Pathe News, I, as its editor, want first to thank you, our distinguished guests, for joining with us this evening in the celebration of the Fifteenth Anniversary of the origin of news presentation by motion pictures. This illustrious audience, representing, as it does, every avenue of life which the newsfilm has trod, Pathe News welcomes not only as an honor to itself but as a tribute to the deeper significance of the occasion—the increasing recognition of the newsfilm as a new institution in the dissemination of world news. I can add nothing to the brief eloquence of our guest of honor, Vice-President Dawes, who, when honoring us by accepting our invitation wrote of the newsfilm:

"'It is the newspaper of film literature. It has become a necessity in our national life, and its accuracy in daily presentation of world news has made it a national institution. It fosters good will between the peoples of the world and greater tolerance of other nations' problems has been taught through its penetrating eyes. All peoples irrespective of thought, find instantaneous expression and common understanding in the newsfilm.'

Challenged Art of Angelo

"Vice-President Dawes has thus splendidly epitomized its service and value. The evolution of the still camera into the motion picture machine has challenged the art of Michael Angelo, for it paints the drama of moving life with the broad brush of a realism within the understanding of everyone. When, in the early nineties, the new art of the motion picture was developed, mainly due to the inspiring genius of one of our distinguished friends who, unfortunately, could not be with us this evening, Thomas Edison, its purpose and scope were conceived largely for the entertainment of the masses. Here and there, at that time, the pioneers of the industry went beyond this scope and directed their lenses on some news events —but only in a sporadic fashion—an occasional glimpse of new possibilities.

"It was in 1910 that there came the fuller realization of this newly discovered but unexplored field of motion picture usefulness, when Charles Pathe presented for the first time a regular and systematic medium of news dissemination by films. Public recognition of this usefulness has steadily increased, and I, personally, in my eleven years of editorship of the Pathe News, have had the opportunity of seeing the newsfilm grow from a mere exhibition in a few hundred scattered theatres, where it was used mainly as a filler on the program, down to the present day, where the combined circulation of all newsfilms reaches almost 90 per cent of the 18,000 motion picture theatres in the United States alone. It is conservatively estimated that the newsfilm is now seen by forty millions of people a week. Also, we find it now not merely a filler, but a vital part of the program, an institution

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recognized by theatre and public alike, as playing an important role in news communication and in the life of the nation.

"Like the great news syndicates, the Associated Press, the United Press, International News, of whose tremendous service the public is so fully aware, the Pathe News is now world-wide, its tentacles reaching into every nook and corner of the earth—civilized and uncivilized—its thousands of lenses focussed on every political development, witnessing the pageantry and the tragedy of every people; peering into the customs and habits of every land; holding the mirror to every phase of human activity everywhere.

Role Is Different From Newspaper

"Although its purpose is similar to that of the newspaper, the newsfilm plays a different role. Its objective is to bring its readers to the very scene of an event, making them eye-witnesses, so that they not only see what transpires but can feel its pulse. The deadly accuracy and the vivid realism of the newsfilm has brought it to the heights of purpose and utility which it now occupies. It has reeled its way into the confidence of millions of persons. One might say that it has won a place of affection as well as of trust. Supplementing the service of the country's great newspapers, this graphic portrayal is enabling the public to form clearer judgments of world events and guiding it to more intelligent understanding.

"The excursion 'round the world on which it takes its readers in the fifteen minutes of each issue, as if on the wings of time, has made it possible for them to see and to become acquainted with other lands. The lions of Trafalgar Square are just as familiar to American audiences as the Woolworth Building to the Englishman. The sufferings of Japan in the tragic hours following the earthquake were felt from the screens of the globe. The remarkable achievement of America's Round the World Fliers was witnessed by Pathe News readers in every hamlet.

"Am I presuming when I refer to what the newsfilm has accomplished and has the power still to accomplish in the way of fostering that understanding and amity between the peoples which statesmen are so eagerly striving for, as the basis for international good will and tolerance? The News pictures are within the grasp of every individual. All peoples, irrespective of thought, race, or creed find instantaneous expression and common understanding in the newsfilm.

"Pathe News in fifteen years has filmed practically every important news event in the world. We shall produce the living proof before you this evening. The great poet who sighed, in hopelessness, 'O God, turn back the universe and give me yesterday' had never seen a newsfilm. Tonight we shall turn back the universe and show you yesterday.

Records of Notable Events

"The value of the newsfilm is going to be written on your minds forever after you travel back over the years with us. We shall see the world before the Great War. We shall view the personalities of the world's greatest men who have passed into the Great Beyond! We shall witness epoch-making events, some of which have changed the map of the world. When these pictures were taken they were just simple matters. Now, after surviving the whirlwind of the world's changes, they have a new significance which makes them the stage centers of the most gripping drama ever known.

"Just suppose we had cameramen at Valley Forge! And we could sit here and watch Washington and his freezing army of ragged patriots starving and bleeding for the wealth and freedom which we are enjoying tonight. One hundred years from now our descendants will feel the horror of the Great War and the undying heroism of all who fought in it. Suppose we had the newsfilm at Bunker Hill! At Lexington! At Yorktown! What an imperishable history for us! Can you imagine being able to witness John Hancock signing the Declaration of Independence or Abraham Lincoln signing the Emancipation Act? It would impress you, would it not? Even if we could witness our beloved Theodore Roosevelt thundering up San Juan Hill, we might feel as though we were being gifted by Providence with unearthly sight.

Greatest Historian of All

"Since 1910, however, such events, have been recorded for posterity. The newsfilm has come to be the greatest historian of all. Our presidents, our soldiers and our public men from now on will live forever. When our grandchildren read in their histories of some great political movement, some bitter struggles, some great victory won, they will look up from the printed word, and see as real as in the living flesh the men who did these things. How much better they will be able to understand! It is because of these things that we feel the greatness of the newsfilm and why we wish to fittingly celebrate its achievements tonight. And as we view the film tonight, which we have entitled FLASHES OF THE PAST, it makes us wonder what the "Flashes of the Future" will be—what Destiny will inscribe on the celluloid pages of history. As the progress of human events marches on, perhaps this very method of news recording will itself be further perfected so as to be of still greater service to the public. Time and space in the transportation of films will be reduced and minimized. Who can foretell but that in our own lifetime we will see the day when motion pictures will be transmitted by the etheral waves of the radio, so that the public will be able to sit in its favorite theatre and watch the pictures of events throughout the world even as they are transpiring, when the whole world will be linked together in instantaneous understanding."

The Chairman then stated that a telegram had been received from Will H. Hays saying that owing to the death of his father-in-law he was unable to be present. Mr. Coudert then read Mr. Hays' telegram:

Will Hays' Telegram

"It is with very sincere regret that I find I cannot be with you tonight. Had hoped until last moment that developments in Judge Thomas' condition might be encouraging enough to enable me to make the trip and get back in time, but this is now impossible. Physicians just concluding consultation advise that the end is iminent and I cannot leave.

"I congratulate you on the great occasion itself and on your splendid commemoration of it. It is indeed an occasion of unusual significance. No story ever written for the screen is as dramatic as the story of the screen itself; and no phase of its development has been greater nor any element of its tremendous value more potent than the news weeklies. In this magnificent progress of usefulness Pathe News has played a most distinguished part. To that splendid service I pay tribute. For the last seven years of your fifteen my knowledge of your efforts has been intimate and my appreciation of your accomplishments has been very great. The record of Pathe News is itself a scenario of success with a continuity of uninterrupted and increasing usefulness.

"The News weeklies are the most effective portion of motion picture entertainment everywhere and such appreciation measures exactly their consequent usefulness. And make no mistake about the importance of the motion picture in the fabric of our so-

(Continued on next page)

BACK ON THE LOT—Jack L. Warner (left), Warner Brothers' production chief at the West Coast studios, welcomes Ernst Lubitsch and Mrs. Lubitsch on their return from a trip that included Toronto, where the famous director made scenes for "Lady Windemere's Fan," and New York, where he and his wife made still more friends.

ciety. Motion pictures are doing three things as no other instrument today can do them. First, they provide the chief amusement of a great majority of all our people and the sole amusement of millions and millions and just as you serve the leisure hours of the people, so do you rivet the girders of society. Second, they instruct and that is indeed a precious power. And, third, they are making an immeasurable contribution to the cause of international amity. The motion picture knows no barrier of distance, it knows no barrier of language. Thousands of feet of celluloid film in metallic containers are sent to the ends of the earth to speak the language which everyone understands, civilized or savage, the language of pictures.

"Under the benign influence of familiarity with each other, no matter where we may dwell or how we may speak, the world is bound to grow better and that is one of my greatest hopes for the motion picture. If men understand each other they do not hate; if they do not hate, they do not make war. In all of this service the News weeklies are invaluable. Again I pay tribute to Pathe News and assure you of my gratitude for what it is doing and your own splendid part in it. WILL H. HAYS."

Governor Albert C. Ritchie of Maryland related interesting facts about motion picture exhibitors in his state, saying in part, as follows:

Maryland Governor Talks

"In the honest examination to give the public the cleanest and best, Maryland exhibitors are not surpassed by exhibitors or producers anywhere. I believe that as a class they regard their business as impressive with a public press, and as a class they are entirely faithful to that trust. Maryland, it is true, is one of the states where censorship exists. When it comes to Pathe News service, no censorship is necessary and there ought not to be any. (Applause.) But in any event, it is Maryland's policy to insist on a sane censorship, enough to protect the public where that may be necessary, but never enough to impair the responsibility of the producers and exhibitors for the pictures which they show.

"That is the balance which ought to be struck in all public regulation. That is the balance, that is the line which ought never to be lost sight of, whether regulation is in the field where it is concededly necessary, such as railroads and public utilities, or whether it is in the field where the necessity for it is by no means soc lear, and in that field I would put the moving picture industry.

"But if regulation is necessary to protect the public, then let it be confined to what is needed to protect the public and nothing else, and let it be administered in a way that recognizes that the men in charge of this great industry want to run it and are capable of running it cleanly and decently, and do not let us have interference anywhere which will take from the owners of the industry the responsibility for the operation of their own business and for the character of the pictures which they show (Applause).

"The moving picture industry cannot succeed, cannot merit or hold public approval any more than any other industry can unless its product has character. That is the great thing in life, for an individual in public service or in business,—character. The owners are the ones who ought to be most interested in giving it character. Certainly, the vast majority of them are. So state interference should never be permitted to go to an extent which might lessen the obligation and lessen the authority of this great right-thinking majority of your industry who will be satisfied with nothing less than the best, themselves to compel the small minority in their industry to live up to their high standards or else to get out of the business and to go into some other one where the standards are not so high.

"I am, of course, speaking only of state regulation. A good deal of the state regulation, goodness knows, is bad enough. And if the Maryland legislature ever passed a bill such as the Connecticut legislature passed, I don't believe I could be too quick in getting them back again to repeal it (Applause).

Against National Censorship

"And so I take it for granted that you will agree with me that to the extent that any public regulation may be necessary it ought to be confined to the states, and that in no event ought Congress to be permitted to pass the Federal Censorship Bill. (Applause.)

"Gentlemen, I appreciate more than I can say the opportunity of being here. I appreciate the opportunity of congratulating Mr. Cohen upon the splendidly constructive work which has marked the recent years of his life. I can, of course, add nothing to what he has told you, and to what others who are to speak will tell you as to the value of the Pathe News Service. I am simply one of the millions who recognize in Pathe Service a development as marvelous as any other thing in this marvelous age. I am simply one of the millions who recognize in it a development which, above all others, helps to give the whole world a common language and to make the whole world akin. (Applause.)

Vice-President Dawes, in his opening remarks referred to what he had written to Editor Cohen in accepting the invitation to be present at the dinner, and said that he wanted to most cheerfully and enthusiastically subscribe to what he had said in praise of newsfilm dissemination and about Pathe News, in particular.

The distinguished guests sitting at the speakers' table included:

Charles G. Dawes, the Vice President of the United States; Major General Mason M. Patrick, Rear Admiral W. A. Moffett, Major General Fox Conner, Major General Charles P. Summerall, Admiral S. S. Robison, Elmer R. Pearson, Honorable Ogden L. Mills, United States Representative from New York; Honorable E. Lee Trinkle, Governor of Virginia; Honorable Albert C. Ritchie, Governor of Maryland; Mr. Edmund C. Lynch, Honorable Richard P. Ernst, United States Senator from Kentucky, Emanuel Cohen, His Excellency, Senor Don Manuel C. Tellez, Ambassador from Mexico; Frederic R. Coudert, Presiding; His Excellency Monsieur A. Van de Vyvere, Belgian Minister of State; Honorable Curtis D. Wilbur, the Secretary of the Navy; Honorable Royal S. Copeland, United States Senator from New York; Charles E. Merrill, Honorable Ralph O. Brewster, Governor of Maine; Honorable George Silzer, Governor of New Jersey; Jansen Noyes, Honorable McKenzie Moss, Assistant Secretary of the Treasury; Major General John A. Lejeune, Rear Admiral Charles P. Plunkett, Rear Admiral R. E. Coontz.

Others Present

In all over five hundred guests were present, including leaders of almost every phase of commercial, civic and professional life. The motion-picture and theatre fields were prominently represented and included such well-known leaders of stage and screen as Daniel Frohman, Charles Dana Gibson, Jesse L. Lasky, Messmore Kendall, Jules E. Mastbaum, P. A. Powers, Elmer R. Pearson, A. E. Rouseau, Frederic R. Coudert, Leo Brecher, Calvin W. Brown, James Montgomery Flagg, Harold B. Franklin, John W. Alicoate, Fred J. Beecroft, Spencer Bennet, H. Diamant Bergere, Peter J. Brady, Harry Brandt, William Brandt, E. Oswald Brooks, Nathan Burkan, Pat Campbell, P. L. Carroll, Emanuel Cohen, Oscar Cooper, Frederic R. Coudert, Jr., Merritt Crawford, R. C. Cropper, Herbert K. Cruikshank, John J. Dacey, Joseph Dannenberg, J. Darrock, Charles Davis, H. De Siena, L. S. Diamond, J. S. Dickerson, E. A. Eschmann, A. M. Fabian, K. Fasold, Harry Field, Gilbert E. Gable, E. H. Gauvreau, Miles F. Gibbons, Ralph Graves, George Gray, E. B. Hatrick, Jack Hatten, W. C. Howe, John Humm, Lewis Innerarity, Wm. A. Johnston, Casey Jones, M. Kellerman, J. E. Kyle, Edwin G. Lauder, Jr., Irving Lesser, Vincent Lopez, Mark A. Luescher, Norbert Lusk, S. Barret McCormick, Charles McDonald, Burr McIntosh, W. A. V. Mack, Bert Marx, George Mitchell, J. J. Murdock, Rutgers Neilson, Tom North, Lee A. Ochs, Walter M. Oestreicher, C. L. O'Reilly, M. J. O'Toole, P. A. Parsons, Frank Presbrey, Oscar A. Price, Martin Quigley, John Ragland, William E. Raynor, W. J. Reilly, A. J. Richard, J. T. Richards, Hugo Riesenfeld, W. Adolphe Roberts, S. L. Rothafel, Albert H. Sawtell, Fred Schader, Harry Scott, Larry Semon, Sime Silverman, Courtland Smith, Frank Smith, W. C. Smith, John Spargo, Robert Spero, Charles Stombaugh, J. E. Storey, F. Leland Stowe, E. F. Supple, Paul C. Sweinhart, Herbert Bayard Swope, Paul H. Terry, Amedee J. Van Buren, John Waldron, Mr. Harley Walker, Mr. J. Henry Walters, Albert Warner, P. L. Woodhull, Harmon Yaffa.

The banquet was held in the grand ballroom of the Hotel Plaza in New York. Vincent Lopez was on hand with his orchestra and provided the music during the dinner. The proceedings were broadcast by Station WJZ of New York City.

Charge Conspiracy

A CHARGE of conspiracy to deprive the Palisade Theatre Corporation, owners of the Grant-Lee Theatre, Palisade, N. J., of first-run pictures is contained in a bill filed for the corporation by E. Thornton Kelly, its president, with Vice-Chancellor Bentley in Jersey City. The defendants are the Famous Players-Lasky Corporation, Morris Katinsky, Samuel Perry, Jacob Fabian, Peter Adams, Irving Rose and Benjamin F. Keith, theatre owners in the vicinity of Palisade.

A temporary injunction has been issued and on November 30 the defendants must show cause why it should not be continued. A permanent injunction is sought. The plaintiff charges that a conspiracy exists to deprive him of films until they are three months old. "The Ten Commandments" is one film cited.

Switching the Spotlight to the Exhibitor

Edited by Sumner Smith

Balaban & Katz Houses Change Managers

MANY changes are being made among the managers and other officials of the various theatres of Balaban & Katz. At the Chicago Theatre W. I. Immerman will continue as manager, E. O'Donnell will be first assistant manager, H. W. Blair from the Uptown Theatre will be second assistant manager and Albert R. Berg will be treasurer. At the Tivoli Miles Concannon has been made manager—he was formerly at the Riviera—L. H. Daily assistant manager and William Butts treasurer. At the Uptown E. T. Leaper has returned as manager and L. A. Shead from the Roosevelt will be assistant manager, with J. A. Casey treasurer. At the McVickers Dave Balaban continues as manager, G. R. Fouche from the Tivoli is made first assistant manager and Roy Bruder second assistant manager. At the Doob has been made treasurer. At the Roosevelt R. L. Davis has been advanced to manager, J. G. Sauve assistant manager and B. M. Eggers treasurer. The Central Park, the oldest house in the circuit, retains Max Turner as manager and I. M. Haperin becomes assistant manager and treasurer.

Only one new theatre was announced last week in Chicago by the builders. The Northwestern Amusement Company will build a 2,200-seat movie theatre, according to Sidney Minchin, architect and engineer, at the northeast corner of Irving Park Boulevard and Menard avenue. The project will cost about $475,000 and a Spanish renaissance style of architecture will be adopted. The exterior will be of terra cotta trim with a Spanish tile roof effect. The Northwestern now controls the Elston, the Maplewood and the Casimer Theatres.

Aaron Jones, Jr., manager of the Woods Theatre for Jones, Linick & Schaefer, will handle the publicity now that Ralph Kettering is associated with the Ascher circuit.

Charley Ryan, manager of the Milford Theatre, is making a drive for the patronage of the children in his district by featuring comedies and novelties.

Jones, Linick & Schaefer have added Sid Hall and his jazz orchestra to the program of the Rialto Theatre and last week played to capacity business with a Charlestown contest, a personal appearance of Gunnar Kasson and Balto and the first showing of "Under the Rouge."

The Ascher circuit opened the new Midwest Theatre at 35th and Archer avenue, Chicago, Thursday evening, November 19, with a fine program. The policy will be de luxe pictures with stage presentations. Paul Sternberg will be musical director and Ralph Emerson organ soloist. The Midwest seats 3,000. "The Ancient Highway" will be the opening picture. R. C. MacMullan, formerly manager of the Roosevelt and the Merrill at Milwaukee, has been named manager of production of the Ascher circuit and will have charge of the stage productions. Ralph Kettering, who joined the organization last week, has returned from New York where he made arrangements for putting a stock company into the Chateau, which for several years has been the leading house of the Ascher circuit on the North Side. The opening bill will be "Best People," which will go into the house on December 7. The Ascher circuit will soon have the Colony at 59th and Kedzie ready for opening and negotiations are in progress to take over the 2,500-seat theatre going up at Ashland avenue and 79th street. Prospects are for a banner year with the organization and plans are being made to expand the circuit for 1926.

Fifteen years ago James Biba opened a 300-seat house at Springfield and 12th streets. Five years later his brother, Irving Biba, joined him and they opened another house in Cicero, the Clifford. Other theatres have been added and on Thursday, November 19, they opened the new Ritz at 6334 Roosevelt road with an elaborate program of music, presentations and pictures. The new theatre cost $500,000 and is the last word in theatre construction. Maurice Feller has been appointed musical director and John La Mothe solo organist. James Biba will give the new Ritz his personal supervision.

Joe Hopp, managing director of the American Theatres Corporation, has returned from Omaha where he addressed a meeting of Theatre Owners at the Loyal Hotel who were called together to join forces in booking pictures and acts for their programs.

William Pearl, who sold his theatres to the Highland Park Theatre Company, headed by Louis Laemmle, will leave for an extended tour of Florida with his wife. He expects to be gone most of the winter.

Fred M. Weber has been made manager of the Warrington Theatre at Oak Park, Ill. Carl Randolph is treasurer.

Aaron J. Jones has returned from a vacation at French Lick Springs.

A. H. Blackmore has been named manager of the Chatham of National Theatres at 75th and Cottage Grove avenue.

Harry E. McNevin and O. C. Pyle of Champaign, Ill., have added the Sipes Theatre at Kokomo to their circuit. They already control the Victory in that city. J. R. Woods has been sent from Urbana, Ill. to manage both houses.

J. Louis Guyon, who operates the Paradise Amusement Hall at Washington, will build a ten-story building on the northwest corner of Washington and Crawford, next to the projected Balaban & Katz West Side theatre. Mr. Guyon will sell a part of his holdings, he says, to that circuit for a Crawford avenue entrance to their new house.

ALICE JOYCE

Lends charm to "Manequin," James Cruze production for Paramount.

Baltimore Theatre News

The Brodie Theatre in South Baltimore has reopened after being closed for repairs and improvements. The front has been remodeled and a big change has been made throughout the entire theatre. This theatre formerly ran pictures and small time vaudeville and now Joseph Brodie, the owner, is going to give his patron's the best pictures obtainable.

Motion Picture Theatre Owners Of Maryland have closed a deal with the Alexander Film Company for the exclusive rights to distribute a series of advertising playlets and screen trailers.

New St. Louis House Opens Nov. 23

THE new St. Louis Theatre, Grand boulevard at Morgan street, St. Louis, Mo., will be opened on November 23, Clarence Williams, manager, has announced officially. The house will be operated by the Orpheum Circuit as a combination first-run picture and vaudeville theatre. It was built by the Metropolitan Theatre Corporation at a cost of $2,000,000 and is the third largest in the United States, seating 4,100.

Construction has started on the St. Louis-Gravois Theatre at Gravois and Ellenwood avenues in South St. Louis. The project will cost approximately $1,000,000 and will seat 1,850. There will be 450 seats in the mezzanine balcony. This project was promoted by Reuben Levine of Chicago. The Gohman-Levine Construction Company, Chicago, are the builders.

Fred Wehrenberg plans to start construction shortly on his new house at Grand avenue and Bates street. He also has plans for a new house at Grand boulevard and Meramec street. These houses will have a combination seating capacity of 3,500.

St. Louis Amusement Company stock listed on the St. Louis Stock Exchange closed the week at 54 bid and 56 asked. The closing sales of the week were at $55. Skouras A was lower for the week, closing at $60.25 bid and $61.25 asked.

Articles of incorporation were issued the past week to the Ivanhoe Theatre Company, $18,000 capital. The incorporators are S. S. Yeckel, Fred Hof and Charles Hof. The company owns the Ivanhoe Theatre building in Southwest St. Louis.

Harry Greenman of Loew's State Theatre blocked traffic along Market street on Armistice Day when he staged a Charleston Championship Contest in front of the St. Louis City Hall. During the week Loew's State conducted a Charleston Contest as part of the regular program.

Robert Smith, formerly manager of the New Grand Central Theatre, has been appointed general manager for William Goldman's string of theatres.

Mrs. I. W. Rodgers was a visitor of the week. Her health is somewhat improved. While here she consulted her local physician.

Visitors from out-of-town during the week included Jim Reilly, Alton, Ill.; J. Ludwig, Benton, Ill., who owns the Washington Theatre, Belleville, Ill.; Walter Thimmig, Duquoin, Ill.; Grant Martin, Casey, Ill.; Jim Gray, Rolla, Mo.; Joe Hewitt, Robinson, Ill., and Verne Coffman of Mowequa, Ill.

New York to Celebrate Schine Month

COMMENCING November 15, Schine Month will be be celebrated in every house of the circuit with special programs. Patrons of the Rialto in Lockport, N. Y., are promised some big attractions. For nine years Meyer and Louis Schine have been instilling into their employes the absolute necessity of co-operation with the patrons of their theatres, in making them comfortable and in assisting them to enjoy the entertainment on the screen and stage. They have made their theatres institutions in every town.

George T. Cruzen, manager of the Palace Theatre in Lockport, is at it again. He put over a double page truck on "The Pony Express" in the form of a co-operative ad and then in his own space announced that he would give back to any one his money if he or she "thought their time and the price of the ticket wasted." And that went to one or a thousand and every man, woman or child of any age, said George. The Palace did S. R. O. business on this one. The ushers at the Palace are appearing in new winter uniforms. Says George in the last issue of the Palace Close-Up, the house organ:

"The thing about these uniforms that I am particularly proud of, are the fellows that wear them. It is that fine spirit of service that our boys are manifesting towards our patrons in which I am interested. I have never had occasion to think that any of our theatre attendants were other than perfect gentlemen in their attitude toward our people. However, if any of our boys should ever get 'out out of step' in their demeanor in the matter of service to you, reporting the incident directly to myself, will be a service for which they themselves would be grateful."

Manager J. R. Osborne is planning a big program for the week of November 30 to celebrate the second anniversary of the New Family Theatre, Batavia, N. Y. Mr. Osborne has renewed a contract with "Dusty" Rhodes, the organist, for another year at the Family. Mr. Osborne is sure giving Batavians some splendid film programs these days, and they are responding in fine shape.

The Fox company is not building but leasing the theatre to be constructed by David and Joseph Coplon at 606-616 Main street, Buffalo. Plans for the house are being made by Lempert & Sons of Rochester. The theatre will have a seating capacity of 4,000. The building housing the theatre will be nine stories high on the Main street side. Work will begin about February 1. E. M. Fay of Providence and Mike Comerford of Scranton are interseted with the Fox company in the long term lease. The house will show Fox films with high-class music and other attractions.

Subject to the consent of neighboring churches, the Hager-Askey Building Company, 1325 Hertle avenue, received permission at the last meeting of the city council to build an 1-800-seat picture theatre at Main street and West Northup place, Buffalo. The Ellsworth Amusement Company has been incorporated to build a $100,000 theatre at 822 Tonawanda street, Buffalo.

George E. Williams, Paramount exploiteer in Buffalo, is in charge of the entertainment program to be given in the Allen Theatre, Medina, N. Y., December 14, when some 1,800 farmers are expected to attend the Carnival at Limestone to be staged in that town by the Michigan Limestone Company. Paramount is getting behind the project because of its national advertising campaign in the farm journals of the country.

Plans are being drawn by George Rapp of Chicago for the new theatre which Paramount in association with Mike Shea will build at 622 Main street, between the new Shea Buffalo and the new Fox theatres. It is understood that the Shea Buffalo will open the week of December 27.

Julian Eltinge, appearing in person at Shea's Hippodrome the week of November 15 attracted S. R. O. business to that big Buffalo house. Manager Vincent R. McFaul is making elaborate presentation plans for the showing of "The Merry Widow" next week.

Shawmut in Boston Is Open After Changes

THE New Shawmut Theatre on Blue Hill avenue, Boston, was reopened on November 8 after having been enlarged and redecorated. Harry H. Goldstein continues as manager. New furnishings have been installed and virtually the only reminder of the former house is its name. There now are more than 2,500 seats. The new Shawmut is controlled by the New England Theatres Operating Company, which operates more than a score of Boston suburban theatres. From Monday to Saturday there are three changes of photoplay programs, while on Sunday five acts of vaudeville are added to the bill. "Drusilla With a Million" was the opening picture.

H. A. Chenowith, former manager of the Music Hall, Pawtucket, R. I., and Strand Theatre, New Bedford, Mass., now is managing the Colonial Theatre in the latter city.

Earle Wilson has resigned as manager of the Olympia Theatre in New Bedford, which post he held for nearly five years.

A picture theatre to cost approximately $350,000 will be erected in Worcester by Benjamin I. Coonen. Work already has been started. Entrance to the theatre will be on two streets. The structure will be of modern design and large enough to accommodate vaudeville in addition to photoplays.

Earl Long has resigned as manager of the Rialto Theatre in Brockton. Mr. Long was in charge of that house for two years.

The St. James Theatre, Boston, which was acquired by the Keith-Albee interests, will be reopened late in November. The policy will be feature pictures and vaudeville.

Negotiations now are in progress by persons, whose identities have not been made known, for possession of land in the center of Westfield for the purpose of erecting a theatre.

Arkansas Theatre News

T. W. Sharp will open his new Prospect Theatre at Little Rock, Ark., soon.

L. E. Clark is making new improvements in his Mission and Rialto theatres at Eldorado, Ark., and adding 600 new upholstered seats.

"Say It With Laughter"

One of the slogans suggested by the Short Feature Advertisers' Association for National Laugh Month that will bring 'em in for you during January, 1926.

Book for National Laugh Month with a Smile!

Cincinnati Exhibitor Tries Bargain Shows

GRAVES E. ROACH, manager of the Strand Theatre, Cincinnati, announces a "bargain show" daily, including Sunday, from 10 a. m. to 1 p. m. with one scale of prices prevailing all over the house, when the admission will be 20 cents. After 1 o'clock the regular Strand scale of admissions will be charged. The Strand is one of the Libson chain, and if the experiment proves successful it will probably be extended to other Libson houses.

F. Paltelka, Cleveland, Ohio, has sold his Union Theatre to Otto Uhler.

The Rialto Theatre, Hamilton, Ohio, is to have a huge new electric sign atop the building. A new marquis of very elaborate proportions has also been contracted for. Total cost of improvements is given as $10,000.

John A. Schwalm, manager of the Rialto, Hamilton, has donated the use of his house each Sunday morning as a meeting place for a newly-organized Bible class.

Word has been received of the death of the father of Paul Mueller, manager of the Casto and Palace theatres in Ashtabula.

Canadian Chain Runs Beauty Contest

UNITED Amusement, Ltd., Montreal, operating a chain in Montreal, has launched a "Beauty Contest" as a feature for five of its theatres, the contestants to make personal appearances at the respective theatres on stated nights. The competition covers a period of eight weeks and the schedule runs as follows: Monday, Papineau Theatre, of which the manager is J. E. Ledden; Wednesday, Rialto Theatre, Manager B. M. Garfiled; Thursday, Plaza Theatre, Manager E. Lefebve; Friday, Corona Theatre, Manager T. M. Keegan, and Saturday, Belmont Theatre, Manager J. A. Demetre. The winning girls will get a trip to New York to visit the Paramount, First National and Fox studios. General arrangements are under the direction of George Nicholas Ganetakos, general manager of the United Amusement.

P. J. Nolan, owner of the Rex Theatre, Ottawa, has announced that he is a candidate for the Board of Control of the City of Ottawa for 1926. Mr. Nolan has already been an alderman of Ottawa for several terms. The elections take place December 7.

Manager T. W. Logan of the Capitol Theatre, London, Ontario, obtained a full page tie-up with London merchants in the London Free Press the other day when he presented "The Trouble with Wives"

Manager Dave Coplan of the Imperial Theatre, Ottawa, presented a "Syncopation Week" during the week of November 9. Two film features split the week, "Baree, son of Kazan," playing the first half and "Love's Highroad" the second half.

The Francais Theatre, Ottawa, of which A. Donaghy is the manager, has resumed its series of Sunday evening shows which is held under the direct auspices of St. Brigid's Roman Catholic Church. Ordinary Sunday performances are taboo in the Province of Ontario but these shows have been a regular Sunday attraction at the Francais for a number of seasons under the direction of the church.

Clifford Martin, formerly in the music business in Toronto, is now associated with the handsome Regent Theatre at Sudbury, Ontario.

"Legit" Man Becomes N. Y. Exhibitor

PICTURE shows run fifty-two weeks a year and it's a whole lot better to have something coming in for the fifty-two-straight than ten or twelve weeks with the legitimate, argues J. W. Standish, who has just entered the ranks of the exhibitor and is locating in Unadilla, N. Y., where he has reopened the Idle Hour Theatre. When it comes to the "legit" Mr. Standish is far from being a cub, having at one time managed Eva Tanquay, Eddie Foy and a lot of other Broadway stars. But things are not as they once were, remarked Mr. Standish on his first visit to Film Row in Albany last week, booking pictures for the months to come. He plans to start with one house, and if successful he will branch out later on. First of all, Mr. Standish plans to let the good people not only of Unadilla but for twenty miles around know of the pictures he is playing. No less than 500 one-sheets are being used each week, and with many a novelty feature Mr. Standish believes that the future holds much in store for him, even though just at present his house is running but three nights a week.

"Have a cigar? Thank you, Mr. Harrison, I don't mind if I do." And then Jerome B. Harrison, of the Savoy and the Empire Theatres in Syracuse, with a broad grin admits that he's a daddy and proceeds to tell all about it. "Best baby in the world," remarks Mr. Harrison, as he continues down the street with his vest pockets bulging with Havana's best.

Herman Vineberg, manager of the Albany and Regent in Albany, was right in the midst of things last week, having been named as one of the captains in the big Community Chest drive.

Walter Hays of the Strand group of houses evidently believes in making every minute count. Arriving in Albany last Thursday on his way from New York to Buffalo, he reached the Mark Strand five minutes after the train arrived, and after spending a few minutes in going over business matters with Uly S. Hill, managing director of the several Strand houses in Albany and Troy, Mr. Hays hied back-stage with Mr. Hill and screened a picture or two before making his train for Buffalo.

November 23 has been fixed definitely for the opening of the new 1,500-seat theatre in Ilion, owned by Whitney, Young and Pierce. "The Ten Commandments" will be the opening feature. Robert Pierce, manager, was in town the other day and said that a ten-piece orchestra would furnish the music and that the policy of the house would be to devote the first half of each week to pictures and the last half to vaudeville.

According to reports, and they appear reliable, the village of Clinton is to have a new picture theatre in the near future. The village now has one house run by Leonard Garvey.

George Cohen, with houses in Poughkeepsie and Newburgh, is thanking his lucky stars these days—and probably joined in this respect with quite a number of others—that no one happened to be under the smoke stack of the Poughkeepsie house when it blew over. It is said that there were several narrow escape from what might have been a very bad accident.

Using the slogan, "Any seat, any time, for 25 cents," the Eckel Theatre in Syracuse, which was included in the recent transaction by which the Strand interests acquired the Robbins chain, is now running to capacity.

Bill Dillon of Ithaca, president of the New York State M. P. T. O., has been whooping it up in more ways than one during the last few weeks. Yes, business has been good with Mr. Dillon, but the greater share of the whooping-it-up process—and it might be said that Mr. Dillon has been some whooper—must be attributed directly to an attack of whooping cough that stuck like a long lost brother. Mr. Dillon drove from Ithaca to Hanover, N. H., last week for the Cornell-Dartmouth game, but after Cornell had been snowed under, Mr. Dillon, Arab-like, slipped quietly into the night.

Friday the 13 means nothing in the life of James Roach, manager of the Farley houses in Schenectady. After playing to good business with "The Phantom of the Opera" at the State, Mr. Roach, figuring that there must be more ready money in town, opened with "The Merry Widow" at the State on the thirteenth. Incidentally "The Phantom" is said to have played to the best Sunday's business in many months.

Missed you last week, Mr. Claude V. Fish, owner of the American in Schenectady, but we are not averse to a Corona a week hence and with it we don't mind hearing all about the baby girl that arrived at the Fish domicile a week or so ago.

"Nothing like getting them going as well as coming," remarked Edward Walsh, manager of the Albany Theatre in Schenectady the other day as he explained why the electric sign announced the picture being played, as one approached the theatre from downtown, while from the other direction those attending the theatre read in the electric lights the attraction for the next few days to come.

The many friends of C. H. Buckley, running the Leland and the Clinton Square Theatres in Albany, will be greatly pleased in knowing that Mrs. Buckley, who was recently operated upon for appendicitis, is now on the road to recovery.

The more theatres Bill Smalley takes over, the less Albany sees him. Mr. Smalley used to come to town and remain for a couple of days. Last week he was in, and after working like a beaver, booking pictures, departed without so much as a how-do-you-do.

There is one thing certain and that is that M. P. Moran, an exhibitor in Coxsackie, will never be accused of monopolizing the conversation. Mr. Moran was in town the other day, and after much diligent questioning as to how he was getting on, replied with two "Yes's" and one "No," and then remarked that he was forced to catch a bus for home. Anyhow, he runs four nights a week and gets 25 cents admission.

Harry Hellman, who believes in the Rooseveltian theories excepting that pertaining to a dozen or so children, is keeping fit these days as he saws and chops the wood from behind his camp at Crooked Lake. Mr. Hellman devotes so many hours a day to his Royal Theatre, but always manages to motor out to the lake for a few hours' recreation.

John W. Ludlow, manager of the Victoria in Watertown, is back from a week's vacation over the line to friends in Ottawa and Brockville.

Even though the theatres run by Jimmy Rose in Troy and Rensselaer are but neighborhood houses, Mr. Rose is staging many a benefit these days in which he is receiving the whole-hearted co-operation of the neighborhood, and incidentally many a dollar that might otherwise have strayed. The Columbia in Rensselaer was packed to its doors last Friday and Saturday night at a 20-cent admission in a benefit to provide the wherewithal for next Easter's trip of the high school to Washington. On Tuesday and Wednesday, the Bijou in Troy staged a benefit with the Parent-Teachers' organization. The Bijou now has Harry Rose as its manager and runs double features two nights a week, with the remaining nights a straight program. Elmer Griffin is manager of Gardner Hall for Mr. Rose and double features also hold forth there for two nights a week. John Doocy, formerly with the Griswold in Troy, is handling the King in that city for Mr. Rose. William Orcutt, manages the Columbia, while Henry Windekenecht is looking after the theatres which Mr. Rose has in Kinderhook and Nassau.

Exhibitors in Northern New York will miss a visit from William Earl Leonard of the New York State Motion Picture Commission, working out in Albany. In further explanation, it might be said that Mr. Leonard was married last Monday night to Miss Winifred O'Neil of Glens Falls.

Benjamin W. Harriman, who ran the Century in Lawrence, Mass., at one time and sold out, is now handling the door at the Strand in Schenectady.

James Roach got in touch with President Walker of the Schenectady trolley lines last week and used a decorated special car between Albany and Schenectady, picking up those who desired to see "The Phantom of the Opera" at the State. It was the first time the scheme had ever been tried of soliciting business from along the inter-urban line.

Homestead, Pa., House Opens Auspiciously

JOHN M. STAHL'S new Million Dollar Theatre in Homestead, Pa., was auspiciously opened on Armistice Day and a more enthusiastic aggregation of film fans, exchangemen and business men generally never before assembled on a similar occasion. Beautiful floral tributes were there in abundance. The new theatre is in the best section of Homestead. It has a capacity of 1,828 and the building contains seven fine storerooms on the first floor. The second floor contains a physicians' exchange in which six doctors and dentists have already established offices. The third floor is arranged for high-class living apartments. Mr. Stahl and his two sons conduct also the Elite, capacity 500; the Palace, capacity 500, and the New Theatre, to be renamed the Tivoli, with a capacity of 800 in Homestead. The Crescent, in which Mr. Stahl started in business nearly twenty-five years ago, has been closed. Present plans, which will mature within a year, are to raze the Palace and erect a 1,500-seat house. Joseph Mercer, a veteran showman, is the manager of the new Stahl theatre.

Manager Tom Shrader of the Olympic is one of the few theatre managers in the local territory who realizes the worth of added attractions and short subjects as extra business-getters. Tom always devotes half of the space in his newspaper ads to the enumeration of his short subjects, and there is always a large sign hanging in front of the Olympic lobby which informs the passers-by just what are the titles and the stars of the short subjects.

J. Knox Strachan, for a few weeks assistant manager of the Cameo in downtown Pittsburgh, has been named manager, succeeding Ray Brown, resigned. Mr. Strachan came here only recently, having formerly been assistant manager at the Olympic in Buffalo. Mr. Brown, who is considering two propositions, will take a few days' rest before deciding.

Recent out-of-town visitors to Film Row included Mike Manos, Greensburg; C. B. Pascoe, Somerset; Walter Silverberg, Greenville; Harry Petz, Youngwood and J. A. Smail, Avonmore.

Manager Dick Brown of the East Liberty Cameraphone is back on the job after a few days spent in Atlantic City at the bedside of his young son, who is now convalescing from pneumonia.

West Virginia News

Controlling interest in the Virginia Theatre, Fairmont, W. Va., has been acquired by J. E. Watson, Jr. The deal involved the purchase of about 60 per cent. of the stock, which was held by Harry B. Clark and his associates. Mr. Watson, who is also president of the West Virginia Amusement Company, which operates the Fairmont, stated that Manager John J. Mulvehill, who has been so successful in his efforts at the Fairmont, will also be placed at the helm of the Virginia. The two theatres will be operated on a non-competitive basis.

Rothchild Back in San Francisco Field

HERBERT L. ROTHCHILD, formerly head of Herbert L. Rothchild Entertainment and who recently disposed of his interests in this concern, which operated the California, Granada, Imperial, St. Francis and Portola theatres, San Francisco, has returned to the amusement field after having given his attention for a short time to the practice of law. He has purchased the Coliseum and Alexandria theatres in the Richmond district and plans to give them the same distinctive touch in entertainment that made the group of downtown houses so popular with the public. The theatres just taken over are located in a thriving district and are the equal in size and appointments to many houses in the downtown field. Mr. Rothchild states that he has no idea of competing with his former associates downtown, but that he will simply try to raise the standard of the programs of the Coliseum and Alexandria theatres.

Ralph Marks of the Acme Theatre, San Francisco, which enjoys the undisputed distinction of being the most cosmopolitan picture house in the world, has added a new accomplishment and when not actively engaged in directing the destinies of this theatre may be seen on a local golf course attempting to swat a little rubber ball.

The Golden State Theatre and Realty Corp., with headquarters at San Francisco, has purchased the Opal Theatre at Hollister, Cal., conducted for years by Ed Stark. Extensive changes will be made in the theatre at once.

L. Slissman, who conducts the Rex and Gardella theatres at Oroville, Cal., is considering making some extensive improvements in these houses.

Charles Fraler of the Grand Theatre, Tracy, Cal., busted into town recently and announced that he was going to make it easy for his patrons by installing several hundred fine opera chairs and some new loge seats.

Carsten Dahnken, formerly of San Francisco but now owner of the American Theatre, Salt Lake City, paid his old home town a visit recently, returning just in time to greet the first snow of the season.

C. C. Griffin of the New Piedmont Theatre, Oakland, Cal., recently made a trip to New York in connection with the sale of a picture in which he is interested.

The Strand Theatre at Los Gatos, Cal., formerly owned by D. M. Hulen, is now being conducted by P. Kyprios and associates, who have a chain of houses in the Santa Clara Valley.

Alterations to the Strand Theatre at Santa Rosa, Cal., have been completed and an entrance has been made from the main street, doing away with the old side street entrance.

The Patterson Theatre at Patterson, Cal., has been enlarged and new seating equipment added.

The U. C. Theatre, Berkeley, Cal., conducted under the management of H. W. Sherburne, is offering Kiddies' Matinees again every Saturday morning and these are proving a great success. The films used are secured from the University of California, Extension Division, and are very carefully chosen. The proceeds from the matinees have been donated to the scholarship fund of the Berkeley Parent-Teachers Association and it is hoped that these will be sufficient to give at least seventeen children a high school education.

Plan Alterations in Denver's Rialto

A. H. VINCENT, manager of the Rialto Theatre, announces that elaborate alterations will be made in the Rialto in connection with the installation of a new organ. New lighting effects, a new orchestra pit, and a new stage will be installed. Novelty musical numbers and beautiful scenic presentations will be a part of each program. The main object is to have every facility necessary for the presentation of real high-class prologues. The work of installing the organ will be started as soon as the orchestra pit and stage is completed.

The postmaster, the druggist and two citizens have bought the interests of C. H. Reeder in the Castle Creek Theatre, La Voye, Wyo., and have employed Frank J. Painter and Lee Wade to take over the active management of the house. La Voye is located near the great Wyoming oil fields.

Dewey Spoor of the Critcher Theatre, Pueblo, Col., has arrived in Denver for a visit with exchange managers and a good doctor. Mr. Spoor is suffering from a rather seriously infected hand.

Harry Nolan, veteran exhibitor in this territory, has returned from a month's trip through the eastern and southern part of the United States. Mr. Nolan owns theatres in Pueblo, Grand Junction and Greeley, Col.

Dallas Showmen Hurt By Automobile

S. G. HOWELL of the Colonial and Capital Theatres, and William L. White, house manager, were struck by an automobile at Dallas, Texas, sustaining painful but not fatal injuries. Both men were taken to a hospital for treatment.

Having disposed of his theatres at Alice and Haskell, Texas, H. G. McNeese has purchased other theatres at Pearsall and Cotulla, Texas.

Mrs. H. Boone is erecting a new theatre building at El Campo, Texas.

Mr. Beauchamp will open his new theatre at Vernon, Texas, soon.

L. E. Arledge opened his new Lyric Theatre at Garland, Texas, November 4.

Lee Westerfield has opened his new Palace Theatre at Slaton, Texas.

Kansas Exhibitor News

Among the out-of-town exhibitors in Kansas City recently: O. K. Mason, Regent Theatre, Newton, Kas.; L. Brenninger, Cozy and Crystal theatres, Topeka, Kas.; Messrs Miller and Ulamperl, Best and Gem theatres, Topeka, Kas.; L. W. Hooper, Orpheum Theatre, Topeka, Kas.; Walter Finney, Best Theatre, Parsons, Kas.; B. L. Turner, Panama Theatre, Burlingame, Kas.; Mr. and Mrs. Christian, Casino Theatre, Excelsior Springs, Mo.

J. E. Harper has opened a new Community Theatre at Blythedale, Mo. G. E. Gamel has sold the Royal Theatre, Thayer, Mo., to R. A. Griffith. The Palace at Royal, Ill., will be taken over by the management of the opposition house. The Opera House, Newberg, Mo., is under new management.

Partnership Reported In Michigan

H. S. GALLUP, of Marquette, head of the Delft Theatres, Inc., announces that his firm has gone into partnership with J. J. Rytkonen of Negaunee in the operation of the Star and Liberty Theatres in that upper penninsula city. A new Delft Theatre is also being erected in Negaunee.

Stephen Szemnoski, who has operated the New Star Theatre in Wyandotte for several years, will erect a new theatre in Detroit's Lincoln Park section, a few blocks from the city limits. The building is to cost $100,000 and present plans call for 1,000 seats.

Sam Ackerman's New East Side Theatre, completely remodelled from a smaller structure, was reopened last week as one of the finest theatres on Detroit's East Side. Approximately $75,000 was spent in improvements and the seating capacity was increased by several hundred.

Carl Neuman, theatre owner at Sturgis, has been confined to the New Burgiss Hospital in Kalamazoo for the past three weeks suffering from an acute form of rheumatism.

L. A. Moon, proprietor of the Palace Theatre, Charlevoix, passed away at his home a few days ago after a short illness. Mr. Moon was very popular with film salesmen and exchange managers and news of his death was received with sadness in the Film Building.

Edward Beatty, general manager of the Butterfield Theatrical Circuit, has been confined to his bed for more than a week with a severe cold.

Board of Arbitration Named in Seattle

THE personnel of the Arbitration Board for 1926 has been completed by the election of the following exchange members who were named at the weekly meeting of the Northwest Film Board of Trade: J. A. Gage, Educational, three years; W. J. Drummond, Producers Distributing, two years; C. M. Hill, Metro-Goldwyn, one year. The new board will meet on November 19 and name its chairman and secretary.

Ben Fey, owner of the Renton Theatre, Renton, Wash., packed 'em in to see the "Freshman" for two nights, playing to over 55 per cent of the population of his town and standing out 300 people on opening night.

The Fensler Theatre, Deer Park, Wash., has been sold by its owner, Agnes Fensler, to Earl D. Mix, who will call it the Family.

William Morelock of the Arcade, Cottage Grove, Oregon, has installed a transverter and two Peerless lamps. B. F. Shearer of Seattle, made the installations.

The Colonial, Grandview, Wash., has been sold by B. M. Barnett, to a Mr. Rissberger.

"A Laugh a Day Keeps Worries Away!"

One of the slogans suggested by the Short Feature Advertisers' Association for National Laugh Month that will bring 'em in for you during January, 1926.

Book for National Laugh Month with a Smile!

ANOTHER WARNING from the Eagle! The bandit, disguised as a French tutor, enters his enemy's own home and presents another warning from the Eagle. Rudolph Valentino, James Marcus and Vilma Banky in "The Eagle," Valentino's first starring vehicle for United Artists Corporation, directed by Clarence Brown.

First of Charles Hoyt Plays Included Among Productions in Work by Fox

FEATURING the latest telegraphic bulletin from Winfield R. Sheehan, vice president and general manager of Fox Film Corporation, is the news that "A Trip to Chinatown" is included in the eight productions just put into work on the Fox lot in Hollywood for this season's program. It will be released on February 7.

"A Trip to Chinatown" is one of the ten great Charles Hoyt plays which Fox Films has bought. Years ago it established the first record for a long run on Broadway; then it took the country by storm with numerous companies on tour.

The role of the comedy widow in "A Trip to Chinatown," which is considered by the theatre world as the greatest part ever written for a woman, has been given to Margaret Livingston. Earle Foxe, star of the Fox Van Bibber comedies, will play the leading male rode. J. Farrell MacDonald and Harry Woods have important character parts. Robert Kerr, director of the Van Bibbers, is behind the megaphone and the production is under the personal supervision of George Marshall, Fox comedy chief. It will be produced as a feature length comedy.

Other productions just launched are "The Palace of Pleasure," "Daybreak," Tom Mix in "My Own Pal," "The Johnstown Flood," "The Gilded Butterfly," Buck Jones in "The Gentle Cyclone," and the modern sequences of "The Ancient Mariner." "The First Year" and "The Golden Strain" have been started within the past two weeks and are now well along in production.

Emmett Flynn is directing "The Palace of Pleasure" from the play "Lola Montez," by Adolf Paul. It's the story of the pretty Irish girl who, posing as a Spanish dancer, left a trail of broken hearts and political intrigue in the capitals of Europe. Betty Compson portrays the character of Lola, and Edmund Lowe is playing the highly romantic leading male role. Henry Kolker is the villain of the piece. Harvey Clark, Jacques Rollens and Nina Ramano have supporting parts. "The Palace of Pleasure" will be released on January 10.

Because of his intimate knowledge of Hungarian life, Rowland V. Lee was assigned to direct "Daybreak," based on Dorothy Brandon's highly successful play, "The Outsider." The collection of Hungarian art and architectural sketches he gathered while traveling in Hungary are being used in the present production.

Lou Tellegen has been given the finest role of his entire career as the Hungarian gypsy sorcerer in "Daybreak." Jacqueline Logan and Walter Pidgeon have the roles of the English dancers who are reigning favorities of the London and continental stages. Mr. Pidgeon was loaned to Fox for this role by Joseph Schenck. Charles Lane, Gustav von Selferitz and Roy Atwill are included in the cast. "Daybreak" will be released on January 17.

Tom Mix appears in the role of protector to an orphan girl in "My Own Pal," scheduled for release on February 28, which the modern Buffalo Bill has just started filming under the direction of J. G. Blystone. It is based on Gerald Beaumont's story, "The Gallant Guardsman." Olive Borden, who also played the lead in "The Yankee Senor."

Irving Cummings was engaged by Fox Films with "The Johnstown Flood" in mind. He has started this, his first picture under the Fox banner, with a brilliant cast including George O'Brien and Florence Gilbert in the heroic leading roles. Anders Randolf, Paul Nicholson, Paul Panzer, and Georgie Harris are also in the cast. Scenes in which George O'Brien does not appear are now being filmed, and he will join the company as soon as his work in "3 Bad Men" is completed. This dynamic epic based on American annals will be released on January 31.

A company under the direction of W. S. Van Dyke was assembled at Bishop, California, in readiness to start shooting scenes in "The Gentle Cyclone" as soon as Buck Jones arrived. This is his sixth starring vehicle of the season, scheduled for May 9. Buck will be surrounded by an abundance of beauty and talent, with a cast including Rose Blossom, Marion Harlan, Kathleen Myers, Jay Hunt, Will Walling, Reed House, Stanton Heck, Grant Withers, and Oliver Hardy.

Chester Bennett has started filming the modern sequences of "The Ancient Mariner," which is the big Fox Christmas special, with a cast including Clara Bow, Nigel de Brullier, Leslie Fenton, Earle Williams and Hallan Cooley. Henry Otto has already completed the fantasy sequences based directly on Samuel Taylor Coleridge's poem, "The Rime of the Ancient Mariner."

John Griffith Wray, former Ince director in chief, has started production of "The Gilded Butterfly," with Alma Rubens and Bert Lytell in the leading roles. Frank Keenan, Herbert Rawlinson and Vera Lewis are the other principals. It's the story of a crafty father who taught his daughter the world owed them a living, and is to be released January 3.

Frank Borzage had previously launched "The First Year," based on Frank Craven's stage hit, and is now well along in production. Matt Moore and Kathryn Perry are the newlyweds, and the supporting cast in this great comedy of married life includes Virginia Madison, Frank Currier, Margaret Livingston, John Patrick, Frank Cooley and Carolynne Snowden. This is scheduled for January 24.

Victor Schertzinger is at Fort Huachuca, Arizona, historic old post of the 10th U. S. Cavalry, filming the outdoor sequences of "The Golden Strain," to be released on December 27. This is based on Peter B. Kyne's Cosmopolitan Magazine story, "Thoroughbreds." Kenneth Harlan portrays a dashing young cavalry officer, and Madge Bellamy is the belle of the post. The cast includes Hobart Bosworth, Frank Beal, Ann Pennington, Grace Morse, Frank McGlynn, Jr., and Lawford Davidson.

H. B. Warner Signed for Leading Role in "Silence"

Cecil De Mille "cinched" the forthcoming Producers Distributing Corporation release, "Silence," when he signed H. B. Warner for the leading role.

Mr. Warner played the leading role in the stage production of "Silence" and carried the play to a decided hit at the National Theatre in New York and since the closing of the New York engagement he has been repeating the success on tour with the production.

The last stage presentation of the play was given last Saturday in Philadelphia. And on Monday Mr. Warner left for Los Angeles to immediately start work in the screen version which will be directed by Rupert Julian at the De Mille Studio.

"Silence" is an exceptional tense drama of the underworld written by Max Marcin. The screen adaptation was made by Beulah Marie Dix and it is De Mille's intention to give H. B. Warner a supporting cast of even greater dramatic power than the stage support.

Eight Pictures Being Edited At the Warner Bros. Studios

EIGHT pictures are now in the process of editing at the Warner Bros. studio and will soon be ready for an early release.

They incuude "The Sea Beast," John Barrymore's first starring picture. This is almost ready for showing as it is down to required footage. Plans for a mammoth premier showing in New York about the first of the year are already under way.

Ernst Lubitsch is cutting his latest feature production "Lady Windermere's Fan," in which Irene Rich, Bert Lytell, Ronald Colman, and May McAvoy are featured. Mr. Lubitsch brought the final scenes which he shot at Toronto, Canada, with him when he returned from New York recently. This feature will be released in about thirty days.

"Hogan's Alley," a great comedy, has been previewed and tried out in several neighborhood houses and was well received. It is Monte Blue's third starring feature and personally supervised in production by Bennie Zeidman. It was directed by Roy del Ruth and will be one of the big features of the Warner 1925 program. The cast includes Patsy Ruth Miller, Willard Louis, Louise Fazenda, Max Davidson and Ben Turpin.

"His Jazz Bride," with Marie Prevost and Matt Moore, is almost ready for release. This is the first picture with this team that Herman Raymaker has directed.

"The Fighting Edge," a border comedy drama with Kenneth Harlan and Patsy Ruth Miller, is nearing its completion. Henry Lehrman directed.

"The Love Toy," Lowell Sherman's second starring feature is about completed. This story will present Sherman in an entirely new role.

"The Man Upstairs," adapted from Earl Derr Biggers' story "The Agony Column" and featuring Monte Blue, finished production the latter part of last week and has entered the cutting room. Dorothy Devore played the leading feminine role.

"The Cave Man" with Matt Moore and Marie Prevost was finished Saturday. Lewis Milestone directed. The last two features are not scheduled for release before the first of the year.

Hutchinson Analyzes Comedies; Lists Laugh-Getting Methods

AN ANALYSIS of comedy in the abstract is not an easy task, and it is perhaps not often attempted. Producers, like other people, are apt to go by a sort of "sense of feel" in their estimates of the value of comedy and comedy scenes. What appeals to one sense of humor, of course, does not necessarily appeal to all. But Samuel S. Hutchinson, veteran showman, who has just returned to production activity as head of the Hutchinson Film Corporation, believes that all humor can be grouped broadly under five heads, with various subdivisions. Mr. Hutchinson is producing "The Nutcracker," starring Edward Everett Horton, and as this is the first of a big series of feature comedies for Associated Exhibitors release, his views are very interesting, particularly in view of his fifteen years of experience in the film and theatre world.

"It seems to me, that all comedy elements can be classified as falling under one of the following units—Repetition, Exaggeration, Incongruity, Anachronism and Misery," says Mr. Hutchinson. "If a producer, director or writer will keep those four divisions in mind, he can help to create true amusement in the literal meaning of the word. And it is not only a question of analysis. In his ability to tell why a thing is funny, or to see clearly where it will be funny lies much of the success of comedy production.

"Repetition is one of the greatest of comedy values. That is particularly noticeable on the speaking stage, or in subtitle comedy. It is not quite so important in situation comedy, although it has its merit there too, of course. The more repetition of a line or a title, even though it is not intrinsically amusing, will get a laugh the third or fourth time it occurs. I recall particularly a line from Don Marquis' play 'The Old Soak'—the catchline, so to speak of the production. It was simply 'Al's here!' Yet that line, in repetition, became hilariously funny. The same thing applies with great force to title humor in pictures.

"Transposing people or customs away from their natural orbit and putting them several centuries in advance of, or behind, their times, always makes for laughter," Mr. Hutchinson avers. "Such Anachronism is what gives most of the comedy to a picture like 'A Yankee in King Arthur's Court.' A gent who is dressed in a Crusader's suit of tin B. V. D.'s, who exclaims 'Odds Bodkins!' and who then goes out and leaps on a motorcycle, for instance, is typical of what might be called anachronistic humor.

"The pretenses of common, everyday people in their ludicrous attempts to ape their superiors or be something that they are not is all a part of the Humor of Exaggeration. Falstaff, with his bluff and boastfulness, is a fine example. Scores and hundreds of characterizations and situations in our modern pictures can be classiffed in this category."

MARIE PREVOST CAN COAX ANYTHING OUT OF ALMOST ANYBODY but in Warner Bros. "Bobbed Hair" she seems to be having her hands full coaxing her aunt (played by Emily Fitzroy). The story of the picture is a whimsical one, but exhibitors will find it ripping entertainment for their patrons.

THERE'S ACTION IN Cecil B. DeMille's personally directed feature, "The Road to Yesterday," which Producers Distributing Corp. will release. This scene proves it.

Big Throng of Stage and Screen Stars at "Stella Dallas" Show

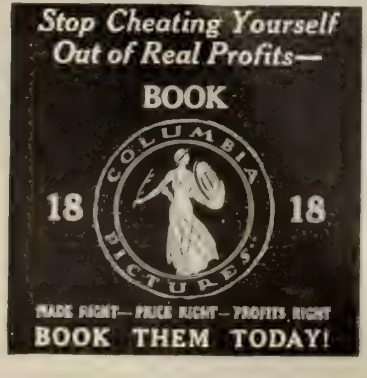
WITH an invitation professional matinee, which crowded the Apollo Theatre with folk of the screen and stage, critics and motion picture experts, and an evening performance at which scores of celebrities in the spoken drama and of the silver sheet were present. Samuel Goldwyn presented his latest film production, "Stella Dallas," to the public last Monday, November 10, in its New York and world premiere.

Both afternoon and evening showings, the latter the first public screening anywhere, were honored by packed audiences. The professional matinee was given in honor of Miss Ethel Barrymore, and it proved to be a happy combination of the performance so dear to the hearts of Manhattan stage folk and the "preview" so popular with cinema notables in Hollywood. The Apollo was full-seated when the afternoon performance began, and all the stage stars now playing in New York were present. Among them were Miss Barrymore, whose comments on "Stella Dallas" inspired the performance in her honor; Irene Bordoni, Bruce McRae, Hilda Spong, Mary Boland, Marjorie Rambeau, Philip Merivale, Violet Kemble Cooper, A. E. Matthews, Roland Young, Ina Claire, Laura Hope Crews, Dennis King, Mary Hay, Marilyn Miller, Clifton Webb, Sidney Blackmer, Lynn Fontanne and Alfred Lunt.

In the evening prior to the formal premiere performance the streets were jammed outside the Apollo for almost an hour before the opening hour by crowds who braved the gales of wind sweeping through every opening in order to watch the screen and stage celebrities as they arrived. Police handled the crowd without disorder and a line was kept clear in the lobby through which the notables passed before a packed mass of those who held tickets but waited to see their favorite actresses and actors pass in review.

Outbursts of applause were frequent during the screening of "Stella Dallas", and Belle Bennett who portrays the leading role of Stella Dallas, and Little Lois Moran, who has the character of the daughter Laurel, were cheered again as they entered and took their seats.

The roster of the audience contained the names of leaders of society, stage, screen, the art, finance and big business. Among those seen were Adam Gimbel, Jules Brulatour and Hope Hampton, Will Hays, Dr. Giannini, Lewis Stone, Phil Payne, Arthur Brisbane, Herbert Bayard Swope, Paul Block, S. Baruch, Flo Ziegfeld and Billie Burke, Alice Joyce, Dorothy Mackaill, Edgar Selwyn, Belle Bennett, Mrs. Moran, Lois Moran, John Emerson and Anita Loos, Sam Katz, Richard Barthelmess, Adolph Zukor, Jesse Lasky, H. B. Franklin, Conde Nast, Frank Crowninshield, Ralph Pulitzer, Rex Beach, Gloria Swanson, Leatrice Joy, Lois Wilson, Walter Wanger and Justine Johnstone, James Kirkwood and Lila Lee, Thomas Meighan and Frances Ring, Major Edward Bowes, Sophie Irene Loeb, Mrs. F. Trubec Davison, Charles Fuller, Robert E. Roland Harriman, Reginald Coombe, A. Lovett, William G. Lyle, Kenneth O'Brien, Frank P. Shepard, William Sturgis, Henry G. Taylor, Frederick B. Adams, Frederic W. Allen, George F. Baker, Jr., Henry Stanford Brooks, Mortimer W. Bruckner, Robert A. Chambers, Robert H. Cory, Clayton D. Bosque, Dean Emery, Herbert L. Griggs, Frank Goulden, Trowbridge Hall, W. Averill Harriman, Charles Hayden, Meredith Howland, Otto H. Kahn, G. Herman Kinnicutt, Philip Le Boutillier, Clyde Martin, Langdon P. Marvin, Allan McCullah, Victor Morawetz, Richard L. Morris, Eliphalet N. Potter, William C. Potter, Vernon S. Prentice, Percy R. Pyne, P. A. Rockefeller, Charles H. Sabin, Emil M. Scholz, Walter J. Seligman, William Shillaber, Jr., Frances H. Sisson, William W. Skiddy, Frederick Strauss, Richard A. Strong, Francis H. Tabor, George E. Vincent, Curtis Wheeler, George Whitney and Clark Williams.



Start New Walsh Feature

Version Based On Story by Robert E. Pinkerton—Has Strong Cast

George Walsh, who is making a series of six modern, action romances for Chadwick Pictures Corporation, will not come to New York, as previously announced, but will start work shortly on his fourth starring vehicle of the current season. The new picture will be a screen version of "The Test of Donald Norton," the popular novel from the pen of Robert E. Pinkerton. The story, a North Woods mystery thriller, provides a new background for the fast-moving action stories for which this star is noted. The cast is now being selected and will be announced shortly. It is expected that Joan Meredith, who has appeared in several Walsh features, will be in the cast.

Walsh has recently completed "The Count of Luxembourg," an adaptation of Franz Lehar's popular operetta, in which he will be featured with an all-star cast, including Helen Lee Worthing, James Woods, Morrison, Michael Dark, Lola Todd, Lucille LaVerne, Charles Requa and Joan Meredith. "The Count of Luxembourg" will be released January 15th.

Leonard Begins Production of "Dance Madness"

Robert Z. Leonard has begun production of "Dance Madness" at the Metro-Goldwyn-Mayer studios, where this original story by S. Jay Kaufman is being produced on an elaborate scale. Conrad Nagel and Claire Windsor have the leading roles and head a cast that includes Douglas Gilmore, Hedda Hopper, Bert Roach and others.

Fanchon, popular Los Angeles dance creator, has charge of the dance scenes in this production, which deals with modern foibles in dramatic and hilarious fashion. Much comedy has gone into the creation of this ultra modern story.

Federico Sagor has made the screen adaptation.

Mrs. Adams Leaves for Coast

Mrs. E. K. Adams, chief of the west coast story department for Cecil B. De Mille, will return to Los Angeles shortly after spending six weeks in New York City on a quest for story material for De Mille's 1926-27 program.

In association with Mr. Beahan, head of the eastern story department of Producers Distributing Corporaiton, Mr. Adams has mapped out a tentative 1926-27 program based upon the very best story material available; and immediately upon her arrival in Los Angeles this material will be placed before Mr. De Mille and John C. Flinn for their consideration and final selection.

Johnston Back from Coast

Reports That Rayart Schedule Is Completed 60 Days Ahead of Time

W. Ray Johnston, president of Rayart Pictures Corporation, has returned to the New York offices from California where he has been supervising the production of the second group of pictures for the Rayart 1925-6 program. Mr. Johnston states that already the Rayart schedule is completed sixty days in advance of their release dates, having finished to date six Whirlwind Westerns, four of the Reed Howes comedy dramas, seven of the Billy Sullivan fight dramas, and two Superior melodramas, as well as a series of Joybelle comedies, starring Gloria Joy and Eddie Fetherston.

Mr. Johnston also announces the completion of the Robert Dillon serial, "The Flame Fighter," starring Herbert Rawlinson.

Stories have been selected and work will start immediately on the next Superior melodrama, entitled "Somebody's Mother," which will be produced by Gersen Pictures Corporation, under the direction of Oscar Apfel.

Harry J. Brown, producer of the Reed Howes and Billy Sullivan series, will arrive in New York during the current week to consult with Mr. Johnston regarding stories and casts for the four Reed Howes of the second group and the five Sullivan pictures yet to be produced.

New Director Making Good

Strayer's Productions Proving to Be Big Box-Office Success for C. P. C.

Frank R. Strayer, whose latest achievement is "Lure of the Wild," a Columbia Pictures Corporation production featuring the new marvel dog, Lightning, was "discovered" by Harry Cohn, in charge of production for this organization.

Mr. Strayer, who was formerly one of the best known assistant directors in the motion picture industry, was given his first opportunity to reveal his directorial genius when he was signed by Harry Cohn to direct "Enemy of Men."

Harry and Jack Cohn and Joe Brandt, the executives of Columbia Pictures Corporation, felt the need of new directors and decided that Mr. Strayer with his background of many years of experience associated with the production of pictures, assistant to many of the best known directors, would make good with the right opportunity.

That their confidence was not misplaced is proven by the long list of successes Frank Strayer has already achieved, "Enemy of Men," "Steppin' Out," and "Lure of the Wild," being but a few.

Clara Bow to Play Role of Kittens in Big Picture

Production of "Dancing Mothers," which Herbert Brenon was to have begun at the Paramount Long Island studio, has been postponed because of changes in the cast.

Clara Bow will play the role of Kittens, the flapper of the Selwyn-Goulding story, instead of Betty Bronson who had been tentatively cast for the part, and Donald Keith will have the part of Kenneth, her young admirer, for which part William Collier, Jr., had been considered. Both Miss Bow and Mr. Keith were under contract to B. P. Schulberg, who recently joined Famous.

Alice Joyce, Conway Tearle, Elsie Lawson and Dorothy Cummings are also in the cast.

BILL HART TO BILL HART: "HANDS UP!"—A clever double exposure of the star, who has almost finished "Tumbleweeds," his first for United Artists Corporation.

Lloyd and Griffith Pictures Listed for December by F. N.

FOUR pictures that promise much in the way of box-office value as well as artistic merit, are scheduled for release by First National in December. They are "The Splendid Road," December 6th; "Infatuation," December 13th; "The Girl From Montmartre," December 20th; "Joanna," December 27th.

A print of 'The Splendid Road" was received and reviewed at the home office of First National last week and according to reports this is the finest production that Frank Lloyd has made since "The Sea Hawk." It is based on a story by Vingie E. Roe with the far West of the gold rush days as a background. There is drama, comedy and a wealth of human interest in Mr. Lloyd's handling of this subject.

The second release of the month is Corinne Griffith in an adaptation of W. Somerset Maugham's "Caesar's Wife" which, now, goes under the title of "Infatuation." Following close upon the success scored by "Classified," this Somerset Maugham story provides Miss Griffith with an opportunity for an unusual characterization in the role of a fascinating woman. Malcolm MacGregor, Percy Marmont and Warner Oland are numbered in the cast under the direction of Irving Cummings.

Barbara La Marr and Lewis Stone are the featured players in "The Girl from Montmartre," based on a novel by Anthony Pryde entitled "Spanish Sunlight." Eve Unsell prepared the continuity for this colorful romance. Assisting the featured players are Robert Ellis, William Eugene, E. L. Calvert and a number of other players of note. "The Girl from Montmartre" is a Sawyer-Lubin production directed by Alfred E. Green.

Edwin Carewe is the producer of "Joanna," a production of the newspaper serial by H. L. Gates, the circulation of which has run into millions. The popular qualities of the story which made this an ideal newspaper serial lend themselves equally well to motion interpretation, with Dorothy Mackail as the fortunate heroine who inherits $1,000,000 and Jack Mulhall as the hero. "Joanna" is an ideal blending of romance, realism and adventure.

Joe Rock In New York

Joe Rock, who is producing a series of Standard Fat Men and Blue Ribbon comedies for Standard Cinema Corporation and F. B. O. release, is spending ten days in New York, conferring with F. B. O. executives. Mrs. Rock and their baby daughter Philippa, is with him.

"Steppin' Out" Plays to Capacity

The Columbia production, "Steppin' Out," smashed all box office records at the Capitol Theatre, Chicago, playing to capacity houses for the entire period of its engagement. This picture has been accorded enthusiastic receptions wherever shown and has played to packed houses consistently. Every exhibitor has spread himself to advertise "Steppin' Out," realizing that in this picture he had one of the best independent productions of the year.

AS THEY ARE IN "THE SPLENDID CRIME"—William de Mille is the author and produced this Paramount feature in which Bebe Daniels and Neil Hamilton play the leading roles.

New York's Prettiest Girl Receives 6 Months' Contract

DOROTHY M. KITCHEN was the unanimous choice of the judges and of the audience at four different performances at the Hippodrome for "Peg of New York," the wind-up of the greatest newspaper-theatre-picture tie-up ever arranged. More than 65,000 New York girls entered the Universal exploitation contest, of whom 22 semi-finalists packed the huge New York playhouse four consecutive night performances. The judges were: Howard Chandler Christy, famous illustrator; Mrs. Oliver Harriman, society matron; Dr. Robert Bachman, Philadelphia artist; George M. Cohan, Broadway star and musical comedy producer, and Miss Dorothy Herzog, Daily Mirror movie critic.

Credit for the comprehensive arrangements tying-up Universal's "See America First" New York picture with the Keith-Albee circuit, comprising Keith, Moss and Proctor houses, goes to William C. Herrmann, manager of Universal's Big "U" Exchange; Charles MacDonald, General Exploitation Manager of B. S. Moss, and C. E. Holah, in charge of Universal's trans-continental "studio on wheels." Several conferences with Messrs. Arthur White, Mark Luescher, J. J. Murdock and J.. H. Maloney resulted in enthusiasm for the project.

In addition to several weeks' pictorial and editorial publicity in the New York Daily Mirror, unlimited advertising and exploitation was accorded the project by more than a score of theatres in their elimination trials. One of the features of the Hippodrome performance was the appearance on its huge stage of Universal's "See America First" trailer.

Garver Joins De Mille

Oliver B. Garver, a former Los Angeles newspaper man, and more recently in the advertising business in Hollywood, has been secured for the publicity department of the De Mille Studio by Barrett C. Kiesling, publicity director. Garver will start immediately publicizing Rod La Rocque, Leatrice Joy, Lillian Rich, Vera Reynolds and other Cecil B. De Mille players.

Books "Syd" Chaplin Film for Its Eighth Anniversary

As the feature attraction in the celebration of its eighth anniversary week, the California Theatre, San Francisco, booked "Syd" Chaplin in "The Man On the Box," the production in which the comedian is scoring a big hit on the Warner Bros. schedule.

The theatre also secured the presence, in personal appearance, of "Syd" Chaplin and "Chuck" Reisner, who directed the picture and seconded the star in comedy stunts. Both men appeared on the stage on the opening Saturday and Sunday of the run and were accorded an enthusiastic welcome.

Starts "So This Is Mexico"

With the engagement of the complete cast, work was launched recently by Richard Talmadge on his new production for F. B. O. "So This Is Mexico." The story is by James Bell Smith, who has authored many of the recent Talmadge comedy melodramas. The cast includes besides Mr. Talmadge, Louise Lorraine, Charles Clary, Henry Herbert and Charles Mailes. Noel Smith will direct, Albert Mazetti will assist and Jack Stevens will handle the cameras.

Working on New Mix Film

Fox Starts Casting for "My Own Pal," a Gerald Beaumont Story

Casting has just started at the Fox West Coast Studios for the latest Tom Mix picture, to be called "My Own Pal." The scenario is by Lillie Hayward, from a story, "The Gallant Guardsman," written by Gerald Beaumont.

Beaumont has for more than three years been getting at least one story a month published in the better magazines and has come to be regarded as another author with a box-office name. His cleverness of plot and swiftness of action are particularly well brought out in this Tom Mix starring vehicle, which will be directed by J. G. Blystone.

Olive Borden, who will have the feminine lead, will also be seen with Tom Mix in "The Yankee Senor." The cast, in "My Own Pal," is truly notable, having in it Tom Santschi, Paul Panzer, Virginia Marshall, William Calvin, Grace Goodall, Tom McGuire, Helen Lynch, Ben Bard and Jacques Rollens, not forgetting Tony the wonder horse. Additions to the cast, about to be chosen, will soon be announced.

F. B. O. Western Stars Speeding Up Production

F. B. O.'s three whirlwind western stars are speeding up the production trail.

Fred Thomson and Silver King have just finished "All Around Frying Pan" and are preparing to launch their next, as yet untitled.

Tom Tyler has just completed "The Wyoming Wildcat" and is working on "The Cowboy Musketeer."

Bob Custer has finished "The Ridin' Streak" and is filming "The News Buster."

Dave Kirkland is directing Thomson; Bob De Lacy, Tyler; and Del Andrews is handling the megaphone for Custer.

Preparing for "The News Buster'

Bob Custer, F. B. O. western star, is working at full speed these late autumn days in Hollywood. He has just finished "The Ridin' Streak," under Del Andrew's direction and will shortly launch "The News Buster." The latter story is an original by William Branch and relates the adventures of a cowboy reporter. The comedy elements of the narrative will be strongly developed, it is stated.

"What a Whale a Difference a Few Laughs Make!"

One of the slogans suggested by the Short Feature Advertisers' Association for National Laugh Month that will bring 'em in for you during January, 1926.

Book for National Laugh Month with a Smile!

Schlesinger Off to London

To Arrange Memorable Premiere of Barrymore in "The Sea Beast"

Gus Schlesinger, in charge of Warner Bros.' foreign department, has left New York for London. Within a week he expects the first print of John Barrymore's big special production, "The Sea Beast," to follow him and Schlesinger will enter at once upon arrangements for a London premiere which he intends shall be in keeping with the magnitude of this attraction and prove memorable in British cinema history.

Only a short time before his departure for England, the foreign department head returned to New York from the Warner West Coast Studios, where he acquainted himself thoroughly with every detail of the 1925-26 production schedule. "The Sea Beast" was still in process of production when he reached the coast and much time was spent in discussing with Mr. Barrymore various features incorporated in this attraction. In all arrangements, even to the casting of the production and the exercise of a general supervision over the preparation of the scenario, the star was active.

Schlesinger was captivated by "The Sea Beast" and returned to New York predicting a notable world-wide triumph.

Schlesinger expects to remain abroad at least until the middle of next spring. Following the London premiere he contemplates a wide tour of the continent. In Paris and other capitals and key centers he will acquaint exhibitors with the attractions included in the Warner Forty.

"Perfect Clown" Released

Larry Semon's Latest Feature Comedy Is Second Chadwick Film for November

"The Perfect Clown," Larry Semon's latest feature comedy, which is said to promise an even greater success than "The Wizard of Oz," was released on November 15, being the second Chadwick Pictures Corporation's release of the month. "Blue Blood," George Walsh's second modern action romance, was released on November 1.

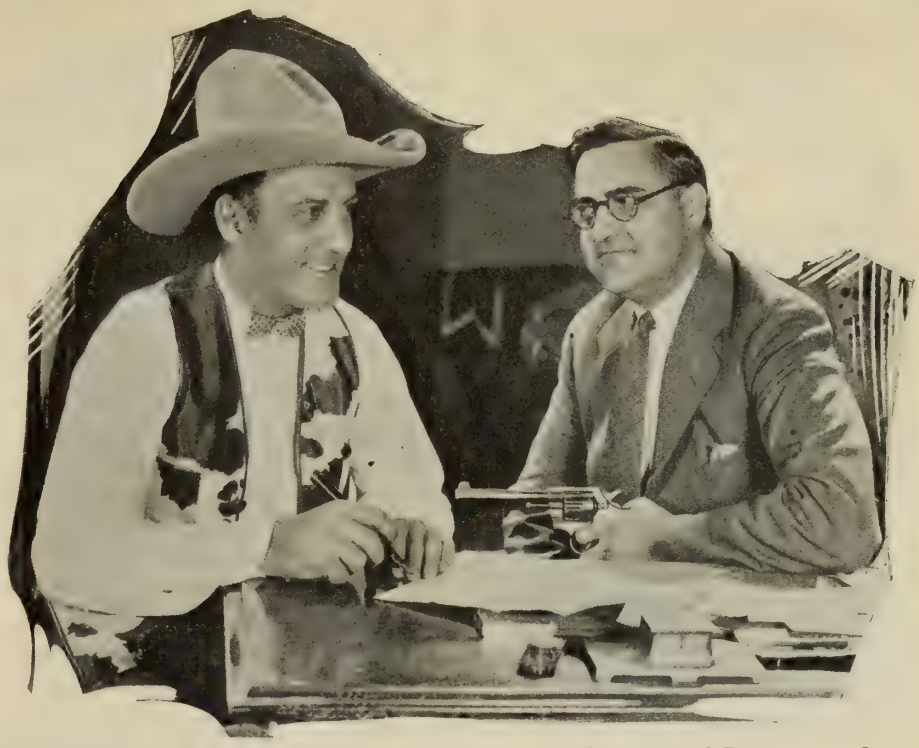
"The Perfect Clown," which was written especially for Semon, is typical of the recent pictures of this star, in that it is lavish in settings, spectacular in production and offers a cast of many stellar favorites. Dorothy Dwan, leading woman in the "Wizard of Oz," again plays opposite the star. Oliver Hardy, the Tin-Woodsman in the former production, plays one of his typical roles. Others include Kate Price, a favorite since the first days of motion pictures, Joan Meredith, who has appeared in several recent Chadwick Pictures, Otis Harlan and G. Howe Black.

Larry Semon nad Dorothy Dwan, who is Mrs. Semon, are now in New York, having come here for the preview, which will be announced shortly.

Greta Garbo's First Film

Greta Garbo, noted Scandinavian screen actress, will make her first American screen appearance in "The Torrent," a Cosmopolitan production for Metro-Goldwyn-Mayer to be directed by Monta Bell from the famous Blasco Ibanez novel, adapted to the screen by Dorothy Farnum.

Ricardo Cortez has been signed by M-G-M for the leading male role. The supporting cast includes Gertrude Olmsted, Edward Connelly, Maurice Kains and Lucien Littlefield.



ON THE DOTTED LINE . . . President W. Ray Johnston, of Rayart, gets Jack Perrin's name in the right place on a contract so that the popular star can put eight stories from published fiction into Rayart's widening distribution areas.

Four First National Pictures Go Into Work at Hollywood

FOUR pictures for First National release go into production December 7th at the Hollywood studios, according to latest reports from the coast. The pictures are "The Second Chance," "Kiki," "East of the Setting Sun" and "Mlle. Modiste."

"Kiki" is the famous Belasco play in which Lenore Ulric scored on the stage and which has been selected as the starring vehicle for Norma Talmadge. Hans Kraly has nearly completed the continuity and by the second week in December everything should be in readiness for the shooting of the first scenes under the direction of Clarence Brown.

The filming of "East of the Setting Sun" starring Constance Talmadge, was delayed until the first part of December in order to perfect the script, being prepared by Erich von Stroheim. Mr. von Stroheim has devoted many weeks to the writing of this continuity. The famous director, in addition to handling the megaphone, will play an important part in support of Miss Talmadge.

Corinne Griffith is now in New York assembling a lavish wardrobe for "Mlle. Modiste." She will return to the First National studios on the Coast within a few days, prepared to start work on the adaptation of the famous musical comedy success, under the direction of Robert Leonard. Adelaide Heilbron is writing the continuity.

The fourth picture scheduled is "The Second Chance," based on a story by Mrs. Wilson Woodrow. Eve Unsell is working on the continuity.

Boston Premiere of "The Man of the Box"

"Syd" Chaplin in the Warner Bros.' attraction, "The Man On the Box," is to have its Boston premiere at the New Metropolitan Theatre December 14. The length of the run is yet to be determined. The Metropolitan is a Famous Players-Lasky house.

F. B. O. Buys New Stories

New stories, announced for production at F. B. O. are: "Bright Lights," by Fred Kennedy Myton for Evelyn Brent: "So This is Mexico!" by James Bell Smith, featuring Richard Talmadge; "The Wild Bull of the Campus," starring Lefty Flynn; "The Fate of the Wolf" for Tom Tyler, and "The News Buster" for Bob Custer.

Other published and original stories are being purchased and prepared by F. B. O.'s editorial staff under the supervision of J. G. Hawks, scenario editor, and John C. Brownell, home office scenario head.

Barthelmess, at Sing Sing, Awards $50 to "Jimmy" Dunn

RICHARD BARTHELMESS stood on the rostrum in the large assembly hall in Sing Sing Prison, last Tuesday evening, and faced a barrage of applauding admirers for several minutes. The clamor rose to deafening proportions as more than fourteen hundred men thundered their applause of one of their favorite screen stars. When the ordeal ended for "Dick," he addressed the boys, and awarded prizes of various sums of money to more than a dozen of the gang who had submitted reviews of the forthcoming Barthelmess-Inspiration-First National picture, "The Beautiful City." Warden Lewis E. Lawes was unavoidably absent.

This new Barthelmess picture was shown to the gang at Sing Sing several weeks ago, and prizes aggregating $100 were donated by the star to be distributed among the "wise guys"—men whose opinions on some subjects are well worth knowing. It is interesting to know that more than 250 guests in the Hotel Lawes submitted unerring judgments on "The Beautiful City."

James ("Jimmy") Dunn, who has crowded a wealth of experience in a few years, deposited first prize, $50, with the financial bureau at Sing Sing. Albert A. Hatten was winner of second money, $25. Hatten submitted with his review a pen and ink impression of the star of "The Beautiful City." This drawing deserves commendation. Mr. Barthelmess will retain the original. Third prize, $15, was awarded to William Mallinson Schulman. Ten prizes of $1 each were awarded to Peter McDermott, Thomas Coby, E. A. H. Till, David Cohen, Moe Turman, Nelson H. Boone, Lester Garstenberg, Sidney Brown, James Traina and "Jim" (Just plain Jim. There ain't no more to it!).

Mr. Barthelmess delivered a very appropriate address to the boys. Dick was at his best, and he was the embodiment of sincerity as he shot his points one after another at the gang. He spoke of other screen stars, Tommy Meighan (no one but Tom has ever been allowed to "shoot" a picture in Sing Sing—in this instance, "The Man Who Found Himself") and others.

There was a lump in Dick's throat (a frog, or something) when he concluded, and turned and walked firmly off the stage. The Barthelmess voice seemed to go out—it died away and was lost, finally, in another burst of applause.

When "Jimmy" Dunn's review of "The Beautiful City" was read, a few moments later, the gang was in an uproar. In part, "Jimmy" wrote:

"Last night in Sing Sing Prison one of my pet aversions of the films, which had become a shibboleth, was utterly and irrevocably destroyed. The picture shown for the entertainment of the inmates of the Big House was a pre-release of the First National, 'The Beautiful City,' starring Richard Barthelmess and featuring Dorothy Gish.

"The story with its fairy tale ending where everybody lives happily ever after, filled with pathos and piquant human interest, was of unusual interest to me, but the sob-sisters of the press and the critics may have that field to themselves. They may eulogize or perversely pan it to their heart's content. Upon a few of the scenes, however, I am girded to do battle with any or all them.

"What a wind-up! The fight between Richard Barthelmess and William Powell, with the Chinese background, had the gang on their feet from start to finish. Once, in the stokehole of a British tramp, I saw a fight between a Lascar and a Finn, in which the Lascar lost an eye and the Finn three fingers—the Lascar had a knife you could row a boat with. This movie fight did not quite equal that, but it is, by far, the best rough-and-tumble two-man scrap I have ever seen in pictures. Jack London might have described it, I can't find the words, but—well, see the picture yourself."

Some of the other "professional" reviews were very interesting, but space does not permit further extracts from the winning reviews.

Changes in Field Staff

Warner Bros. Make J. S. Hebrew Branch Manager of Philadelphia District

Several important field changes in the Warner Bros.' organization were announced by Sam E. Morris, general manager in charge of distribution.

J. S. Hebrew, who had been manager at Philadelphia, becomes a division manager. He will have charge of the Philadelphia branch, with supervision over Washington also.

Harry E. Weiner, who has been a member of the Philadelphia staff, and formerly sold Warner product for a franchise-holder, was named Washington branch manager.

W. H. Rankin has been transferred from Seattle, where he was a member of the sales staff, to Salt Lake City, where he becomes branch manager, and O. P. Hall has become branch manager at Atlanta. Hall was with the Fox organization three years.

The Warners also formally reopened their New Haven branch this week, with Paul J. Swift again in charge.

STIRRING SCENES FROM THE BIG First National Picture, "The Beautiful City," starring Richard Barthelmess and featuring Dorothy Gish. This picture was shown in Sing Sing Prison for "professional" review.

"Last Edition" and "Keeper of the Bees" Get First Run Bookings in Big Houses

Two F. B. O. Pictures Eagerly Sought by Exhibitors

J. I. SCHNITZER
Vice-President of F. B. O. in Charge of Production

AN enviable record for first run bookings on F. B. O. product is being established by the sales department of the company, as a result of the painstaking effort of J. I. Schnitzer, vice-president in charge of production and his production staff in making pictures possessing definite box-office and exploitation values, and of the equitable distribution policies inaugurated by Colvin W. Brown, vice-president in charge of distribution.

Concrete evidence that F. B. O. pictures are being booked extensively and largely by the best and biggest first runs throughout the country is contained in an announcement from Colvin W. Brown that to date hundreds of first run theatres have already contracted for "The Last Edition" and "The Keeper of the Bees," the former a November and the latter an October release. The list of theatre bookings which follows is but a portion of the contracts with which the sales department has been flooded for the last two weeks.

"The Last Edition," an Emory Johnson production which glorifies the men employed on a newspaper, was given a Broadway showing in New York where it played at B. S. Moss' Cameo Theatre. The film has been booked for early showing at the following houses:

Clinton Square Theatre, Albany, New York; State Theatre, Utica, N. Y.; Albany Theatre, Schenectady, N. Y.; American Theatre, Troy, N. Y.; Strand, Knoxville, Tenn.; Capitol, Macon, Ga.; Empire, Montgomery, Ala.; Modern and Beacon, Boston, Mass.; Fay's, Providence, R. I.; Olympia, Worcester, Mass.; Capitol, New Bedford, Mass.; Olympia, Lynn, Mass.; Rialto, Columbia, S. C.; Randolph, Chicago, Ill.; Orpheum, Rockford, Ill.; Capitol, Charleston, W. Va.; Rivoli, Toledo, O.; Valentine, Canton, O.; Broadway Strand, Detroit, Mich.; Isis, Grand Rapids, Mich.; Strand, Flint, Mich.; Regent, Saginaw, Mich.; Regent, Jackson, Mich.; Capitol, Dallas, Texas; Royal, San Antonio, Texas; Queen, Houston, Texas; Capitol, Ft. Worth, Texas; Wigwam, El Paso, Texas; America, Denver, Colo.; Strand, Colorado Springs, Colo.; Capitol, Des Moines, Iowa; Colonial, Indianapolis, Ind.; Walnut, Louisville, Ky.; Strand, Tampa, Fla.; Orpheum, Topeka, Kansas; Pantages, Los Angeles, Cal.; Rivoli, San Diego, Cal.; Capitol, Little Rock, Ark.; Madison, Madison, Wis.; Pantages, Minneapolis, Minn.; New Princess, St. Paul, Minn.; Olympia, New Haven, Conn.; Poli's, Bridgeport, Conn.; Capitol, Hartford, Conn.; Rivoli, Paterson, N. J.; Criterion, Oklahoma City, Okla.; Victoria, Philadelphia, Pa.; Regent, Scranton, Pa.; Virginia, Atlantic City, N. J.; Cameo, Pittsburgh, Pa.; Columbia, Portland, Ore.; American, Salt Lake City, Utah; Rialto, Butte, Mont.; Grand, St. Louis, Mo.; Columbia, Seattle, Wash.; Clemmer, Spokane, Wash., and the Rialto Theatre, Washington, D. C.

COLVIN W. BROWN
Vice-President in Charge of Distribution of F. B. O.

As fine a record has already been scored by "The Keeper of the Bees," J. Leo Meehan's film version of Gene Stratton-Porter's famous novel. The first run bookings include:

Clinton Square Theatre, Albany, N. Y.; State Theatre, Utica, N. Y.; Albany Theatre, Schenectady, N. Y.; American Theatre, Troy, N. Y.; Strand, Knoxville, Tenn.; Capitol, Macon, Ga.; Empire, Montgomery, Ala.; Beacon and Modern, Boston, Mass.; Fay's, Providence, R. I.; Olympia, Worcester, Mass.; Capitol, New Bedford, Mass.; Olympia, Lynn, Mass.; Rialto, Columbia, S. C.; Randolph, Chicago, Ill.; Orpheum, Rockford, Ill.; Capitol, Charleston, W. Va.; Rivoli, Toledo, O.; Strand, Canton, O.; Broadway Strand, Detroit, Mich.; Isis, Grand Rapids, Mich.; Strand, Flint, Mich.; Capitol, Dallas, Texas; Royal, San Antonio, Texas; Queen, Houston, Texas; Capitol, Ft. Worth, Texas; Wigwam, El Paso, Texas; Colorado, Denver, Colo.; Strand, Colorado Springs, Colo.; Capitol, Des Moines, Iowa; Colonial, Indianapolis, Ind.; Alamo, Louisville, Ky.; Strand, Tampa, Fla.; Palace, Wichita, Kansas; Orpheum, Topeka, Kansas; Pantages, Los Angeles, Cal.; Rivoli, San Diego, Cal.; Capitol, Little Rock, Ark.; Gorden, Milwaukee, Wis.; Pantages, Minneapolis, Minn.; New Garrick, St. Paul, Minn.; Olympia, New Haven, Conn.; Poli's, Bridgeport, Conn.; Capitol, Hartford, Conn.; Rivoli, Paterson, N. J.; Criterion, Oklahoma City, Okla.; Karlton, Philadelphia, Pa.; Strand, Scranton, Pa.; Virginia, Atlantic City, N. J.; Cameo, Pittsburgh, Pa.; Rivoli, Portland, Ore.; American, Salt Lake City, Utah; Rialto, Butte, Mont.; New St. Louis, St. Louis, Mo.; Columbia, Seattle, Wash.; Clemmer, Spokane, Wash., and the Rialto, Washington, D. C.

Many Big Specials Offered by F. N. Under One Contract

UNDER a selling plan just announced by First National Pictures, five million dollars worth of special productions become available to every theatre in the United States and Canada that has not yet played them.

The five million dollars represents the actual cost of production, prints and advertising of the eight First National specials which may be sold under one contract. They are pictures which have proved big money-makers wherever shown, including three Norma Talmadge pictures, the tremendously popular "The Sea Hawk" and "Abraham Lincoln," just awarded the Photoplay Magazine medal as the best picture of the year.

The eight pictures on the list are, Frank Lloyd's "The Sea Hawk," starring Milton Sills and conceded to be one of the finest productions ever made; Al and Ray Rockett's wonderful portrayal of "Abraham Lincoln"; "Secrets," "The Lady" and "The Only Woman," three of the most popular pictures in which Norma Talmadge has been starred; "Quo Vadis," the great Italian spectacle presenting Emil Jannings in the role of Nero; "The Scarlet West," an epic of the West filled with the most thrilling sort of dramatic action, and "Sundown," another Western story of epic proportions dealing with the passing of the cattle barons.

Every picture on this list has profited by nation-wide advertising in magazines and newspapers. The box-office value of all of the productions has been proven at the leading theatres of the country.

January, 1926,
Is Short Feature Month.
Get Ready Now.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C. S. Sewell

"Stella Dallas"—United Artists

Samuel Goldwyn Picture One of Finest Ever Made, Is Truly a Dramatic and Emotional Masterpiece

Reviewed by C. S. Sewell

Cast

Stephen Dallas.....Ronald Colman
Stella Dallas.....Belle Bennett
Helen Morrison.....Alice Joyce
Ed Munn.....Jean Hersholt
Laurel Dallas.....Lois Moran
Richard Grovesnor...Douglas Fairbanks, Jr.
Miss Philiburn.....Vera Lewis
Based on novel by Olive Higgins Prouty
Scenario by Frances Marion.
Directed by Henry King.
Length—10,157 feet.

WHAT A PICTURE! "Stella Dallas," Samuel Goldwyn's first release through United Artists, is truly a masterpiece. We unqualifiedly believe it to be one of the finest pictures ever produced. Frankly we doubt if it has ever been equaled and are sure that it has never been surpassed in the tremendous sweep of its emotional appeal or the poignancy of its soul-stirring drama of mother-love and sacrifice.

"Stella Dallas" lays bare a woman's soul. We present the outline of the plot but mere words fail to convey more than a suggestion of the power of the story to twine itself around the heart. Upon the suicide of his father who has embezzled funds, Stephen Dallas, reared in luxury, forsakes his sweetheart Helen and hides in a mill town. Lonely, he succumbs to the blandishments of Stella. For a while their married life is happy and a baby girl is born. Stella, however, never rises to Stephen's social level. She dresses gaudily, her ideas and tastes are crude, her boon companion is a horseman of the coarse type. Stephen finally leaves her but allows her to keep the child, Laurel.

Years pass. Laurel grows up. Stella is brought to a realization of the fact that she is a drag on Laurel who takes after her father. Stifling her pride she agrees to a divorce so Stephen can marry Helen, now a widow, to provide Laurel with a proper home and "mother," but Laurel refuses to leave her own mother. Stella, deciding that no sacrifice to too great for her daughter's happiness, hunts up her friend Ed, now a drunkard, and tells Laurel she is going to marry him and sends her to visit her father on the plea that she and Ed are going away for a year. Laurel resumes her romance with a fine young fellow and they are married, while Stella in the rain outside watches the ceremony and leaves weeping, but happy that her sacrifice has not been in vain.

From every standpoint the handling of this production is superb. It is true that Mr. Goldwyn selected a story with wonderful possibilities, but unlimited credit is due to Frances Marion who, in her scenario, caught the woman's viewpoint of a woman author's story of the depths of a woman's soul and conveyed this to Henry King who transferred it to the screen, retaining the tremendously vital and human note that distinguishes this picture. Their work, however, would have gone for naught without the truly remarkable assistance of the players.

Miss Bennett's portrayal of the mother is magnificent. Called upon to depict Stella at three ages, the manner in which she has registered the physical as well as the mental changes is remarkable. Without obvious makeup she actually seems to grow not only older but heavier. Some may feel that she overdressed the role, but Stella was that type of woman and the dramatic contrast of her renunciation is greater therefor. No matter, so terrific is the emotional sweep of the latter reels that the Stella that is unfolded there obliterates the earlier impressions. In place of the unsympathetic character as originally developed she makes her a woman who so "gets" you that, contradictory as it may seem, you are made to feel that the ending really is a happy one, for Stella is happy and you join in her happiness.

Every bit as fine as Miss Bennett's portrayal is that of another Goldwyn "find" Lois Moran, as the daughter, Laurel. Both as a little girl of ten and as a grown-up young woman, her work is superb. Ronald Coleman as the father, and Alice Joyce as Helen, are excellent but have little to do. Jean Herscholt as the horse trainer gives a remarkably effective performance.

There are a number of lighter touches, particularly in the first half, that are effective. This section is largely devoted to planting the groundwork of what is to come and building up the characterizations which are remarkably true to life. In the latter half everything is staked on the emotional appeal. There are flashes of the seamy side of existence, but they are quickly passed. After all "Stella Dallas" is a page from life itself, and life is not all roses.

This picture is a fine example of dramatic concentration, the story is carried along by a few characters, there is not the slightest deviation from the main thread, the continuity and cutting are excellent, and the result in a remarkably straightforward unfolding of the theme, holding the interest with unusual intensity.

There are many superb moments. The pathos of Laurel's party to which no one comes, the numerous emotional heights, the delightful bit of comedy relief furnished by Douglas Fairbanks, Jr., just at the right moment to relieve tremendous dramatic tension.

We feel as if we could go on indefinitely extolling the merits of this picture, which is practically faultless. Many factors contribute to make it so, but after all, it is the tremendous appeal to the heart and the sublimity of the emotional force that distinguish it. Time and again there is a scene which makes you feel that here is the highwater mark of drama and emotion, only to be followed by another reaching even loftier heights up to the tremendously powerful finish.

There are few so blase that they won't feel a tug at the heart, a lump in the throat and moist eyelids while viewing "Stella Dallas" and enjoy it. Its appeal is elemental and universal, for the mother's sacrifice can be understood and appreciated by all classes. Women will rave over it, and men, too, will feel its tremendous force.

"Stella Dallas" is truly a masterpiece.

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"Lord Jim"—Paramount

Joseph Conrad's Story Vividly Presented With Percy Marmont as the Man Who Won

Reviewed by Epes W. Sargent

RANKING as one of Joseph Conrad's best stories, "Lord Jim," is a powerful study in human nature, and Paramount has labored faithfully to bring to the screen as much as possible of the atmosphere of the story in a production by Victor Fleming. Although it was made in California, the atmosphere of the Malay locale is wonderfully well reproduced, and this is not merely a matter of scenery and dressed up exteriors. It has atmosphere, and the leading players have been selected with a view to realizing as fully as possible the characters of the book.

It was almost inevitable that Percy Marmont should have been selected for the title role; indeed it might be that Marmont's availability was responsible for the selection of the story, for he has become identified with the screen depiction of this precise type of character, and he gives a fine performance.

It is not an appealing character, this man of weak decisions, who pays for one hesitant moment with a couple of years of effort and wins back only to fall into another error for which he pays with his life, but it is a fine character study and Mr. Marmont makes the most of it.

The play deals with a seaman who joins a cowardly captain and his stenchful crew in deserting a boatload of Muslin pilgrims on their way to Mecca. He is hypnotized into turning his back on his duty, but hypnotism is no alibi in an Admiralty Court and he loses his mate's certificate.

The stigma follows him until an understanding merchant sends him to a remote Malay settlement, where he grows in power until he shares authority with the son of the Rajah.

The captain and his crew, likewise blacklisted, have turned pirates and are led to the settlement by the former factor at the settlement, whom Jim has kept on through a fellow feeling of pity until he has become impossible. The same pity for the under dog leads him to turn the pirates loose, and they repay his generous act by killing the son of the Rajah. Jim pays with his own life for the loss of the Rajah's son.

It is a sombre story, but gripping, and Noah Beery, as the Captain, and Raymond Hatton as the deposed factor contribute materially to the effect. Nick de Ruiz is excellent as the Rajah and Shirley Mason is winning as the factor's stepdaughter.

The story has been done with such care for detail that it seems surprising that a leader should be permitted to tell that the boat was conveying a load of pilgrims to Mecca to the tomb of Mohammad. The pilgrimage is to the sacred enclosure at Mecca. The tomb of the Prophet is at Medinah. It is an unimportant lapse but an odd one to pass unnoticed.

Cast

Lord Jim	Percy Marmont
Jewel	Shirley Mason
Captain Brown	Noah Beery
Cornelius	Raymond Hatton
Stein	Joseph Dowling
Dain Waris	George Magrill
Sultan	Nick de Ruiz
Scoggins	J. Gunnis Davis
Yankee Joe	Jules Cowles
Tamb Itam	Duke Kahanamoku

From the novel by Joseph Conrad.
Scenario by John Russell.
Directed by Victor Fleming.
Length 6,702 feet.

"Stage Struck"—Paramount

Gloria Swanson in Broad Comedy Role Is Wholesale Creator of Wholesome Laughter

Reviewed by Epes W. Sargent

WHEN you start in to take stock of the things to be thankful for next Thursday, add "Stage Struck" to the list. It is not Gloria at her best, perhaps, but it is Gloria at her most profitable. When you see Gloria, as the "Masked Mystery," spar a round with the vampish leading woman of the floating theatre you will forget her high-hatting in "Sans Gene" and "The Coast of Folly" and welcome the return of the screen's cleverest woman comic.

This is not in disparagement of Miss Swanson's more ambitious work. She has her moments of real dramatic fire in her dramatic roles and you can't blame her for wanting to exhibit that talent, but when she stoops to the cap and bells she is genuinely funny in her own right and by the grace of the gag men. There are many clever dramatic players who cannot do comedy. Miss Swanson is at her entertaining best in plays such as this and "Manhandled."

"Stage Struck" is thin as to plot and bald as to dramatic suspense. Highbrow newspaper critics will slam the plot, but if you want to have a real laugh and a lot more, you'll enjoy this story of the girl who took a correspondence course in acting because the man she loved admired actresses.

She is not stage struck in her own right. She has no yearn for the foot and marquise lights. Her dream is a lunch wagon jointly owned and operated by herself and Orme Wilson, but Orme plasters his room with pictures of the women stars, he gets into a flirtation with the leading woman of the boat theatre, and so she's even willing to go on the stage to win the man she loves.

But gorgeous dressing is a Swanson trade mark, and a cheap restaurant in a river town is no place for gorgeous raiment, so the picture starts off with a sequence in Technicolor in which the world-devastating actress sweeps along her triumphal career. It's one of the most gorgeous things the star ever has done, but it fades. Salome, standing with the head of John on a charge becomes a lunchroom waitress literally spilling the beans which but a moment before was the head of the Evangelist.

From that point on the comedy moves rapidly to a glorious climax in which Jennie, believing that she has lost her Orme, jumps into the river with her sweetheart after her, but she doesn't quite reach the water, for a hook in the hull has engaged the seat of her bloomers and she hangs suspended while she and Orme straighten things out. It's useless to try and catalogue the comedy. There are too many good bits.

Lawrence Grey is a lively and sympathetic partner as the pancake chef and Ford Sterling, as the manager of the boat show, gives a good picture of his type. Gertrude Astor, as the leading woman, gets a good chance, but the others merely supply the colorful background.

Most of the action takes place in the restaurant in which Jennie and Orme are employed, but there are some good shots of the exterior and interior of a river boat show; the floating theatres of the Mississippi and Ohio rivers, these scenes being made on one of the oldest boats on the rivers.

When Miss Swanson can entertain so hugely in comedy, it seems a pity that she should essay the higher flights, no matter how successful she may be in her dramatic bits. It's a wonderful thing to be able to create clean, unashamed laughter.

Cast

Jennie Hagen	Gloria Swanson
Orme Wilson	Lawrence Gray
Lillian Lyons	Gertrude Astor
Hilda Wagner	Marguerite Evans
Buck	Ford Sterling
Mrs. Wagner	Carrie Scott
Mr. Wagner	Emil Hoch
Soubrette	Margery Whittington

Story by Frank R. Adams.
Scenario by Forrest Halsey.
Directed by Alan Dwan.
Length—6,691 feet.

Look These Over!

All Around Frying Pan—Film Booking Office
Bright Lights — Metro-Goldwyn-Mayers
Clash of the Wolves—Warner Brothers.
Lord Jim—Paramount
One of the Bravest—Gotham Productions
Simon the Jester—Producers' Distributing Corporation
Stage Struck—Paramount
Stella Dallas—United Artists
When the Door Opened—William Fox

"Bright Lights"—Metro-Goldwyn-Mayer

Pleasing Picture Presents Charles Ray in Type That Made His Fame—Pauline Starke Co-starred

CHARLES RAY is back in the kind of role that made him famous. Once again we see him as the bashful, gawky country lad in "Bright Lights," a Metro-Goldwyn-Mayer production in which he is co-starred with Pauline Starke.

Pauline is a chorus girl who is cynical toward all men. Visiting her home town she meets Ray and kids him along, but soon finds he is different and falls in love with him. He sees her with a city chap and misunderstanding, tries to make himself the kind of man he thinks she likes. The result is that he overdoes it and so disappoints her that she turns him down. Her friend puts him wise, he becomes his real wholesouled honest self once more and wins her.

Reviewed by C. S. Sewell

The story is entertaining and amusing with a lot of good human touches, and moves at a good, snappy tempo. Especially in the earlier scenes there's some bright clever bits that are thoroughly enjoyable. Charles Ray is his same old self, with the inimitable mannerisms and characteristic touches that endeared him to millions, and we believe he will find them waiting for him. His makeup as his idea of the city swell is a scream, a regular caricature of the real article, and we don't believe there is another actor that could put this over like he does. Pauline Starke is affective and appealing as the girl, the others in the cast give capable performances and Robert Z. Leonard has given the story fine direction.

"Bright Lights" is a thoroughly pleasing picture, the kind that you can sit back and enjoy, and one that will not disappoint the Charles Ray fans who want to see the Charles Ray they used to know.

Cast

Tom	Charles Ray
Patsy	Pauline Starke
Gwendolyn	Lilyan Tashman
Marty	Lawford Davidson
Barney	Ned Sparkes

Based on magazine story, "A Little Bit of Broadway," by Richard Connell.
Directed by Robert Z. Leonard.
Length—6,260 feet.

"Clash of the Wolves"—Warner Brothers

Rin-Tin-Tin's Newest Is a Box-Office Film; Has Fine Drama, Human Interest and Suspense

RIN-TIN-TIN in "The Clash of the Wolves" is one of the finest box office pictures of the year. This Warner Brothers feature is a pippin for drama, human interest and suspense. It runs the gamut of emotions. Audiences will sit enthralled from first to last reel. By all means book it.

The story is another of the fidelity of dog to man, but in this instance the dog is half wolf and has to be won away from savagery. Rin-Tin-Tin is ideal in this role, posing masterfully against the skyline and leading a pack of wolves to battle with men, horses and cattle. There is a distinct thrill in seeing the charge of the brutes.

David Weston, a young prospector, tames Lobo, the half-wolf. Horses start in alarm as Lobo passes by, so Weston disguises him with a beard and boots. There's a good laugh—Rin-Tin-Tin dolled up like a hick detective.

Reviewed by Sumner Smith

Rin-Tin-Tin does the detective stuff when Weston, staking out a borax claim, is shot by Horton, a renegade. The animal rushes back for help and then, encountering Horton, stages a vicious attack on the bad man. Eventually May Barstowe, Weston's sweetheart, rescues him and Horton is killed by Lobo's pack of wolves.

Seldom, if ever, has a human being put so much real pathos into a scene as Rin-Tin-Tin does into those scenes where he is trying to pull a thorn from his foot. There's the pathos for your audiences.

So "The Clash of the Wolves" has thrills, laughs, pathos and plenty of the picturesque. And it also has a romance—that of the young prospector for the girl.

June Marlowe, Charles Farrell, Heinie Conklin, Will Walling and Pat Hartigan perform efficiently in this picture, especially the first two, with Conklin specializing in comedy.

Director Noel Smith has built up the suspense wonderfully. The story grips and holds you to the final flash. It will grip and hold your audiences.

Cast

Lobo	Rin-Tin-Tin
Mary Barstowe	June Marlowe
Dave Weston	Charles Farrell
Alkali Bill	Heinie Conklin
Sam Barstowe	Will Walling
Borax Horton	Pat Hartigan

Story and scenario by Charles Logue.
Directed by Noel Smith.
Length—6,478 feet.

"When the Door Opened"—William Fox

Unusual Dramatic Tenseness Marks Stirring and Virile Curwood Story of Canadian Woods

ANOTHER vigorous and entertaining story of the Canadian woods from the pen of the popular author, James Oliver Curwood is offered by William Fox in the Reginald Barker production "When the Door Opened."

A Curwood story can always be depended on for virility and stirring drama. This one concerns Clive Grenfel who returning home unexpectedly saw "when the door opened" his wife in another man's arms. He kills this man Fredericks and seeks solace in the northwoods where he meets stern old De-Fontenac, a courtly gentleman of the old school, and his beautiful granddaughter Terese who falls in love with him. Believing himself a murderer, Clive fights against this love. A stranger appears and turns out to be a villain and Clive finally learns he is really Fredericks and that he has married Clive's wive who secured a divorce.

Reviewed by C. S. Sewell

There is continued conflict of wills and emotions all through the story which builds up drama that holds the interest with more than the usual tenseness. The romance is distinctly pleasing due to the charm of Jaqueline Logan as Teresa. Walter McGrail does good work as Clive and Robert Cain makes a particularly despicable villain. Frank Keenan gives a forceful portrayal of the grandfather. As the climax approaches there is considerable stressing of the sex angle in the scene where Fredericks attempts to force his attentions upon the girl, but there is nothing offensive and it is effective melodrama. The picture has been given a thrill climax with a big scene in which the old castle is swept away by a flood. This is unusually well handled.

"When the Door Opened" is a good Curwood production, a stirring romantic and melodramatic picture that should register with the majority of patrons.

Cast

Teresa de Fontenac	Jacqueline Logan
Clive Grenfal	Walter McGrail
Mrs Grenfal	Margaret Livingston
Henry Fredericks	Robert Cain
Grandfather de Fontenac	Frank Keenan
Siren	Diana Miller
Oh My	Walter Chung

Based on novel by James Oliver Curwood.
Scenario by Braley King.
Directed by Reginald Barker.
Length—6,515 feet.

"Simon the Jester"—Producers Distributing Corp.

Eugene O'Brien and Lillian Rich in Locke's Whimsical Story Adapted by Frances Marion

A DECIDEDLY whimsical note characterizes most of the novels of William J. Locke and the characters are decidedly out of the ordinary. "Simon the Jester," which has been transferred to the screen by Producers Distributing Corporation, is no exception.

"Simon the Jester" is not a comedy. In the title role is a man who was wounded in the world war and told that he has but a few years to live, jests about death, calling it the great adventure. The story concerns his efforts to prevent his secretary from marrying the fascinating owner of a circus, during which he himself falls in love with her. She has a husband from whom she is separated, a cruel and jealous man, but eventually the way is cleared by the killing of the husband by the midget friend of the heroine in

Reviewed by C. S. Sewell

revenge for his causing the death of her favorite horse. The hero in the meantime has been saved by an operation.

This midget, a decidedly out of the ordinary character, a wrinkled mite of a man who feels his own importance, is admirably played by William Platt, with a number of effective comedy touches. The cast is uniformly fine, with Eugene O'Brien in the title role and Lillian Rich as the heroine, Henry Walthall as the husband.

"Simon the Jester" as a novel appealed to a discriminating class of imaginative readers rather than to the general public. For its charm is elusive and its story well out of the beaten path. Frances Marion deserves credit for being able to retain much of this in her scenario. George Melford has given the picture able direction and there are several interesting and forceful situations. Notable among these being the death of the horse at the hands of the midget when someone substituted loaded cartridges for blanks. There is a decided heart-throb when with tears in his eyes he tells the circus audience that Sultan is dead and they continue to laugh, thinking it is part of the act.

Cast

Simon de Gax	Eugene O'Brien
Lola Brandt	Lillian Rich
Dale Kennersley	Edmund Burns
Brandt	Henry B. Walthall
Midget	William Platt

Based on novel by William J. Locke.
Scenario by Frances Marion.
Directed by George Melford.
Length—6,168 feet.

"All Around Frying Pan"—Film Booking Offices

Fred Thomson and Silver King in Typical Story That Should Please—Elmo Lincoln in the Cast

IN "ALL AROUND FRYING PAN" the newest in his series of features for F. B. O. Fred Thomson has a vehicle that should provide satisfactory entertainment for his wide circle of admirers.

Fred first appears as a down-and-outer who is arrested by the boon sheriff and taken to a rodeo where he subdues Silver, a beautiful and spirited horse that no one else can ride. He gets a job with Silver's owner, Dawson and is soon in love with Dawson's daughter, Jean. Through the aid of Silver, Fred gets on the trail of rustlers who have been stealing the cattle, overcomes a watchman guarding the cars into which they have been loaded and sends them to market. He learns that Slade, the foreman is implicated and believing Slade will rob the store in which the money for the cattle is held, he waits. Slade kills the storekeeper and accuses Fred who is found with the body. Fred is strung up but

Reviewed by C. S. Sewell

Silver saves him. After fierce fighting, Fred overcomes Slade and his henchman, proves their guilt and, it is then discovered that he is the real owner of the ranch.

The story follows more along the lines of the conventional western and shows less originality than is usual with Fred Thomson vehicles. As usual, his beautiful and well trained horse Silver King has a lot to do and his clever tricks add considerably to the picture's appeal. While the story contains a number of improbabilities there is plenty of action and it has been interspersed with comedy touches that will amuse the majority. Thomson has a heroic and sympathetic role, and although the story interest lags somewhat at times, the climax offers opportunities for some good stunts, and a fight in which novel comedy touches are introduced.

Elmo Lincoln gives a good account of himself as the villainous foreman and James Marcus supplies comedy as a boob sheriff. Clara Horton is seen as the girl.

Director David Kirkland has taken Frank Pierce's story and built it up along the lines of action that fans have learned to expect from Fred Thomson and it ought to fill the bill.

Cast

Bart Andrews	Fred Thompson
Sheriff	Jim Marcus
All-Around Austin	William Courtwright
Jim Dawson	John Lince
Jean Dawson	Clara Horton
Mike Selby	Monte Collins
Foreman Slade	Elmo Lincoln
Ruddy Lincoln	Newton Barber

Story by Frank R. Pierce.
Scenario and direction by David Kirkland.
Length—5,519 feet.

"One of the Bravest"—Gotham Productions

Ralph Lewis Cast As Heroic Fire-Fighter In a Thrilling Heart-Interest Melodrama

WITH Ralph Lewis and Edward Hearn in the leading roles, Gotham Productions is offering on the independent market "One of the Bravest," a story which centers around the activities of the men who protect our homes from the fire demon.

The fearlessness and heroism of the firemen is extolled and for dramatic contrast there is introduced into the story the situation where the son of the chief earns the disgust of his father because he has an inborn terror of the flames. He joins the department under pressure and proves "yellow," but retrieves himself gloriously when his own father's life is in danger and makes a thrilling rescue. This lad is Irish and

Reviewed by C. S. Sewell

there is a delightful little romance between him and the daughter of a Hebrew tailor.

"One of the Bravest" was built for the box-office and should prove a good attraction for the average theatre. It is thrill and human interest melodrama. There are good touches of Jewish-Irish humor, a quantity of heart appeal in the plight of the father who not only grieves for his cowardly son but believes him to be a thief when in reality his wife has used the money by a bad investment that she thought was sure-fire. There is a villain in the person of a crooked oil salesman and plenty of pep and thrills in the fire-fighting scenes.

Melodrama fans will thrill at the climax in which the regenerated lad holds on to the edge of the burning wall, while his father climbs down to safety over his body and get an even bigger thrill when, with the disabled villain in his arms he jumps several stories into a life net.

Cast

John Kelly	Ralph Lewis
Dan Kelly	Edward Hearn
Morris Levin	Sidney Franklin
Sanderson	Pat Somerset
Mrs. Kelly	Claire McDowell
Sarah Levin	Marion Mack

Story by James T. Tynan.
Scenario by Henry McCarty.
Directed by Frank O'Connor.
Length— 5,679 feet.

Little Pictures with the Big Punch

News, Reviews and Exploitation on Short Features and Serials

Edited by Charles Edward Hastings

"Control Yourself"

(Fox-Comedy—Two Reels)

INTRODUCED as Simon Legree, son of a wealthy whip manufacturer who traces his ancestry back to Uncle Tom's Cabin, one is not surprised to find that Sid Smith in this Fox-Imperial Comedy is cast as a chap with an ungovernable temper. A feature of this subject is the scene in which Sid is shown taking his morning ride on an electric horse, a device which has recently received considerable newspaper publicity. Here is an opportunity for Mr. and Mrs. Public to see what one looks like and how it operates. This comedy has a climax like a big thrill melodrama though handled from a comedy angle. A crooked contractor has built a defective dam and is in a hurry to get his check. Sid's temper causes him to jump up and down with rage and a crack develops and the whole dam crumbles. There is both a laugh and a punch here and considerable effective slapstick in the scenes where Sid, trying desperately to have his prospective father-in-law stop the check, is carried up in a hoist filled with mortar and dumped down a chute. There is a familiar chase for the check which blows away ending with Sid substituting a black paper. An amusing number for the slapstick fans.—*C. S. Sewell.*

"Slow Down"

(Educational-Comedy—One Reel)

A NOVEL angle has been given to this comedy by basing the action on an exploitation stunt used by a motion picture theatre. This point will appeal especially to an exhibitor, but we believe the public will get an amusing "kick" out of it, too, for it comes as a distinct surprise. The main portion of the action follows familiar slapstick lines. A girl's father leaves for a trip and has trouble with his car and gets mixed up with the hero who accidentally gets hold of a cop's uniform and badge and is dragooned to taking care of a house when the girl receives a warning note and fears burglars. Father returns and hero and father mistake each other for burglars and finally a flock of cops are called to the house. It develops that the note saying: "Don't go home tonight," was a teaser ad for a picture. An amusing picture for the average house. One of the best of this series.—*C. S. Sewell.*

What Others Think

10.

BRUCE FOWLER

Managing Director Newman and Royal Theatres

"There is no question in my mind but that Red Seal subjects are the finest short subjects on the market. It is a pleasure to have the privilege of showing them in Kansas City."

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Here They Are!

Control Yourself—Fox.
Day's Outing, A—Pathe.
Framed—Educational.
Faint Heart—Universal.
Garden of Gethsemane—Pathe.
How the Camel Got Its Hump—F. B. O.
Laughing Ladies—Pathe.
Magical Movies—Educational.
Pathe Review No. 48—Pathe.
Range Law, The—Universal.
River Nile, The—Fox.
Scandal Hunters, The—Universal.
Slow Down—Educational.
Walloping Wonders—Pathe.

"The Range Law"

(Universal-Western—Two Reels)

CONTINUAL fear of detection aided by an uneasy conscience on hte part of a ranchman who years before has murdered his boss, is the motive behind this Mustang brand picture. The story hinges on the fact that there is one man who knows of this and finally forces consent for his marriage to the murderer's ward. This man learns of the presence of the dead man's son on the next ranch and they waylay this chap and leave him for dead. He saves himself, stops the wedding, captures the two criminals after an exciting chase and marries the girl. This has all of the true and tried situations of the usual western and the theme strikes a deeper dramatic note. It is up to the average of the series and should please "western fans." Edmund Cobb is featured as the young hero. —*C. S. Sewell.*

"Framed"

(Educational-Comedy—Two Reels)

LLOYD HAMILTON'S latest takes him through a series of rather unrelated adventures starting with his efforts in a photograph studio to have his picture "taken." The action shifts to the home of Lloyd's wealthy sweetheart who has a kid brother that is continually up to mischief, and a crooked magician is introduced. Lloyd discovers this fact and has a variety of funny experiences in trying to outwit the crooks and warn the girl's father. The small boy, a colored butler and the magician's trick outfit including a "leaping" starfish all figure in the slapstick antics. Hamilton is up to his usual standard and his scenes are good for a number of laughs. There are several slapstick situations that are amusing. The comedy as a whole seems more disconnected than this star's usual vehicles and the laughs less spontaneously developed. There is enough here, however, to probably please the Hamilton and general slapstick fans.—*C. S. Sewell.*

"How the Camel Got Its Hump"

(F. B. O.-Cartoon—One Reel)

ONE of the series of Bray cartoons distributed by F. B. O. in which animated drawings are combined with actual photography. Some novel effects are achieved that are quite amusing. Children especially will like this subject which facetiously shows the camel got its hump because a porous plaster landed on its back and a big bird thinking this was food grabbed it and flew away. As they sailed through the air the skin of the camel was pulled up and up and when it landed on the ground again there was a permanent hump.—*C. S. Sewell.*

"Magical Movies"

(Educational-Cartoon—One Reel)

THERE is the usual mixture of "sense and nonsense" photography and cartoons in this Howe "Hodge Podge." Much of the reel is used to show novel camera effects and odd combinations of photographic trickery. One of these shows the grotesque result of using a convex mirror, another has heads growing out of cartoon flowers, a third shows still pictures that change into moving ones in which the film is projected both forward and "in reverse." In addition the reel contains scenic beauties and oddities including an inclined waterfall in Alaska. Amusing and clever number.—*C. S. Sewell.*

"The Scandal Hunters"

(Universal-Comedy—Two Reels)

AL ALT who has been in many Century comedies is featured in this one as a "go-getter" reporter who is sent out to interview a tough politician. He is knocked down by a swell car driven by the politician's daughter who gives him a card. He gets in to see the politician and goes riding with him, but is thrown out several times by the butler. This is an average number of the series with a number of familiar situations of the type that appeals to slapstick fans.—*C. S. Sewell.*

"The River Nile"

(Fox-Varieties—One Reel)

NO river in the world is as well known as the Nile. Not only were its banks the scene of one of this earth's earliest civilizations, but for centuries the very existence of a great portion of Egypt's population has absolutely depended on its life-giving waters which make the surrounding valleys habitable. This reel shows many interesting sights along its shores and brings out the fact that the natives today are using the same crude methods of tilling their fields, threshing grain, and employing the same types of water wheels to irrigate their crops as in the days of King Tut, that 5,000 years has brought but little change in their mode of living. A subject of wide appeal, both interesting and instructive.—*C. S. Sewell.*

"Faint Heart"

(Universal-Comedy—One Reel)

THE role of a bashful lover has been given to Charles Puffy in this Universal Comedy. The girl tries various means to make him propose, even employing jealousy, but to no avail. In desperation she gives him a book on caveman love and this wakes him up. Puffy grabs her and rushes to a justice of the peace and then learns it was all a frame-up. One sequence shows the cast with Puffy as the hero, back in the stone age. This has been treated in burlesque comedy style. The various means used to cause Puffy to get busy are good for a number of smiles and it is an amusing comedy. —*C. S. Sewell.*

"Laughing Ladies"

(Pathe—Comedy—Two Reels)

HAL ROACH'S "Laughing Ladies" is one of the funniest and finest two-reel comedies that we have seen in many moons. It's a roar of laughter from beginning to end, with such comedians as Lucien Littlefield, Katherine Grant, Tyler Brooke and Gertrude Astor getting more real comic action into their roles than, it seems, they have ever done before. Littlefield plays the dentist who gives Miss Grant too liberal a dose of laughing gas. She runs out of the office, steals a bicycle and merrily pedals away on it while the dentist pursues her. We have seldom seen anything just as funny as Katherine pedalling that bicycle in and out of traffic. The remainder of the story deals with the triangle and there isn't a let-up to it anywhere. Director James W. Horne has his players moving at full speed all the time, giving the subject unusual spirit even for a comedy, and the gags are excellent. Book this one by all means and give your audiences a real, dyed-in-the-wool treat.—*Sumner Smith.*

"A Day's Outing"

(Pathe—Cartoon—One Reel)

IN THIS Paul Terry-Aesop's Film Fables the entire menagerie of animals and the farmer take a trip to the circus All goes well until a trained lion escapes, but then it proves more of an annoyance than a danger by insisting on licking the farmer's face—*Sumner Smith.*

"The Garden of Gethsemane"

(Pathe—Magazine—One Reel)

THIS is another in the "Pilgrimage to Palestine" Biblical series and one of the most fascinating, since it shows the scene of one of the greatest moments in the life of Jesus. There is a thrill of awe in beholding the spot where, years ago, Jesus prayed while the disciples slept.—*Sumner Smith.*

"The Walloping Wonders"

(Pathe—Sportlight—One Reel)

THIS Grantland Rice Sportlight is a study of the punch that enters into various kinds of sport. George Von Elm and other well known swatters of the golf ball are shown, and Tilden on the Forest Hills tennis courts and Gene Tunney wearing the boxing gloves. The entire subject holds the interest and will particularly appeal to followers of America's sports and sporting pages.—*Sumner Smith.*

"Pathe Review No. 48"

(Pathe—Magazine—One Reel)

THIS has more Pathecolor views of American wild flowers and features the "Languid Lady," one of the less known flowers. Perhaps most interesting of the three subjects is "The Sea of Soda," showing Lake Magadi, a tremendous source of soda, in the African Rift. Also, there is a camera interview with Hobart Nichols, famous American landscape artist.—*Sumner Smith.*

Second Irish-Jewish Comedy

The second of the "East Side, West Side" comedy series produced by Fox Films, "The Fighting Tailor," has just been finished under Benjamin Stoloff's direction. Georgie Harris, a graduate of English music halls, who made motion picture audiences laugh at his comic role in "The Wheel," has the leading role, with Barbara Luddy playing opposite. The comedies concern the mirth provoking romance between an ambitious Jewish lad and a winsomely wistful Irish lassie.

Film Arts Guild Books "Nightingale"

Another noteworthy honor has been bestowed on Educational's prize winning short-subject "The Voice of the Nightingale" by its having been selected for showing along with the original colored version of Pola Negri's "Passion" at the first Sunday program to be given by the International Film Arts Guild at the George M. Cohan Theatre, New York City, November 22.

The Guild has been established for the purpose of "applying the theory and practice of repertory to the major screen productions of the past" in order that film masterpieces may be kept alive in the same way that classics of art and literature are preserved and handed down through generations.

Additional Educational short subjects may be seen in subsequent Film Arts Guild programs along with "Deception," "Broken Blossoms," "Greed" and similar outstanding feature productions.

"Officer of the Day" New Fox Imperial Comedy

Another Imperial comedy, "Officer of the Day," has just been placed in production on the Fox lot with Max Gold and Andrew Bennison collaborating in the direction from a scenario which they wrote. This is their first joint effort for Fox. Bennison recently made the Imperial laugh hit, "Control Yourself," which is declared to be full of those greatly desired hearty laughs that make audiences unable to control themselves.

"Officer of the Day" concerns the comic catastrophes of a court martial held in the navy. Harold Goodwin, who has been seen in many feature productions and numerous comedies, plays the male lead. Others in the cast are Eugenia Gilbert, Brooke Benedict, Harry Woods, Jack Ackroyd, Larry Stears, Broderick O'Farrell and Edna Tichner, who plays the vampire role.

Fifth O. Henry Comedy

The fifth O. Henry comedy has been started by Fox Films under Albert Ray's direction. It will be called "Elsie in New York." The cast includes Gladys McConnell, Hallam Cooley, Arthur Houseman, Anthony Merle, Gretchen Hartman, William Bakewell and Belva McKay. Hallam Cooley gained attention in the "Helen and Warren" series and Arthur Houseman has played heavy roles in "Thunder Mountain" and "The Desert's Price." The first four O. Henry comedies were "Shoes," "Failure," "Transients in Arcadia" and "Cupid a la Carte."

Neal's First Fox Comedy

An Imperial comedy, "A Flaming Affair," has just been started at the Fox Studios under the direction of Lex Neal, who hails from the Buster Keaton lot. Sidney Lanfield wrote the scenario, which is all burning up over the happenings at a fire, as the title hints. In the cast are Sid Smith, Consuela Dawn, Rodney Hildebrand and Joseph Belmont.

Makes Serial Debut

Dorothy Phillips, One of the Screen's Most Popular Stars, Has Big Role in New Pathe Serial

Dorothy Phillips, one of the most popular emotional actresses of the screen and a star of many features, makes her first appearance in a serial as the heroine of "The Bar-G Mystery," a new Pathe serial now in production on the West Coast under the sponsorship of G. W. Patton.

Her role as a daughter of the Great West is also a new one for Miss Phillips, who has, in her years of cinema stardom portrayed a wide variety of screen characterizations. In fact, this popular actress selects her roles with the utmost care and will not allow producers to define her as a special screen type.

Versatility as a dramatic and emotional player has characterized Dorothy Phillips' screen career. In "The Bar-G Mystery," she is cast as a widely different type from her roles in other productions. In the new Pathe chapter-play she is seen as a successful business woman of New York who goes West to assume charge of an extensive cattle ranch which was willed to her.

Wallace MacDonald, a decidedly popular star is leading artist in support of Miss Phillips in "The Bar-G Mystery" and others in the cast are such well known players as Philo McCullough, Ethel Clayton, Victor Potel, Johnny Fox, Billie Bletcher, Tom London and Violet Schram. Robert F. Hill directed the new C. W. Patton production.

Contracts for Red Seal

Entire Loew Circuit, New York, Booked Solid For Ko-Ko Song Car-Tunes

Loew's, Inc., through David Loew, signed a contract this week with Edwin Miles Fadman, whereby the entire series of Ko-Ko Song Car-Tunes will play in all the Loew houses in New York City.

This comes as a direct result of the success the Loew Circuit had with Red Seal releases during the past year, when practically all of the product of the latter concern played at the Loew theatres.

So pleased was David Loew with the high level reached by the Red Seal releases that he sent Mr. Fadman a note in which he said definitely: "I consider Red Seal product the best in the short subject market." The new contract for next year's product translates Mr. Loew's sentiments into action.

St. Paul Showman Advertises Short Subjects in Program

Short subjects are being advertised by Manager L. E. Sinclair in the printed program of the Garden Theatre, St. Paul, Minnesota, as consistently as feature productions. The program of the week of November 8th is a fine example of typographical art, which is livened up considerably by the use of three one-column "ad" cuts such as are supplied by Educational with all two-reel comedy subjects, announcing to patrons the comedy portion of the bill for each change of show, in a striking and effective manner.

Hiers Recuperating Fast

Walter Hiers, who has almost recuperated from his recent accident, expects to be back on the job about the first of December and finish up the picture in which he was hurt.

Straight from the Shoulder, Jr.

Edited by VAN

They sit in their seats—all silent, and your heart goes down like a rock. You've boosted the feature with all you had—can the old B. O. stand the shock? Then you feed 'em that "step-child" short subject—their applause is a heart-cheering noise and they pass you all smiling and chuckling—have you passed on THAT tip to the boys? VAN.

ALICE GETS IN DUTCH. (Comedy). This is a good one-reel comedy. G. H. Perry, People's Theatre, Cloverdale, California.

BELOVED BOZO. (Pathe-Comedy). Star, Ralph Graves. This is a comedy that is a little different than the rest of the comedies and will please any type of patronage. Print new. Good tone. Yes for Sunday. Draw all classes, big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

THE BURGLAR. (Fox-Comedy). Star, Earl Foxe. Another Van Bibber comedy, and it sure was good. A laugh a second. David W. Strayer, Mount Joy Theatre, Mount Joy, Pennsylvania.

DINKY DOODLE. (F. B. O.-Bray Cartoon). One-reel cartoon. Very good. Plenty of laughs throughout. Draw small town and country class, town 350. Admission 10-30. Nelson & Ottim, Rex Theatre (140 seats), Osnabrook, North Dakota.

GO-GETTERS. (F. B. O.-Series; No. 3). Star, Albert Vaughn. This chapter was very good. The train race was very exciting. My picture fans like these better than the two reel comedies. There are also a good many funny things in this one. The best short subjects there are. Tone O. K. Appeal 90 per cent. Yes for Sunday. Draw all classes, town 200. Admission 10-35. R. N. Rounds, Scenic Theatre (180 seats), Kadoka, South Dakota.

GOING EAST. (Educational-Comedy). Star, Lloyd Hamilton. A good two-reel comedy. G. H. Perry, People's Theatre, Cloverdale, California.

GRANDPA'S GIRL. (Educational-Comedy). A Christie, a good comedy, so that's all. David W. Strayer, Mount Joy Theatre, Mount Joy, Pennsylvania.

GUEST OF HONOR. Star, Earl Foxe. A Van Bibber comic. One of the good ones. Lots of laughs. Print good. (2 reels). Draw factory class. Admission 15-25. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

HOLLYWOOD KID. (Pathe-Comedy). The best comtdy I have had from Pathe in a long time. My! how they enjoyed it. Give us more like it, please! Two reels. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

HONEYMOON SPECIAL. (Fox-Comedy). A good comic—gets lots of laughs. Draw factory class. Admission 15-25. D. W. Strayer, Mount Joy Theatre, Mount Joy, Pennsylvania.

HOUSE OF FLICKERS. Nothing much to this two-reel comedy. Draw country and town of about 1,800. Admission 15-25. O. G. Odell, Odelphia Theatre (400 seats), Hughesville, Pennsylvania.

HUNTERS BOLD. (Pathe). (2 reels). Star, Spat Family. The usual quarrel of the Spots. Very amusing. Some old gags, yet they are still good for laughs, which makes this a good comedy. Draw factory class. Admission 15-25. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

LION Love. (Fox). Here is a dandy two-reel comedy that will keep them roaring nearly all the time, especially the kids. Draw country and town of about 1,800. Admission 15-25. O. G. Odell, Odelphia Theatre (400 seats), Hughesville, Pennsylvania.

LOOKING FOR SALLY. (Pathe-Comedy). This comedy went over all right. It classifies as average in my mind. Draw town of about 3,200. Charles Lee Hyde, Grand Theatre (500 seats), Pierre, South Dakota.

NIP O' SCOTCH. (Fox-Comedy). A slapstick comic, no better and no worse than the rest. Two reels. David W. Strayer, Mount Joy Theatre, Mount Joy, Pennsylvania.

OUR GANG. (Pathe-Comedy). Star, the kids. I think these are the best comedise made. They are not as good this year as they were last, but they still top the list. Draw town of about 3,200. Charles Lee Hyde, Grand Theatre (500 seats), Pierre, South Dakota.

PATHE NEWS NO. 80. Aesop's Fables. Both good. The news is interesting and has the landing of the Spanish troops and shots of the riff campaign. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pa.

PATHE NEWS. I believe that this goes over in the form of a magazine reel. If it is a day old it is history, with our present immediate news service through radio and newspapers, so believe it is worth just as much a month late as a week late. Draw town of about 3,200. Charles Lee Hyde, Grand Theatre (500 seats), Pierre, South Dakota.

PEACEMAKERS. (F. B. O.-Series). Star, George O'Hara. Eleventh episode, and glad to say that this series is one of the best on the market. Everybody hates to see the end draw near and all patrons have shown disappointment when informed that George O'Hara wouldn't be in "The Adventures of Mazie" or "Fighting Hearts." The fans want O'Hara back in something else. He is a big favorite with young and old. Tone has been fine. Very strong appeal. Sunday, yes. Draw town about a thousand, general class. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

PIGSKIN. (Educational-Comedy). Do you want something real funny? Then get this. Your audience will howl through the two reels. David W. Strayer, Mount Joy Theatre, Mount Joy, Pennsylvania.

SUNDAY CLAM. (Pathe-Comedy). Stars, Our Gang. The Gang's usual stunts. Got many a laugh. David W. Strayer, Mount Joy Theatre, Mount Joy, Pennsylvania.

WILD WEST. (Pathe-serial). Star, Jack Mulhall. This is his best serial I have ever run. It's going over good. Tone, good. Appeal 100 per cent. Draw all classes, city 806. Admissions 10-20. W. C. Herndon, Liberty Theatre, (250 seats), Valiant, Oklahoma.

Myers Joins Educational

Zion Myers has been added to the directorial staff at Educational Studios. He will direct Educational Cameo Comedies. His first comedy will feature Joe Moore, brother of Owen, Tom and Matt, and Christine Francis.

"Our Gang" on Location

"Our Gang," the Hal Roach rascals who are so popular in Pathe comedies, are on location at Catalina Island with their director Robert McGowan guiding them in further comic adventures. The location work has been a great holiday for the "Gang."

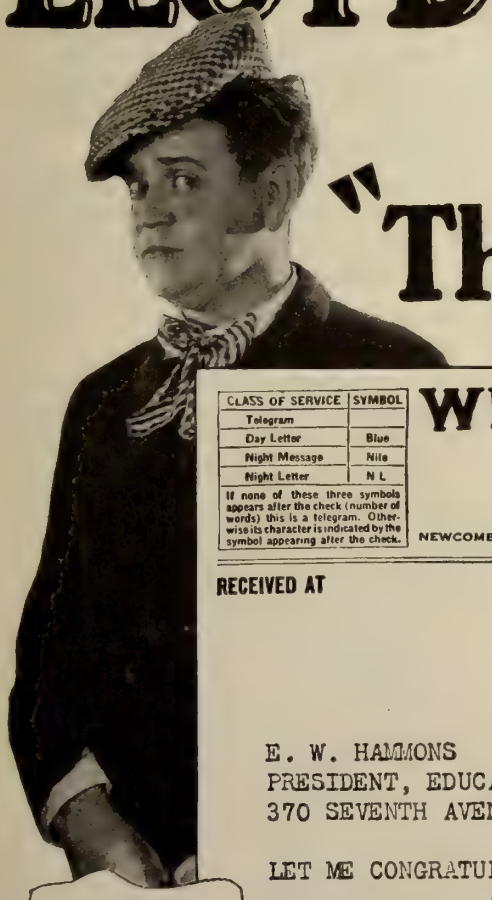
The Best Thing He Has Ever Done

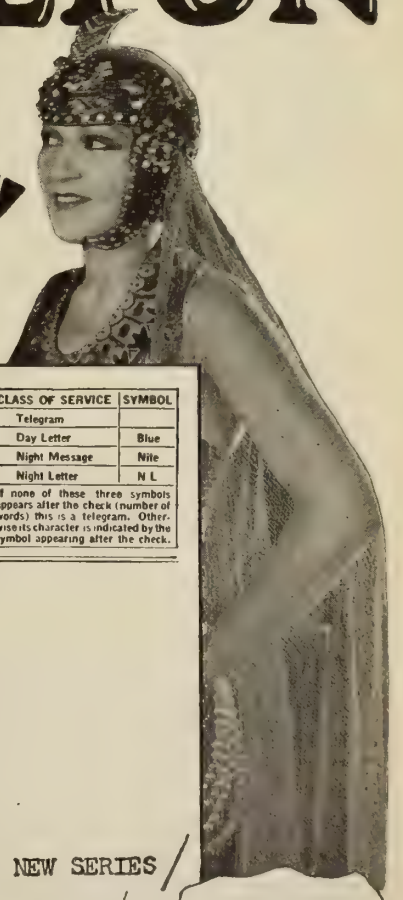
E. W. Hammons Presents

LLOYD HAMILTON

in

"The Movies"





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Day Letter	Blue
Night Message	Nite
Night Letter	N L

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"THE SPICE OF THE PROGRAM"

Member, Motion Picture Producers and Distributors of America, Inc., *Will H. Hays, President*

Cash In On Little Features, During National Laugh Month, January, 1926

JANUARY, 1926, has been set apart as NATIONAL LAUGH MONTH. During January, every known agency at the disposal of producer and distributor will be called into play, for an intensive campaign to sell short features to theatre owners and to the public.

"National Laugh Month" will also be called "Comedy Month."

This is the "gold movement" suggested by Moving Picture World a month ago and at that time given the working title of Short Subject Month.

The advance campaign, begun last week, to inform theatre owners of the country-wide plan to boost Short Features, will be continued until the end of December, when newspapers throughout the United States will be called into the drive to follow the educational work of the trade papers and "fan" magazines, and sell the idea to the public.

The committee designated by the newly created Short Feature Advertisers Association to handle the National Comedy Month drive has okehd a special budget to provide for the advance material to be sent to exhibitors. The committee consists of Gordon White (Educational), chairman; P. A. Parsons (Pathe), Nat G. Rothstein (F. B. O.), Fred McConnell (Universal), Julian M. Solomon (Davis), W. C. Hill (Fox) and Dr. W. E. Shallenberger (Arrow).

Through the courtesy of the Davis Distributing Division the services of Mr. Solomon have been loaned to the Short Feature Advertisers Association, and Mr. Solomon will concentrate on the work of getting up sketches, lithographs, banners, slides, cuts, press material, and attend to such other details as may be required to equip exchanges and exhibitors with National Laugh Month material.

As a separate method of publicizing Laugh Month, arrangements have been concluded between the S. F. A. A. and a group of newspaper syndicates handling cartoon strips as a result of which the various artists drawing these cartoon strips will prepare special material for Comedy Month, this publicity to go through the various newspapers subscribing for the syndicate services.

There will be a special tie-up between the S. F. A. A. and its publicity material and the national magazines, both serious and otherwise, through which medium the millions of readers of these magazines will be kept informed of the plan and scope of National Laugh Month.

The trade papers in the motion picture industry have agreed to get squarely back of the proposal for a National Laugh Month, and to boost the plan from every valuable angle before, during and after January. It is confidently expected that with the great impetus given the short subject during the next few months, the public will be better informed than ever before, and will demand a great supply of little features in their film fare. With this in mind the producers and distributors of shorts will build better programs for the 1926-27 programs than ever before.

Announcements from the West Coast short subject producers of to date, include the signing of famous stars to participate in contemplated comedies. A definite promise has been given by producers to bring big screen personalities into the comedy field in greater profusion next year, than ever before. Special stories from the great humorists will be filmed, and a net spread out for "gag" men to build up these laugh-makers.

The S. F. A. A. announces that the producers and distributors now have available for immediate booking lists of comedies, and various subdivisions in the wide field of Short Subjects, that have not heretofore been equalled.

"We are ready to go," Mr. Solomon, speaking for the S. F. A. A., said, "with pictures on hand and instantly available for booking which outclass in every way anything that has gone before. The announcements from the various producers and distributors interested in the January-National Laugh Month will prove most interesting to every theatre owner who wishes to further open up his programs to these little gems."

Pointing out that theatre owners can jump right in now with their preliminary campaign for Comedy Month, Mr. Solomon outlined a splendid "tie in" that can be used immediately. This consists of announcing in house programs, or by slides, the awarding of prizes of passes or of money for the best list, or lists, of slogans, so worded as to include the word "laugh," The prizes may be given out the week before Christmas. This will help to boost a week which is generally looked upon as the worst in the entire year, and it will also help to sell the public on the fact that Laugh Month is coming.

New "Helen and Warren" Comedy on Fox Schedule

Hallam Cooley has completed his work in "His Own Lawyer," the fifth of the "Helen and Warren" series of Fox comedies based on Mable Herbert Urner's syndicated stories, and is employing his vacation to speed up the work on his new home in Beverly Hills.

Sign Barrymore for Comedy

Lionel Barrymore, a member of one of the theatre's most famous families and a screen star of many features as well as Broadway stage plays, has been signed by Hal Roach, noted comedy producer, to appear in one short comedy feature for Pathe release.

It is announced that the comedy in which Barrymore will appear will be of the same quality as the vehicle in which Theda Bara will make her debut in short comedy features under the sponsorship of Hal Roach.

"When Husbands Flirt" New Columbia Comedy

"When Husbands Flirt," the latest comedy to be released by Columbia Pictures Corp., is repeating the tremendous success of their previous feature length comedy, "Steppin' Out." Telegrams from all parts of the country from exhibitors and distributors are being received daily telling of the wonderful reception accorded this production.

A splendid cast in addition to Dorothy Revier and Forrest Stanley, who are featured was assembled for this picture including Tom Ricketts who created many of the laughs in "Steppin' Out."

Unique Tribute Paid to Red Seal's "Silvery Art"

So impressed were the officials of the Paramount Picture School with the Red Seal skiing sensation, "The Silvery Art," which is playing at the Rialto this week, that they immediately ordered a print to be used in the lecture room.

Among the requirements of this Famous Players training school for future stars is athletic ability of the sort needed for the screen. Instruction is given in swimming, riding, etc., and the officials saw a chance to teach skiing with "The Silvery Art," which they labeled one of the best expositions of the sport ever screened. In addition, the film was praised as a perfect example of outdoor photography.

Vera Steadman in Paris

Vera Steadman, the well known Christie Comedy leading lady, arrived in Paris this week where she has gone for a two months' vacation from her work in the comedy studio. Vera has cabled to the Christies that she is having the thrill of a lifetime in the Paris shops and seeing all the monuments and famous paintings in the galleries.

Dooley Starts New Comedy

Billy Dooley, new Christie comedian, has started work on his third Educational comedy. This is to be "A Salty Sap," and once more Billy will play the part of a sailor.

Two New Production Units Are Added To Fox Comedy Staff Under Marshall

WITH the approval of Winfield R. Sheehan, vice-president and general manager of Fox Film Corporation, George E. Marshall has added two new production units to his comedy staff on the Fox lot, according to a telegraphic announcement from the Fox West Coast Studios.

Lex Neill, formerly on the Buster Keaton lot, has already started directing "A Flaming Affair" for the Imperial Comedy series with Sid Smith and Consuela Down in the leading roles. The other new unit will have Andrew Bennison and Max Gold at the helm. They are preparing the script on an Imperial and will be ready to start shooting within a short time.

Those additions to Marshall's staff have been necessary because of the help his directors have been giving to feature productions. Robert Kerr, director of the Van Bibber comedies, has started filming "A Trip to Chinatown," the first of the Charles Hoyt plays to go into production. This will be a feature length comedy, with Margaret Livingston, Earle Foxe, J. Farrell MacDonald and Harry Woods in the cast. Mr. Marshall is giving the production his personal supervision. Earle Foxe is the star and Robert Kerr is the director of the Van Bibber Comedies.

Tom Buckingham, who just finished directing Hallam Cooley and Kathryn Perry in "His Own Lawyer" of the Helen and Warren series, is preparing to direct "Tony Runs Wild," the next Tom Mix starring vehicle. With five two reelers in the Helen and Warren comedies completed, Kathryn Perry has taken the role of the bride in "The First Year," based on the Golden stage success, under the director of Frank Borzage. Hallam Cooley is playing a role in the modern version of "The Ancient Mariner," which Chester Bennett is directing.

"East Side, West Side," the first Irish-Jewish comedy, proved such a success that Benjamin Stoloff has started filming a second two reeler in the series, "The Fighting Tailor." Georgie Harris is the embattled tailor and the charming Barbara Luddy is his Irish colleen.

Lew Seiler has taken "The Flying Fool," an Imperial, into the cutting room. Sid Smith played the title role just before starting "A Flaming Affair," and Marion Harlan was the flying heroine.

The fourth two reeler in the O. Henry series, "Cupid a la Carte," was finished recently, under the direction of Robert Kerr. This was the first appearance of Carroll Nye under the Fox banner. Florence Gilbert, the "Van Bibber girl," played the leading feminine role. Maine Geary and William Colvin had the other principal parts.

Predictions that this would be a banner comedy year for Fox films are being amply fulfilled by the high quality two reelers being turned out by the Van Bibber, O. Henry, Helen and Warren and Imperial Comedy units. Under the supervision of Mr. Marshall, an excellent department of laugh creators has been built up. With the best stories and actors available, the directors are producing an assortment of two reel comedies that will please every possible type of motion picture fan.

"One dominating feature of Fox comedies this year will be cleanliness," said Mr. Marshall, discussing the plans of the organization. "We have found by the popularity of the Van Bibber series, that the public does not want suggestive comedy. It is the public who will guide us at all times in making comedies. Bathing girls and custard pies have been eliminated by the public itself. What they want to see on the screen are the humorous things in life, which might happen to their next-door neighbors—things true to life and funny.

"We have abandoned the old comedy policy of making pictures out of a series of 'gags,' strung together without rhyme or reason. Our plan is to take real stories, funny situations and develop their humorous angles. From the results to date, I think we have met with satisfactory success. Our comedies, in reality, are two-reel humorous features.

"Fox this year has the best stories and the finest comedy directors in the business.

"We have added to our staff Felix Adler, one of the best known title writers and comedy men in the field. Adler will take care of the titles on all productions and I believe we can look for some fine comedy creations. Other writers in our comedy organization devoting their attention to Imperials are Andrew Bennison, Bryan Foy and Murray Roth."

Three Century Units at Work; Stern Supervising Activities

THE Hollywood studios of Century are booming with early season activity, under the supervising eye of Julius Stern, president of that comedy producing organization. Coincident with his arrival at the Coast recently, three comedy units started work on the Spring releases of the Century Comedy schedule.

The first unit to go into production was the Buster Brown company, making the series of two-reelers adapted from R. F. Outcault's famous cartoons. After seeing the extraordinary success of these comedies, Stern took the lid off the Buster Brown unit. Putting the best comedy heads in the business behind this series, and enlisting the services of Gus Meins, a noted gag man and director, he perfected plans to assure the best possible results with this series.

The next Century star to begin work was Edna Marian, who, during the summer, had been loaned to Universal for an important role in "The Still Alarm," a forthcoming Universal Jewel picture. Miss Marian, who won surprising success in the early months of 1925 as a comedy star, is scheduled to complete twelve releases for the 1925-1928 market. Some of these already are completed. She was put to work under the direction of Francis Corby, a newcomer to the Century lot. The first Edna Marian picture made this fall is "The Big City," the funny adventures of a country girl on her first visit to a big city. This picture already has been completed and the comedienne is now at work on her second, "Say It With Love," also directed by Corby. "The Big City" is for release early in February, 1926. "Say It With Love" will probably be a March release.

Wanda Wiley's comedy unit also has started work for the new season. Miss Wiley, who jumped into first-run prominence last year by reason of a series of unusually bright and humorous Century Comedies, also will contribute twelve two-reelers to the current year's output. Her unit, for her first picture was headed by Corby during the period between his Edna Marian pictures. Earl McCarthy is the juvenile playing opposite Miss Wiley in her first picture, entitled "Paying the Swell." Virginia Bushman, daughter of Francis X. Bushman, played a part in this picture.

Miss Wiley's next picture, now going into production, will be directed by Jess Robbins, who made many of her early 1925 successes. Charles King will play opposite her. Robbins will be assisted by Leslie Goodwin and Victor Sherrick has been selected as the cameraman.

The Buster Brown unit is now working on the seventh picture of the Buster Brown series. Number three, entitled "Oh Buster," and the following two, "Buster's Nightmare," and "Buster's Bust-up" are completed and are said to be even better than the first three. The sixth Buster Brown comedy is nearing completion in the cutting rooms.

The Buster Brown Comedies are made with real players. Buster is played by little Arthur Trimble, Mary Jane by Doreen Turner and Tige by Pete, the dog comedian. Gus Meins, the director, has done wonders in getting the maximum comedy out of the Buster Brown stories, especially in his handling of the dog.

Educational Working on Big Comedies for Release During January, Comedy Month

IN line with plans for a great national Laugh Month in January when Comedy shall be predominant on the motion picture program, Educational Film Exchanges, Inc., is pushing work on several of its biggest comedies of the year so that they can be released in time for the big Comedy Month. These comedy subjects yet to be released, together with the laugh pictures already released this Fall, will constitute what Educational officials claim to be the best line-up of Educational comedies ever made available for booking in one month.

"Never before in the history of Educational Pictures," said E. W. Hammons, Educational's president, just before he sailed for London a few days ago, "has a stronger line-up of one and two reel comedy subjects been available for showing in the big theatres of the country than the program scheduled for release up to and including January.

"Laugh Month is destined to be the biggest month for the short comedy in the history of the motion picture business. Educational is proud of the big part it is going to play in the Laugh Month, not only through its special exploitation and advertising efforts, but because of the fine program of box-office attractions in the comedy class which we can offer to exhibitors as program builders and money makers during this special Laugh Month."

In Educational's new two-reel comedies which will be in line for special Laugh Month exploitation, are a large number of popular stars, who constitute as strong a line-up of comedy box-office magnets as has ever been found in any program of short laugh pictures. Lupino Lane and Lloyd Hamilton will be lending their box-office pulling powers to theatres participating in Laugh Month, each with two subjects in the 1925-26 series. These four pictures constitute a group of laugh features in two reels, each of which would serve well as the feature of an all comedy program, of which there will, of course, be a large number during Laugh Month.

The other big stars on the Educational program include Bobby Vernon, Walter Hiers, Jimmie Adams, Johnny Arthur, Lige Conley, Al St. John, Neal Burns, Billy Dooley, "Big Boy," the new juvenile comedy "find," and the other popular kids of the Juvenile Comedy series, as well as such favorites among the leading ladies as Vera Steadman, Molly Malone, Virginia Vance, Duane Thompson, Helen Foster and Estelle Bradley.

The Lupino Lane Comedies available for January Laugh Month bookings are "Maid in Morocco," the lavish laugh production which has already made a tremendous hit in a few early first run showings and "The Fighting Dude," which will be released in December and which shows the famous pantomimist in what has been pronounced by those who have seen it at pre-views to be one of the funniest fight subjects ever shown.

"The Movies," Lloyd Hamilton's first picture of the year, has already made a pronounced hit at the Rialto Theatre in New York and a few other first run houses. In addition to this picture, the second subject, "Framed," will be available before the first of the year.

Bobby Vernon's contributions to Laugh Month will be "Watch Out," "Slippery Feet" and "Oo-La-La."

In the Walter Hiers Comedy series there will also be three pictures. These are "Off His Beat," "Hot Doggie" and a third subject as yet untitled, which is nearing completion at the Christie Studio for early January release.

Jimmie Adams, now appearing in his first series of two-reel comedies under his own name, will be seen in "Be Careful," "Fair But Foolish" and "A Busy Bum," the last named having just been completed at the Christie Studio and being scheduled for release in January.

In the Tuxedo Comedy series featuring Johnny Arthur will be three situation comedies, all directed by William Goodrich, one of the finest comedy directors ever developed by the screen. The first of these is "The Tourist," which marked Arthur's debut in two-reel comedies and which created such a furore on its first showing, establishing Arthur immediately as belonging to the front rank of screen comedians. Then there will be "Cleaning Up," a domestic comedy, and "My Stars," which is just about finished at the Educational Studio in Los Angeles.

The Christie Comedy series will have five subjects available—"A Misfit Sailor" and "A Goofy Gob" with Billy Dooley, "Soup to Nuts" and "My Swedie" with Neal Burns, and another as yet untitled featuring Dooley.

The Mermaid Comedies scheduled from the beginning of this season through January include eight of these fast action Jack White productions, featuring Al St. John and Lige Conley. The Conley subjects are "Pleasure Bound," "Spot Light," "On Edge," "Cheap Skates" and "Lickety Split," while St. John will be seen in "Fair Warning," "Fire Away" and Live Cowards."

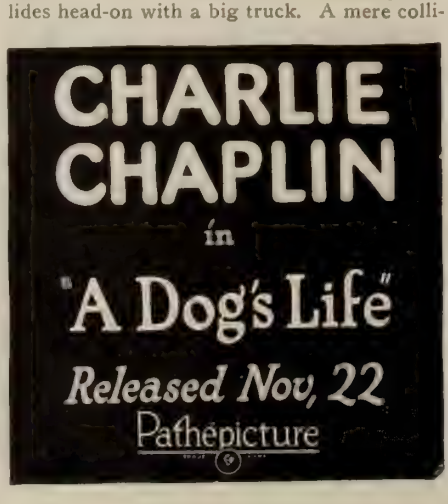
"Big Boy," a remarkable baby prodigy discovered by Jack White, will be seen in each of the three Juvenile Comedies, as will also Bonnie Barrett and the familiar host of Juvenile kids. "Baby Be Good" is the first of this group, "A Bachelor's Baby," a picture with the holiday spirit, and "Sea Scamps" following.

Cliff Bowes is featured in a number of the single reel Cameo Comedies released this Fall, and Felix the Cat, Pat Sullivan's famous cartoon cat, is giving the best effort of his nine lives to contribute his share to the fun which Laugh Month will bring to movie fans everywhere.

Langdon Heads Pathe Schedule for Week of November 29

HARRY LANGDON in the three-reel comedy special "There He Goes," produced by Mack Sennett, heads the Pathe short-feature release program for the week of November 29th, which also includes "Laughing Ladies," a Hal Roach two-reeler; the final chapter of the Patheserial "Wild West"; "The Walloping Wonder," a "Sportlight;" Pathe Review No. 48; "The Garden of Gethsemane"; "Aesop's Film Fables"; "Topics of the Day"; and two issues of Pathe News.

The latest Langdon comedy, "There He Goes," presents the inimitable Harry in a vehicle that affords him full range for his comic pantomime. Harry is the sad-faced owner of a lizzie-mobile, which suddenly collides head-on with a big truck. A mere collision is nothing in Harry's young life and he continues to the domicile of his latest sweetie, Hazel Chase, played by charming Peggy Montgomery. Harry Edwards directed.



"Laughing Ladies" is the Hal Roach two-reel comedy on the schedule with a stellar cast including Lucien Littlefield, Katherine Grant, Tyler Brooke and Gertrude Astor. Littlefield is a dentist who administers gas to his patients in generous quantities.

"The Law Decides" is the tenth and concluding chapter of the Patheserial "Wild West." All the principals appear prominently in the closing events which clear up the plot and result in a happy ending. Jack Mulhall and Helen Ferguson lead the cast which includes Eddie Phillips, Virginia Warwick, Gus Seville, Ynez Gomez and Ed Burns. Robert F. Hill directed.

"The Walloping Wonders" is an entertaining Grantland Rice "Sportlight." It is a motion picture study of the punch that goes into various forms of sport.

Pathe Review No. 48 continues the American Wildflowers in Pathecolor series, featuring the "Languid Lady," an uncommon flower. Other subjects in the reel are "The Sea of Soda," showing Lake Magadi in the African Rift; and a camera interview with the famous American landscape artist, Hobart Nichols.

The program also includes "A Day's Outing" of the "Aesop's Film Fables" series, "Topics of the Day" No. 48, Pathe News Nos. 98 and 99, and "The Garden of Gethsemane," one of "A Pilgrimage to Palestine" Biblical series.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

Shoe Style Show Is a Big Winner In Hook-up on Trouble with Wives

BECAUSE the hero of The Trouble with Wives is a shoe manufacturer and much of the story is in and about a shoe shop, Leon J. Bamberger tied the title to several makes of shoes and stockings, and the stunt has been getting from two to ten or more windows wherever the picture has been shown.

That's pretty nice work, but along come M. M. Wear and Bill Robson to blow the scheme up into a stunt that will get ten times the attention with very little trouble. The stunt is so simple that the picture on this page practically explains it all.

Mr. Wear is manager of Harris' Majestic Theatre, Butler, Pa., and Bill, you should recall, is Pittsburgh Paramounteer.

Like a Fashion Show

The stunt has the drag of a fashion show, but calls for far less outlay, and it can be worked on either hose or shoes, but preferably shoes. It can be worked as shown in the cut, or used for a window stunt through the day—which would be better.

In Butler the stunt was worked after the store was closed for the evening. Across the door opening a table was placed, with a sign coming to the table top and another placed rather less than knee high above the table. On this improvised stage two models alternated in displaying shoes, a small card, (seen on the left of the stage), giving the name of the style being shown.

Two girls are employed to reduce the waits, though only one is used at a time. One is changing while the other is modeling.

Simple and Inexpensive

The sign shown in the cut is practically the only building cost, for the table and the curtain backing can be obtained anywhere and even the sign material can be worked up for other displays.

In this first attempt the billing for The Trouble with Wives appears below the stage. If you copy, try and get the theatre sign above, for the crowd will press in and hide the lower portion of the proscenium. The title should be worked into a single sign, as "There Will be no Trouble with Wives if you Buy When Dorothy Dodd Shoes at Ruffs. Watch the styles, select the one you like the best and tell her to get a pair. Then take her to see The Trouble with Wives at the Hippodrome, dates."

That will give you your share and at the same time give the store a better run.

Generally Applicable

Of course this is an ideal stunt for The Trouble with Wives, because the story matches the display, but you don't even have to wait for a shoe title if you desire to cash in on the idea. You don't always wait for a fashion title for a style show, and this is a style show in miniature.

Work it on any picture, and if you want to get a mob in front of the shop add the Cinderella stunt.

Offer a small sized pair of shoes to the first woman they will fit. Stipulate that they shall be tried on upon the stage. Few women will mind the trial since only their feet will show, and this will add a kick to the stunt that will get the whole town looking. But if you work it as a Cinderella have models to fill in the gaps, and work it in a window in the forenoons or just before showing times.

Picked a Winner

Ware and Robson have picked a real winner and the stunt will run for years after the snappy shoe store comedy has gone back of the shelf. Something like this was done in Newark, some time ago, when stockings were modeled in a window the shade of which was pulled partly down, but that lacked the finish which makes this stunt more than just a window show and elevates it to the dignity of a production.

A Good Front

James F. Powers, of Poli's Bijou Theatre, New Haven, sends in a snappy folder on The Merry Widow. The front shows the Yale Bowl with players in Yale blue and the Army yellow and black with the copy "official program" and "Yale" and "Army" in large bold letters. The initials of Yale are used to form the line "You Are Losing Enjoyment" with "If you fail to join the ARMY of fans who go to the Bijou every week."

The herald attracted favorable comment through the really good picture, but it probably would have worked even better had it really carried the program. There is some danger that people may think that a house that stings in its advertising may sting in its show. It does not create the most favorable reaction.

Reward Cards Are A Help to Beggar

Here is a reward card from F. J. MacWilliams, of the New Madison Theatre, Madison, Wis., that should be used as part of your campaign on The Beggar on Horseback. The reward line always catches the eye, and the text gets over the idea of the play.

$100.00 REWARD!

FOR PROOF

that you ever had a jazzier

or a more fantastical dream

than you'll see—

when you'll see—

"The Beggar on Horseback"

A Paramount Release

A GOOD TACK CARD

Your entire success in selling The Beggar lies in your ability to get them in knowing that it is a dream and a fantasy. This bill turns the trick as well as the newspaper contest for the oddest dream and is less trouble to handle.

A Paramount Release

THE STREET STYLE SHOW FOR SHOES FROM BUTLER, PA.

This stunt, used to put over The Trouble With Wives, supplies the exhibitor and retailer with a stunt that can block traffic and fill theatres in any community. Developed by M. M. Wear and William Robson, the latter a Paramounteer.

Hyman Had Co-eds to Help Put Over Freshman

Strong Campaign to Sell Freshman

Edward L. Hyman made a big drive on The Freshman at the Mark-Strand, Brooklyn, and cleaned up on unusual business.

He started two weeks in advance with the distribution of 20,000 four page heralds, which went to the entire mailing list, was handed out in the theatre, and distributed through stores. He followed these up with the roto heralds, distributed at school football games and elsewhere.

Ten thousand balloons and as many megaphones were given the same distribution, for the high schools play a regular schedule of games and there are many non-scholastic organizations.

A number of music stores were tied up to the plugger and other college songs, several of them giving special windows. As most of the shopping district is concentrated in a half mile between the Strand and the Borough Hall, this advertising was intensive.

The week before the sowing many of the schools were persuaded to announce the coming of the picture in various ways, and two schools, one a public high school and the other a private college, were sold blocks, the former taking 2,000. About three hundred of the students assembled at Borough Hall and marched to the theatre, headed by the college band, boys and girls marching together.

By and large it put the idea over to one of the best weeks of the season.

Getting Bolder

Last Spring one of the big stunts was to have a woman accost men with "May I give you a kiss?" and force a herald and a candy kiss on them.

Charles Morrison revived the stunt in Jacksonville when he put over Marry Me at the Imperial. A good looking girl uttered a fervent "Marry me" as she passed over the herald, and she had so much fun that she asked no other pay than a few passes.

Of course if you get the wrong sort of girl the stunt has a flareback.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

Harold Lloyd's newest picture, "The Freshman," was the inspiration for a prologue of the college type, programmed as "Campus Frolics." This was put on just preceding the film itself, and in addition there were other musical presentations and the Mark Strand Topical Review. The entire show was shorter than is the custom here, running only 1 hour and 48 minutes against the usual 2 hours. The musical numbers required 28 minutes and the film part of the program took up 1 hour and 12 minutes.

This week marks the debut of a new conductor of the famed Mark Strand Orchestra in the person of Harold Stern. The overture was "Il Guarany," by Gomez, and was lighted as follows: fabric transparent curtains closed across the small production stage and lighted from behind by green box lamps; 2 medium amber spots were thrown on the pleats of the curtain from the side; 2 medium amber Mestrum floods on the musicians from the dome and foots and borders of the large stage in purple. Just before the overture an introductory film title was run on the screen announcing the new conductor. Eight minutes for this overture.

Following was an interesting presentation of Irving Berlin's popular hit, "Remember," A film title was run on the screen announcing the artists who would do the number, in the order of their appearance. This was run while the orchestra played the first verse and chorus softly under the same lights as used for the overture. Then Lilly Kovacs, girl pianist, under a pink baby spot played her own arrangement of the number with the orchestra silent. For this the dome changed its amber flood to a dark violet. Next came a soprano who sang the chorus on the apron of the orchestra, under a combination lemon and pink spot from the dome. The concert master standing up at his chair in the orchestra then played the number, while the ballet in white dress and bearing garlands of flowers danced on the production stage in front of a black cyclorama. The xylophonist under a white baby spot then played the number, after which a male eccentric dancer appeared on the apron of the large stage to wind up the presentation. Eight minutes for this entire offering.

Following the Topical Review came "The Campus Frolics" in a setting which represented a terrace against a blue sky. There were 12 wide steps leading from the terrace down to the stage. On the terrace was seated Harry Spindler and his band costumed "collegiate." At opening 6 dancers as Co-eds. were seated on the steps of the terrace as the collegiate band took up "I Miss My Swiss." The sequence of the act from that time was as follows: "Yes, Sir, That's My Baby," danced by the Co-eds.; "Entrance of the Freshman," an ecentric dance number; "Circus Days" by the orchestra; and "Collegiate" and "Freshie," by the Ensemble. "Campus Frolics" ran 12 minutes.

A Pathe Release

HYMAN'S PROLOGUE ON THE FRESHMAN AT THE STRAND

It was called Campus Frolics and is described above. It was well conceived with the idea that the schools would largely be represented in the audiences and the appeal was chiefly to them. Several schools attended in a body.

"Chene" Locates in New Bedford

H. A. Chenoweth, who has been out of the department for some time, is back in harness and is now at the Colonial Theatre, New Bedford, Mass. He opened the house in 1912 for Cherette, Inc., and this is a sort of homecoming.

He has been having a run on "live baby" stunts. For the first he gave a calf, figuring that they all would guess it to be a pig. Then he gave away "twins," which were a pair of rabbits, and will follow with triplets in the form of a trio of chickens, with a baby lamb and a pig in reserve.

Chene is working a new stunt for Saturday matinees. Following the regular program he lets the kiddies do stunts on the stage. If the older people want to stay they may, but they can see the show before the stunts commence if they are not interested. Chene knows that if he gets the kiddies he has the parents solid.

He is also planning a Salvation Army Benefit, all of the donations going to the Army for charitable use.

He is one of the most fertile stuntsters in the business and we are glad to see that he is back in line again, for he always finds time out of a busy day to report.

Two Good Campaigns on The Ten Commandments

A Paramount Release

THE TEN COMMANDMENTS WERE REAL MONEY TO GREER

This display on the front of the Palace Theatre, Cisco, Texas, was put up a week in advance and backed by a circus posting campaign made a wonderful three-day record for K. N. Greer. The front panels are sloped to give a buttress effect.

Circused Posters for Commandments

No circus ever plastered Cisco, Texas, the way K. N. Greer papered Cisco and its environs for the Ten Commandments at the Palace Theatre, an R. & R. theatre.

Cisco is in a flivver section and Mr. Greer pasted a radius of fifty miles, spreading the paper on thickly. It was like a well known cigar chain; there was one always in sight. The result was that he played to three days that made him wish he could get more pictures of the same calibre.

But he knew that posters alone would not do it. He had to back it up with a house display, and he originated one of the prettiest fronts we have seen on this title: an Egyptian temple effect, with the lower panels slanted out to give the suggestion of real masonry. The additional cost of material is slight, and the effect is so vastly better that you would do well to hold the idea in mind.

Bus Tickets Added to Commandments

Seeking to impress his public with the importance of The Ten Commandments, Eugene Crall reserved the seats for all performances and put them on sale in advance of the opening. This not only guarded against bad weather, but it insured the attendance of the patrons at the commencement of the picture.

Another dignity stunt was to arrange with interburban buses to sell a combination bus and theatre ticket at a slightly reduced price. This not only sold the smaller towns on the idea of coming in, but it gave Mr. Crall free banners. The stunt was worked on four nearby towns on three lines. It is not a new idea, but it never lacks effect on a big picture.

Building up on this drive, a truck with a screen and portable machine was sent into the smaller places to run the trailer. En-route a six sheet was placed either side of the screen, and with the bannered base formed an effective advertising pram.

One Protestant and one Catholic minister preached on the picture, and the newspapers gave up two full page spreads, using the material from the voluminous plan book.

One sheets and window cards were used in all towns within 25 miles, and these brought in the automobile trade.

Ignorant Susan

Eddie Collins used the "What I Know" booklet for Wild, Wild, Susan at the Queen Theatre, Galveston, Texas. The front page was titled "What I know about Wild Parties" —by Susan," while the second page read "Absolutely nothing." The third and fourth pages carried advertising for the picture.

They were distributed by a pretty girl with the word "Susan" in gilt on her hat band.

Giving emphasis to the fact that Mary Pickford in Little Annie Rooney is back in her old-style parts, the Strand Theatre, Atlantic City, gave a treat matinee to the institutional children.

As the house is on the Boardwalk, the visitors soon got the idea that the kindly act more than paid for itself. It's a good stunt to work anywhere there is a sufficient number of cripples and orphans.

A United Artists' Release

THE TREASURE HUNT MIGHT HAVE BEEN INVENTED FOR THE GOLD RUSH

The girl on the left is one of the "pointers" for a treasure hunt on Santa Monica Beach staged by Sid Grauman and the Los Angeles Examiner while the picture was at the Hollywood Theatre. The scene on the right shows the finder of the bag containing $100 in gold. Bags of varying value were dug in on the beach and hundreds of men and women took part in the search.

Sells Lightnin' in Durham in Letters of Light

Lightnin' Banner Pleased Customers

Don Nichols, of the Durham Amusement Co., writes that his flashing banner on Lightnin' devised and made by his assistant manager, Wallace Bunn for the Paris Theatre, was one of the best effects he ever used and helped to run up the ticket numbers. From the photograph you can get only a sketchy idea of the effect. It looks like a well-painted banner, but it is more than that. It really is a shadow box banner. You can get some idea when it is told that it took ten men to lift it into place on the projecting moulding.

It is 28 feet wide and six feet high, with a box six inches deep containing 22 bulbs, working on a flasher circuit. The lights are placed so they are directly behind the letters of the title, which were translucent. The foundation was compo board. The letters were caused to flash into prominence to carry out the suggestion of the title. To help the effect along, the lights under the marquise shown in the photograph, were not turned on during this run, to give the sign every chance.

The decorations are from the lithographic paper, the head of Jay Hunt on the left and the trade-mark loafing pose on the right.

Although designed primarily for night work, the sign was an effective one by day, as well. It brought an excellent business.

A Fox Release

LETTERS OF LIGHT MADE THIS BANNER VERY EFFECTIVE

Designed by Oliver Bunn, assistant manager of the Paris Theatre, Durham, N. C., Don Nichols says it was one of the most effective displays he has ever had. Ten men were required to set it into place on the moulding because of its weight.

Ready Made

Working classified ad stunts on Classified, with Corinne Griffith, is a ready-made stunt. The title might have been selected with that end in view. Instead of the names idea, Ace Berry, of the Circle Theatre, Indianapolis, gave the News ten tickets daily for five days.

Four were given the writer of the best classified ad inserted each day, with three pairs for the next best. In return the paper ran half a dozen three or four liners for Classified in the want ads each day, in addition to a regular front page announcement.

Another Angle

Many cities have cleaned up on I'll Show You the Town with a contest in which citizens were required to point out the interesting features.

Holland, Mich., did it a little differently. Using that head the Sentinel ran a series of informative stories about the city and then backed this with a composition contest for school children with 500 ticket prizes. The tickets were good only at a special matinee at the Holland theatre.

Old Friends

It has been months since we heard of anyone borrowing money bags from the bank to put over a picture, but here they are again.

The Ideal theatre, Winston-Salem, N. C., used a lot of them to put over Greed. They were stuffed with sawdust and hung around the marquise with green lights playing on them at night. The stunt has lost none of its pull.

Gets Iron Horse Via an Airplane

Knowing H. M. Addison, of the Binghamton Theatres to be a hustler we may have doubts as to whether a film of The Iron Horse destined for the Strand Theatre, Binghamton, N. Y., was burned in a baggage room fire in East Aurora, but anyhow he got a duplicate copy from Buffalo by airplane delivery, and he crashed into the front page of the local papers.

Because the aviator had trouble with the plane in which he started out, the film was not delivered in time for the Monday matinee, but patrons were given rain checks good for the night show, and Mr. Addison got a column story and a cut.

It worked out nicely, for one plane passed over the field and the reporters pursued it in an automobile in the belief that the aviator had not the proper bearings, but apparently this was a plane en route to New York, for the delivery plane turned up two hours late, but headed straight for the field. That helped to make the interest.

And the lost Monday business was more than made up by the additional interest gained in the picture through the real news stories.

Mr. Addison also sends in a program announcing a harmonica contest. A team of mouth organists was booked in for the last half of the week and the local talent competed on Friday night for cash prizes, the experts being the judges of the contest. It packed them in and showed a profit on the prizes.

Mr. Addison has been taking it easy through the summer, but evidently he is up and doing for the fall campaign.

A Metro-Goldwyn Release

A PRETTY PICTURE OF PRETTY LADIES FROM NICHOLS

This display was used by Don Nichols in the lobby of the Paris Theatre, Durham, N. C., and was letered for the special attraction as shown at bottom. With the electric card over the box office it carried out the idea of the title for a profit.

Bound to Occur

Someone simply had to have a beauty contest on Pretty Ladies. The Star Theatre, Washington, Pa., seems to have been the first, and it worked just as might have been expected.

J. W. Sayre Takes the Record With One Word

Raffles Widow Made a Cashier

This three elevens from the Strand theatre, Madison, Wis., is virtually a standard press-book advertisement on The Merry Widow, with a few changes to let in the special attraction at the Strand. As already told in these columns, the Strand put on a Raffles, supposed to be The Merry Widow and her capture was made a point

STRAND
NOW SHOWING
ADMISSION
First showing in the world at popular prices!
NOW BEING SHOWN AT THE EMBASSY THEATRE, NEW YORK CITY AT TWO DOLLARS ADMISSION
ERICH VON STROHEIM'S production
The Screen Sensation of 1925
The Merry Widow
with
MAE MURRAY
as the Widow
AND JOHN GILBERT
A TALE OF PASSION UNRESTRAINED
SPECIAL ADDED FEATURE
FLINDT
PRODUCED with breath-taking magnificence, employing thousands of players, this gorgeous picturization of the famed international stage sensation catches in its web of gaiety, the mad revels, the intrigues, amidst which is told the greatest love story of them all.
FROM HENRY W. SAVAGE'S STAGE SUCCESS
A Metro-Goldwyn-Mayer PICTURE
ANNOUNCEMENT!
ALSO SHOWING—FELIX COMEDY—WORLD SERIES GAME

A Metro-Goldwyn Release

A PLAN BOOK DISPLAY

of street interest before the showing. But the Strand carried the matter a little further, and the announcement in the panel at the bottom of the space tells that the impersonator of the Widow will sell tickets from a branch box office during the run of the play. Raffles girls and mystery women have been used in the stage presentation following their street and store experiences, but to put her into the box office would appear to be a new angle. This display is rather crowded even in its rather large space, and the cut is not more than passably good, but the general effect puts the play over, and makes a good impression. The sales talk is a little too general. Somehow the stress laid upon the immensity of the production does not carry conviction. It is not in the number of persons employed that this production of The Merry Widow finds its chief appeal. The real seller is the fact that the production is genuinely good entertainment. There is a certain intimacy that is lacking in most large-cast spectacles. The story gets over as well as the scenic splendor. More stress should be given this fact. Most big productions are spectacle without story appeal. In The Merry Widow the story stands always to the fore.

A United Artists Release

BEAT SAYRE'S RECORD IF YOU CAN

Sayre Takes Record With a One Word Ad

Talk about records! We think that J. W. Sayre, of the Liberty theatre, Seattle, takes the record with a signature and one three letter word. And that word is not an adjective, at that. This is a midweek display dropping about fourteen inches down two columns and giving most of the space to a line cut of Chaplin in The Gold Rush. You know it is The Gold Rush and not a reissue because of the gunnysacked foot, but you also know from the various other advertisements. This merely gets a laugh that sells the tickets. It's trick stuff, but as trick stuff it is worth a page of the usual copy. Everyone knows Chaplin, front or back. They know all about The Gold Rush. The only thing is to keep them thinking about the comedy, and this does it better than a more formal ad because it is out of the ordinary. It would not make a good opening day display—though it would work as a teaser in advance of opening—but it does make a capital follow up and we cannot imagine any 500 words doing the picture as much good as this clever little one-word idea. It can be worked on any established personality, but Chaplin is particularly good for the back view. You can't mistake the cut for anyone else, and it will pay you to hold it for a Chaplin. But if you already have played The Gold Rush you can use it on Lloyd and it will be new again by the time Chaplin comes along with another comedy.

Calendar Faces Good Attractor

Paramount was the first to realize the display value of the ringed calendar, but we do not recall that anyone built up on the idea, which was used for a Paramount Week some years ago. Now comes the Imperial Theatre, San Francisco, with a capital adaptation designed to put over the idea that Harold Lloyd is in his last week at that house. The cut shows the upper portions of two displays, the lower announcing the opening of the final week and the other following this up. Each was about a two nines, but the lower portion is given the coming of another picture. You will note how well the display stands out and how firmly it fixes the date. We doubt if any other device could be found to put this over more positively. You *see* the date instead of merley *reading* about it, and you get it in one flash that there are but five days left. At a pinch you can have this set up in your local office, if you use only the top week. Most offices have some sort of logotype for calendar work, and if the office is too small you can at least use rule work even if you

LAST TIMES
NOVEMBER - 1925
SUN. MON. TUE. WED. THU. FRI. SAT.
1 2 3 4 5 6 7
That's the date to keep in mind!
Make arrangements to come early in the week if you want to see the picture that has broken all Imperial records!
HAROLD LLOYD
IN "The FRESHMAN"
FINAL WEEK ENDS NEXT THURSDAY
NOVEMBER - 1925
SUN MON TUE WED THU FRI SAT
1 2 3 4 5 6 7
8 9 10 11 12 13 14
15 16 17 18 19 20 21
22 23 24 25 26 27 28
29 30
Get here on or before that date or you'll miss it!
HAROLD
LLOYD
IN
"The FRESHMAN"
BEGINS NEXT FRIDAY

A Pathe Release

CALENDAR FACES

do not box off the days. If you have a cut made, use a white sheet and ask the engraver to benday the shaded dates. This can be done mechanically at a small cost. The device is well worth while. Keep it in mind. The Imperial ran The Freshman for five weeks to a

Hook-ups Help Put Over Trouble With Wives

business that knocked out all previous records, and Charles M. Pincus took full advantage of the fact that the football scenes were lifted from a California-Stanford classic of last year. Not only were the teams of Stanford University and the University of California invited to attend, but three other teams were invited. Each had a large student following, and the extra applause helped to boom the show in the esteem of the lay patron. Several nights also were arranged for the Boy Scouts to help the cheering section. The house used the "Ho-Ho" and "Ha-Ha" scheme of decoration and a three line electric sign across the front of the theatre. The Imperial opens its week on Friday, evidently to give the Saturday business the benefit of the press criticisms. This is even better than opening Saturday instead of Sunday. Every ad carried some sort of a football cut, mostly the star in large size. The football angle never was lost sight of.

Straight Lines For Graustark

Although Cliff Lewis likes panel effects and slanted lines in his small displays for the Strand theatre, Syracuse, he also likes a change in pace and for Graustark he holds to the straight line idea, but keeps the lines

A First National Release

IN EIGHT INCHES

short to get the white space effect. He gives more prominence to the play than to the star here, though we think that Miss Talmadge fades any title for drawing power. But she is well played up, and the narrow panel just over her name is not heavy enough to kill down the display. The line in the panel reads "Norma's Glorious Gift to You" in case you cannot make it out. He carries four sets of prices for this attraction, a special price prevailing at the Saturday matinee and night, and with the extra half inch required, he drops about five inches down the space, which is unusually strong for Cliff but he knows what the name is worth to the box office.

Constructive Work

Harry F. Storin has made his debut as a lecturer. Recently he appeared before the Men's Club of St. Paul's Church, Pawtucket, to tell them about the pictures, and to nurse a little publicity for the Leroy Theatre, in particular, concluding with a little talk on The Fool, which was one of the early bookings.

In addition to reaching the church club, he got a column in the Pawtucket Times that was readable enough to interest anyone. It was the sort of stunt that helps all pictures, and not just one, and though it was his first appearance on the platform, he made more than good, and probably will repeat.

Ad Within Ad is Good Formation

Searching for new and attractive forms, Harold H. Bailey, of the Orpheum and Arcade theatres, Paducah, Ky., has hit upon a nice placement of a stock advertisement on The Street of Forgotten Men within his own display. Apparently he has mor-

A Paramount Release

A NOVEL DESIGN

tised the sales talk from a stock cut, setting in the playing dates, and then has designed his own sales copy to run above this display, with the signature and the other features placed below the feature. This takes a five twelves, but where space is reasonably spaced it makes a very attractive display and takes the layout from the conventional class and gives it a punch. He slips up on his grammar a trifle when he runs "Adolph Zukor and Jesse L. Lasky presents" instead of the plural "present," but that probably was a compositor's error. The type is nicely selected, and the use of italic for the top bank prevents this from becoming too formidable in appearance. In a bold face or even straight roman that might have looked like too much to read, but the italic keeps it light and inviting.

Gets Good Effect From a Come Early

John W. Creamer, of the Strand theatre, Chillicothe, Mo., sends in his work on The Ten Commandments and asks for comment. Mr. Creamer is a star lobby man, but his newspaper efforts are comparatively new and he wants to check them up. At that he does not seem to need much checking, for they are good average work, mostly built around the press book cuts. The only

COMING NEXT WEEK
"The Ten Commandments"
You've heard everyone talking about it, now see the picture. It's wonderful—beautiful—and beyond description.
THE TEN COMMANDMENTS
Cecil B. DeMille's
Special Notice
Everyone in town will see this picture. Now all who can do so, please attend the early shows at 10:30-2:30 or 1:30.
This way you will ge better seats and avoid the big crowds which come to the 7:30 & 9:30 shows.
5 Big Shows Daily
Special organ music and lighting effects such as only the Strand can put on.
The Only Big Picture in Chillicothe This Year

A Paramount Release

THE COME EARLY

one we reproduce is the advance "come early," which always is a sure fire when worked on a big picture. Generally it does help the matinee business materially, and if it does not, it at least gives emphasis to the fact that the picture is above the average. But the main point is to get them in for the afternoon performances, for the night shows probably will take care of themselves. It is particularly good for the out of town patronage, because it often gets the suburban patrons in for the early shows. Where they can make an early start they figure that they will play safe and avoid the night crowds. This is so true that in the smaller towns it is even a good idea to get the merchants to join in the stunt and appeal the feeder towns to come in early, do their shopping and see a matinee performance. In the other examples Mr. Creamer takes care to get the title over as the main appeal and is successful in avoiding too much supporting copy. He stresses the augmented orchestra and has made a careful selection of press book copy. We do not believe that Mr. Creamer needs a lot of advice on how to prepare copy. He is doing as well as can be expected with the support a small town paper can give him.

Hook-ups Help The Trouble With Wives

Using the shoe and hosiery hook-ups arranged by Claud Saunders' office on The Trouble with Wives gave eight unusually good windows to the People's Theatre, Portland, Ore. Manager Fred J. Lucas did a little hooking on his own account when he arranged for 5,000 fifty cent packages of beauty aids to be given all women patrons the first three days. In return he ran a short picture showing how the beauty clay was applied. It was advertising, but it was interesting—and the women had the samples. The men liked it, too.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

F. B. O.

LAUGHING AT DANGER. (5,441 feet). Star, Richard Talmadge. I did not see this, but was told it was good. Plenty of stunts and a good story. That last is what he has ben lacking in his pictures that I have run lately. Tone, good. Sunday, yes. Special, hardly. Good appeal. Draw farmers, town about 600. Admission 10-20 and 10-30. H. D. Batchelder, Galt Theatre (175 seats), Galt, California.

LAUGHING AT DANGER. (5,441 feet). Star, R. Talmadge. Plenty of action and stunts in this for the action lovers. The print we had was rotten and the splices gave way at two places. Rotten service. Tone, good. A family picture. Special, no. Fair appeal. Draw better class, town of about 4,500. Admission 10-20. C. A. Angelmire, "Y" Theatre (410 seats), Nazareth, Pennsylvania.

MIDNIGHT MOLLY. (6,000 feet). Star, Evelyn Brent. A crackerjack crook story with Evelyn Brent furnishing the entertainment. I have run two so far and she is getting more popular each time. Many praised it. Tone O.K. Sunday, yes. Appeal, 90 per cent. R. L. Nowell, Idle Hour Theatre, Monroe, Georgia.

NORTH OF NEVADA. (5,000 feet). Star, Fred Thomson. A good western feature. Satisfied our patrons on Saturday. Business light. Tone, good. No for sunday and as special. Good appeal. Draw rural and town of about 1,000. Admission 10-25 and 15-30 and 25-50 on specials. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

NORTH OF NEVADA. Star, Fred Thomson. As good as any I have seen from Thomson, and that's saying a lot. Thomson is my prize drawing card now. Don't overlook this western star. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

PARISIAN NIGHTS. (6,278 feet). Star, Lou Tellegen. An action picture of the Paris underworld. Reports from the men and boys good—the ladies didn't seem to like it. Poor title for small towns. Tone, fair. No for Sunday and no as special. Not much appeal. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

SILENT STRANGER. (5 reels). Star, Fred Thomson. A good western production that our people enjoyed. Silver King, as usual, gets a nice hand from our patrons. Tone, good. Sunday, yes, and special, no. Very good appeal. Draw rural and town of about 1,000. Admission 10-25 and 15-30 and 25-50 on specials W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

WHITE FANG. (5,600 feet). Star, Strongheart. A pretty fair dog picture. Good make you money if you go after it—so go to it strong. Print good. Tone good. Very good appeal. Yes for Sunday, no as special. Draw all classes, big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

WHITE FANG. (5,600 feet). Star, Strongheart). A pretty fair dog picture. Good business. The spell is broken, we believe, as the sun is shining brightly. (Our third day of sunshine in seven weeks.) Tone, good. Sunday, no, and as special. Ninety per cent. appeal. Draw town and rural class, town of about 1,028. Admisison 10-25 and 25-50. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

WILD BULL'S LAIR. (6 reels). Star, Fred Thomson. An excellent westerner, and will take good where they like them. Thomson and his horse are all to the mustard. Tone, good. No for Sunday or as special. Ninety per cent. appeal. Draw country and town of about 1,800. Admission 15-25. O. G. Odell. Odelphia Theatre (400 seats), Hughseville, Pennsylvania.

"You don't want to book punk pictures any more than the rest of us do. But you'd like to play all the good ones you have dates for.

"Se we send these tips—and because we're exhibitors, reporting voluntarily and without bias, you know they're dependable — to help you along.

"Now you swing into line and let's make it a give-and-take proposition. We're glad to help you. You help us."

OUR GANG.

First National

ABRAHAM LINCOLN. (9,759 feet). Star, George Billings. An execptional production; purchased at a fair price will make money and add prestige to any house. Tone, high. Appeal, 99 per cent. Yes for Sunday and special. Draw small town and country class, town 350. Admission 10-35. Nelson & Ottem, Rex Theatre (140 seats), Osnabrook, North Dakota.

ABRAHAM LINCOLN. (9,759 feet). Star George Billings. A hundred per cent. A wonderful character actor. The best picture we ever had in the house. Most people don't care for historical pictures, but we tied up with Campfire Girls, schools and a teachers' convention and got away with it. Splendid tone. Yes for Sunday and special. Draw business and farmer class, town 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

BLACK OXEN. (7,831 feet). Star cast. Just an average picture; too impossible to be good. Contains some clever humor which keeps it alive. Tone spotted. Appeal, 80 per cent. No for Sunday or special. Draw small town and country class, town 350. Admission 10-30. Nelson & Ottem, Rex Theatre (14t seats), Osnabrook, North Dakota.

DANGEROUS MAID. Star, Constance Talmadge. Rental too high for his small town. No profit left. Costume play, a little above program schedule. Good tone, fair appeal. Yes for Sunday, no as special. Draw farmers and merchants, widely scattered, town 1,650. Mrs. J. B. Travelle, Elite Theatre. Placerville, California.

DESERT FLOWER. (6,837 feet). Star, Colleen Moore. Not to be compared with some of her others, but this picture, in my opinion, is merely a question of rental. You'll be pleased with it, but if you have to pay too much, you'll be in red ink on the well known ledger. At a reasonable price, you'll get a profit on this if you properly go after the picture, for it has merit. Fair weather, fairly good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

GOLDFISH. Star, Constance Talmadge. Another picture oversold. Forced to raise admission to get in rental, and then lost money. Only a program picture; silly story. Sets elaborate, but that did not save the picture. Good tone, poor appeal. Yes for Sunday, no as special. Draw farmers and merchants, widely scattered, town 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

HER NIGHT OF ROMANCE. (8 reels). Star, Constance Talmadge. A good comedy-drama from First National and should please most any audience. Print in first class shape, it being the first real good print we have ever had from First National. Think they tried to run it "over" us little fellows out in the "sticks" with bad prints; however, their pictures were all well directed and get the people in the theatre all right. Good appeal, 90 per cent. Good tone. Yes for Sunday, no as special. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

INEZ FROM HOLLYWOOD. Star, Anna Nilsson. A fair program picture but nothing big. Will satisfy biggest per cent. of audience. No tone. No Sunday or special. Fair appeal. Draw rural class, town about 1,450. Admission 10-30. I. I. Kennedy, Electric Theatre (350 seats), Glasgow, Missouri.

KNOCKOUT. Star, Milton Sills. A good one for fight lovers, but I'm afraid it was too rough for highbrows. Anyhow, it didn't draw, even with Sills heading the cast. Was greatly disappointed and lost real money on it. Draw farming and small town class. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

LOST WORLD. (9,700 feet). The greatest mouth to mouth advertiser ever made. Get this one and go after it big. They will talk, wonder and argue this one if you present it in a big way until every one will come and see it. It will please out of sheer novelty and wonderment. A master picture. Any showman will do good with this one. Special, yes. One hundred per cent. appeal. Draw town of about 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

MAKING OF O'MALLY. Star, Milton Sills. Very fine action picture with much heart interest. Suitable for any house that wants action pictures. Good business on Saturday show. Tone, good. Sunday, yes. Good appeal. Draw mixed class, town about 3,000. Admission 10-25-30. J. J. Wood, Redding Theatre (800 seats), Redding, California.

ONE WAY STREET. (5,600 feet). Star, Ben Lyon. A pleasing program picture that will please the average movie goer. Nothing big, however. No special. Eighty per cent. appeal. Draw town of about 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

SCARLET WEST. All star cast. We consider this superior to the "Covered Wagon," and it would be so in the opinion of the public if it had been given the push that the "Wagon" had. The most vivid western action of Custer's days we have ever seen and you can step on the advertising heavy; we are sorry we didn't boost it as a super-special. Excellent paper on it and well cast production. Tone, O.K. Sunday and special, yes. One hundred per cent. appeal. Draw mixed class, town about 1,300. Admission 10-30. Pace and Bonman, Rialto Theatre (300 seats), Pocahontas, Iowa.

SHORE LEAVE. (6,856 feet). Star Richard Barthelmess. Fascinating sailor story that will send 'em away in good humor. Not the best Dick has done, but above the ordinary pictures exhibitors are compelled to sandwich in. We used "sweetheart in every port" for exploitation. Tone, O.K. Sunday, yes, special, no. Ninety-five per cent appeal. Draw mixed class, town about 1,300. Admission 10-30. Pace & Bouma, Rialto Theatre, (300 seats), Pocahontas, Iowa.

THIEF IN PARADISE. (7,251 feet). Star, Griffith. A good production and seemed to please very well. Special, no. Good appeal. Draw general class, town about 5,000. Admission 15-30. C. A. Anderson, Liberty Theatre (600 seats), Kalispell, Montana.

Fox

ARIZONA ROMEO. (4,694 feet). Star, Buck Jones. Very good. Plenty of comedy and action. Good tone and appeal. No for Sunday or special. Draw business and farming class, town 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

DAUGHTER OF THE NIGHT. (5,470 feet). A good melodrama that should hold the interest of the audience throughout the entire six reels. Can be run for three days in any good sized town. Print good. Tone, good. No Sunday or as special. Eighty-five per cent. appeal. Draw factory class. Admission 15-25. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

DEADWOOD COACH. Star, Tom Mix. This is a very good Mix subject, but for some reason he is not standing up at the box office for me as of old. It will, of course, get business, but my people did not get excited over this one. Special, no. Ninety per cent. appeal. Draw town of about 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

HUNTED WOMAN. (4,954 seats). A mighty fine western. One of Curwood's stories. Good for any night in the week, especially Saturday night. Tone, good. Sunday, no. Special, yes. Ninety per cent. appeal. Draw country and town of about 1,800. Admission 15-25. O. G. Odell, Odelphia Theatre (400 seats), Hughesville, Pennsylvania.

LAST MAN ON EARTH. (6,899 feet). A great drawing card and fairly good comedy. With more serious forethought and skillful direction this might have been the comedy hit of the season. A great idea but poorly developed. A real business getter, however. Tone, fair. Sunday, no. Draw mixed class, town about 3,000. Admission 10-25-30. J. J. Wood, Redding Theatre (800 seats), Redding, California.

MARRIAGE IN TRANSIT. Star, Edmund Lowe. A good mystery picture, but the title holds it back. It would draw better with a different title. Tone, good. No for Sunday or as special. Seventy per cent. appeal. Draw country and town of about 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

RIDERS OF THE PURPLE SAGE. (5,578 feet). Star, Tom Mix. Much better than the original and a big business getter. Proved one of our best drawing cards this season. Tone, good. Sunday and any day. Very good appeal. Draw mixed class, town about 3,000. Admission 10-25-30. J. J. Wood, Redding Theatre (800 seats), Redding, California.

SCARLET HONEYMOON. (5,080 feet). Shirley Mason. Just a fair offering, nothing big, but where Miss Mason is liked it will go over very big. Tone, fair. Sunday, yes, and special, no. Ninety per cent. appeal. Draw country and town of about 1,800. Admission 15-25. O. G. Odell, Odelphia Theatre (400 seats), Hughesville, Pennsylvania.

TEETH. (6,190 feet). Star, Tom Mix, with Duke and Tony (dog and horse). This was very good, with plenty of action, which is what our Saturday crowd wants. Tom don't lose any of his popularity; the kids are crazy about him. Good tone and appeal. No for Sunday or special. Draw business and farming class, town 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

Metro-Goldwyn

CHEAPER TO MARRY. Two days to fair business. Picture liked by few who saw it. A good cast—Nogel, Stone and Samatte. Draw general class, town about 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

CIRCE, THE ENCHANTRESS. (6,882 feet). Star, Mae Murray. This plicture will take good where they like Mae Murray; they certainly don't like her here. With another, more popular star, the audience would have liked it. Tone, good. Appeal, none as it is. Sunday, yes, special, no. Draw factory people. Admission 15-25. D. W. Strayer, Mount Joy Theatre, Mount Joy, Pennsylvania.

DADDY GOES A'GRUNTING. (2 reels). Star, Glen Tryon. Here's a comedy that they commented on. It's a scream of the newlyweds. Sunday, yes. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

MIDSHIPMAN. (7,498 feet). Star, Ramon Novarro. A very good picture with lots of clean comedy. This is a good picture to tie up with schools. Taken at Annapolis Naval Academy. Print new. Good tone. Sunday, yes. Special, no. Appeal, 85 per cent. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

NEVER THE TWAIN SHALL MEET. (8 reels). Star, Anita Stewart. Very popular story and as such got the business. The picture is only fair, however, but a good bet at the box office. Tone, all right. Draw mixed class, town about 3,000. Admission 10-25-30. J. J. Wood, Redding Theatre (800 seats), Redding, California.

PRAIRIE WIFE. (6,487 feet). Star cast. A very hard picture to judge. Something different. You have to follow picture very close, but it is good; but I am afraid not many audiences will like it. Try it. No appeal here. No for Sunday or special. D. W. Strayer, Mount Joy Theatre, Mount Joy, Pennsylvania.

PRETTY LADIES. (6 reels). Star, Zazu Pitts. This is a flash picture with a lot of fine costumes. Intimate glimpses behind the scenes, Ann Pennington dancing and where they like a peak at the doings in one of these Broadway troupes. I should say good business can be done, and the picture satisfy. It is not a special, but a picture well done from every angle, even though the story is not such-a-much. Weather fair. Good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

SEVEN CHANCES. (5,113 feet). Star, Buster Keaton. This feature comedy proved the best laugh-getter shown here in a long time. We had no idea it was so good, or we would have raised our prices. It surely is worth more than regular admission price. Tone, good. Sunday, yes and as special. Ninety per cent. appeal. G. H. Perry, People's Theatre, Cloverdale, California.

UNHOLY THREE. (7,000 feet). Star, Lou Chaney. A good picture. Tone, good. Sunday, yes. Draw general class. Admission 10-25 and 15-35. H. Ve Smoots, Vine Theatre (600 seats), Mt. Vernon, Ohio.

Between Ourselves

A get together place where we can talk things over

With the old guard swinging back into line to give these dependable tips—the help that's been missed when they dropped out—we're rolling along on high these days—and proud I am to be able to say it.

There's a welcome for the newcomers, too. Proud to have you new folks showing your generous spirit.

In all my dozen years in the picture game I never had an association with any crowd that has made me so proud and so glad to be where I am as since I got this group of good scouts to calling me VAN.

Paramount

ANCIENT HIGHWAY. Star, Holt-Dove. This is a very good picture. If your crowd likes the outdoor western type of picture, this will classify as a special and stand advanced admission. Tone, good. Sunday, yes, and yes as special. Draw town of about 3,200. Charles Lee Hyde, Grand Theatre (500 seats), Pierre, South Dakota.

ANY WOMAN. (5,963 feet). Star, Alice Terry. Played two days to poorest business of the month. Not even a good program show. They talked about Conway Tearle in this one, but they never put him in it. Tone, good. Special, never. Poor appeal. Draw better class, town about 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (410 seats), Nazareth, Pennsylvania.

ARE PARENTS PEOPLE. (6,586 feet). Star, Betty Bronson. Looked this over carefully to see if Miss Bronson was a one picture star, viz "Peter Pan," must give her credit she is the goods and shows great promise. This particular picture much admired. Excellent cast and fine direction. Tell your patrons all about this, not much of a title, but get them to your theatre, the picture will do the rest. Weather rainy. Attendance great considering the weather. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

ARGENTINE LOVE. (5,970 feet). Went over nicely and seemed to please everybody. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

A SON OF HIS FATHER. (7 reels). Star, Bessie Love. If all Paramount issues would have the grounding this one has, we wouldn't be cautious about heavy exploitation on any of them. A truly wonderful picturization of Harold Bell Wright's book with a southwestern locale; it's Irish throughout, with an excellent cast. Boost it, talk it, advertise heavy, and you'll get results. Warner Baxter contributes his best. Tone O. K. Appeal 99 per cent. Yes for Sunday, no as special. Draw mixed class, town 1,300. Admission 10-30. Pace & Bouma, Rialto Theatre (300 seats), Pocahontas, Iowa.

BEGGAR ON HORSEBACK. Star cast. Just an ordinary program picture; a light comedy which will get by if you don't promise too much. Good tone. Appeal 75 per cent. Yes for Sunday, no as special. Draw rural and townspeople classes, town 800. Firkins & Laws, Crystal Theatre (200 seats), Moravia, Iowa.

CHARMER. (6,076 feet). Star, Pola Negri. This is a very good picture but drew small crowds for me on two nights. Besides, paid entirely too much money for it: lost money. Tone O. K. Yes for Sunday, no as special. Draw all classes, town less than a thousand. Admission 10-30. G. H. Perry, People's Theatre (250 seats), Cloverdale, California.

COAST OF FOLLY. (7,000 feet). Star, Gloria Swanson. This is a little heavier than most of her pictures and the crowd seemed to like it. She takes a double part and handles it very well. Tone, fair. Sunday, perhaps, and special, perhaps. Draw town of about 3,200. Charles Lee Hyde, Grand Theatre (500 seats), Pierre, South Dakota.

CODE OF THE WEST. (6,777 feet). Star, Owen Moore. Played two days; poor business. A very poor cast in this show compared to the usual good Paramount casts. Grey's name has a good appeal. Good tone, fair audience appeal. Not a special. Draw better class, town 4,500. Admission 10-20. Carl A. Anglemire, "Y" Theatre (410 seats), Nazareth, Pennsylvania.

CONTRABAND. (8,775 feet). Was fairly well liked here and did fair business. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

CONTRABAND. (8,775 feet). Star, Lois Wilson. Fine, interesting program picture. It shows up two-thirds of our law officers and how they mix with bootleggers. Tone, good. Yes for Sunday and no for special. Ninety-five per cent. appeal. R. L. Nowell, Idle Hour Theatre, Monroe, Georgia.

DEVIL'S CARGO. (7,080 feet). Star, Pauline

Starke. A picture that cost me a lot of money. Does not have much drawing power. Appeals to the lower class of people. Receipts were low. Draw college town of about 2,100. Admission 10-25. R. X. Williams, Jr., Lyric Theatre, (345 seats) Oxford, Mississippi.

DEVIL'S CARGO. (7,080 feet). People here thought this a good picture but business was only average. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

EAST OF SUEZ. (6,821 feet). Star, Pola Negri. Fair picture the element of the Orient. Probably liked by some, as I had a better second night than the first. Tone, good. Sunday, yes, special, no. Fair appeal. Draw farmers, town about 600. Admission 10-20 and 10-30. H. D. Batchelder, Galt Theatre (175 seats), Galt, California.

EAST OF SUEZ. (6,821 feet). Had several favorable comments on this picture but played it against strong counter attractions, and for this reason business was off. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

ENEMY SEX. (7,851 feet). Star, Betty Compson. We considered this a very good production. Miss Compson surely does fine work. Tone, good. No Sunday and as special. Strong appeal. Draw town of about 175 and also rural. Admissions 10-25, specials 15-30 and 25-50. W. C. Geer, Princess Theatre, (175 seats), Vermont, Illinois.

EVE'S SECRET. (6,225 feet). Star, Betty Compson. Rather enjoyed here, nothing to go into ecstasies over, but a well acted film. that will disappoint no one, but don't promise too much. Attendance fairly good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

FEMALE. (6,776 feet). Star Betty Compson. Another good bit of acting by Miss Compson. Our bunch thought it fine. Personally we did not think it quite as good as "Enemy Sex." Tone, good. No as Sunday and as special. Good appeal. Draw rural and town of about 1,000. Admisison 10-25 and 15-30 and 25-50 on specials. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

FORTY WINKS. (6,203 feet). Star, Raymond Griffith. A dandy show up to the end and then, oh, why did they stick on a faked-up set fit for a cheap one-reel comedy. We had rain and plenty of it, knocking our Sunday crowd to bits. A family picture. Tone, good. Special, no. Good appeal. Draw better class, town about 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (410 seats), Nazareth, Pennsylvania.

FORTY WINKS. (6,203 feet). Considered a very good picture and had great expectations of wonderful business which did not altogether materialize. Business was just fair. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

GROUNDS FOR DIVORCE. (5,602 feet). Star cast. Good program picture. Worth seeing. Good tone, fair appeal. Yes for Sunday, no as special. Draw farmers and merchants, widely scattered, town 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

KISS IN THE DARK. (5,767 feet). Fine title, but rotten. Awful stuff that will hurt you for weeks after showing. No excuse for a mess like this. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

KISS IN THE DARK. (5,767 feet). A good picture for the better class patrons and mighty appreciated by them. Business was barely average. Al C Werner, Royal Theatre, Reading, Pennsylvania.

PONY EXPRESS. (9,929 feet). Star cast includes Ricardo Cortez. When Paramount puts out a western, you can gamble it's a REAL one. This is a successor to "Covered Wagon." My patrons said "much better." If your town likes "The Covered Wagon" type, play this by all means. Ricardo will be a favorite in your town after this picture plays. Wallace Beery as Rhode Island Red is great. Patrons will not hiss him—but love him. Paper great. Print excellent. Rental a bit high but it's worth it, as it is a big one. On ten full reels.

Here They Are—Tom Haynes' Tips

"LAST night we played "Going West" (Metro-Goldwyn-Buster Keaton). It is O. K. "The Shock Punch" (Paramount) O. K. "Her Night Romance" (First National) O. K. Some say the best that Constance Talmadge has done. "Loving Lies" (United Artists) not so good. "Beyond the Border" (Pro-Dis-Co) good.

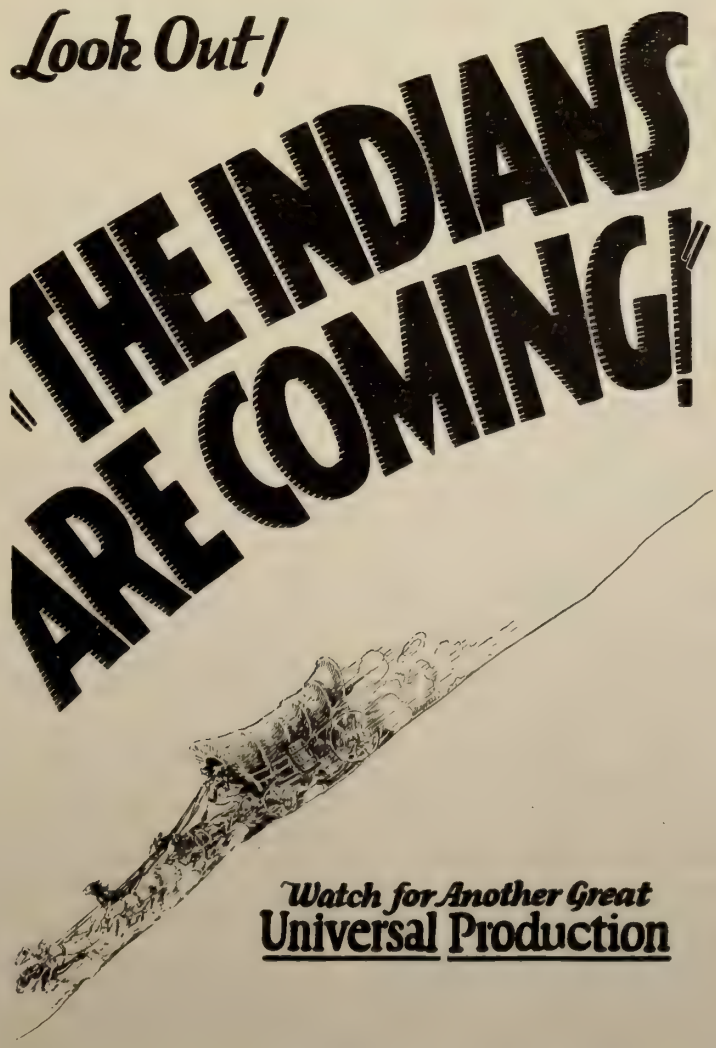
"Dressmaker from Paris" (Paramount) good. "So Big (First National) they claimed a lot for this—not so much. "New Toys" (First National) not so much. "Excuse Me" (Metro-Goldwyn) good. "Code of the West" (Paramount) good. "Cheaper to Marry" (Metro-Goldwyn) good. "Air Mail" (Paramount) good. "Frivolous Sal" (First National) good.

"Welcome Stranger" (Pro-Dis-Co) good. "Isn't Life Wonderful" (United Artists) not for us. "Old Home Week" (Paramount) good. "Forty Winks" (Paramount) good. "Thundering Herd" (Paramount) good—some liked it as well as "Covered Wagon." (More soon). Thomas L. Haynes, Old Lyme Amusement Company, Old Lyme, Connecticut.

Good tone. Appeal best ever. Yes for Sunday. As special—I'll tell the world! R. A. Preuss, Arvada Theatre, Arvada, Colorado.

SEVEN KEYS TO BALDFATE. Star, Douglas McLean. A very good program picture. Rental too high. I played it on a Saturday and lost money on it. Tone, O. K. Fair appeal. Sunday, yes, special, no. Draw college town of about 2,100. Admission 10-25. R. X. Williams, Jr., Lyric Theatre (345 seats) Oxford, Mississippi.

SHOCK PUNCH. (6,151 feet). Star, Richard Dix. A play with a punch that lacks a knockout, although the shocks are all there when the hero climbs and sweeps along the girders of the skeleton skyscraper a la safety first,



SHOCK PUNCH. (6,151 feet). Star, Richard Dix. Well liked here. I would advise exhibitors to buy this and get behind it. It will please. It has comedy, thrills and a good punch. A very fine program exhibit. Fine weather; good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

TEN COMMANDMENTS. (11 reels). Star cast. Wonderful picture; big advertising campaign, but did not draw the business that the old picture, "Birth of a Nation" drew. C. C. Golden, Missouri Theatre, La Bell, Missouri.

TEN COMMANDMENTS. (11 rels). The best picture I have used. Gave one hundred per cent. satisfaction. Bible part of story excellent and not tiresome like most pictures of this kind. Buy it. Tone, good. Yes for Sunday and for special. Good appeal. Draw rural class, town about 1,450. Admission 10-30. I. I. Kennedy, Electric Theatre (350 seats), Glasgow, Missouri.

THUNDERING HERD. (7,187 feet). Stars, Jack Holt, Louis Wilson. This show went over big here. Our patrons liked it. Far better than the average Paramount specials. This is one picture that made us some money, as a general rule we give it all to Paramount. Tone, good. Sunday, yes, and special, no. Ninety per cent. appeal. G. H. Perry, People's Theatre, Cloverdale, California.

TIGER LOVE. (5,325 feet). Star cast. Nothing much to it. Too long drawn out. Appeal 60 per cent. No for Sunday or special. Draw town and country class, town 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

TONGUES OF FLAME. (6,763 feet). Star, Thomas Meighan. A program picture a little different than the usual run. Tone O.K. Appeal, 55 per cent. No for Sunday or special. H. P. McFadden, Reel Theatre, Matoma, Kansas.

TOP OF THE WORLD. (7,167 feet). Star, James Kirkwood. This one pleased the adults but did not draw out the kids for us on a Saturday night. It's a good program show with a pretty ending in colors that helps. Good tone and appeal. Not a special. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (410 seats), Nazareth, Pennsylvania.

WANDERER OF THE WASTELAND. (6,700 feet). Star, Jack Holt. A very good Zane Grey story in natural colors. Our people voted it fine entertainment, and it did well at the box office. Tone, good, Sunday, no. Special, yes. Appeal, 95 per cent. Draw town of about 175 and also rural. Admissions 10-25, specials 15-30 and 25-50. W. C. Geer, Princess Theatre, (175 seats), Vermont, Illinois.

WILD, WILD SUSAN. (5,274 feet). Stars, Bebe Daniels, Rod La Rocque. A good snappy little picture. Drew well and pleased all. Give us more modern print pictures like this one. Tone, O.K. Sunday, yes, and special, no. One hundred per cent. appeal. R. X. Williams, Lyric Theatre, Oxford, Mississippi.

WILD, WILD SUSAN. (5,274 feet). Star, Bebe Daniels. A good picture. Tone, good. Sunday, yes. Draw general class. Admission 10-25 and 15-35. H. V. Smoots, Vine Theatre (600 seats), Mt. Vernon, Ohio.

WELCOME HOME. (5,909 feet). Star cast. A human story of pathos and comedy. A picturesque figure of a lovable old man who goes to live with his son and daughter-in-law, and upsets the entire family with his meddling ways, but finally gets wise and enters the Old Men's Home. Quite good. Draw from tourist town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre, Kerrville, Texas.

Producers' Dist. Corp.

CHARLEY'S AUNT. (7,245 feet). Star, Syd Chaplin. Here's a wow, but, as usual, we had rain and mud for the entire run, so did light business. Tone, fair. Sunday, no, special, yes. Ninety-nine per cent. appeal. Draw town and rural class, town of about 1,028. Admission 10-25 and 25-50 on specials. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

MARION DAVIES in a new pose. Miss Davies has just scored another sensational triumph as a result of the Los Angeles premiere of "Lights of Old Broadway," the Monta Bell production of Lawrence Eyre's stage success, "Merry Wives of Gotham," for Metro-Goldwyn-Mayer.

CHARLEY'S AUNT. (7,245 feet). One hundred per cent. entertainment from every standpoint. One of the so-called hits that really hits the mark. Jimmie Boyd, Newgem Theatre, Blytheville, Arkansas.

CHARLEY'S AUNT. (7,245 feet). Star, Syd Chaplin. One of the best bets of the season. Syd Chaplin is the coming star. Good for all classes. N. Frieberger, Rivoli Theatre, Cleveland, Ohio.

COMING OF AMOS. (5,077 feet). Star, Rod La Rocque. We played this picture the week of September 21 and did good business. This is a new one. Don't be afraid of it. H. B. Olin, Orpheum Theatre, Grand Forks, North Dakota.

CRIMSON RUNNER. (4,775 feet). Pleased about half the audience. Main Street Theatre, Galeton, Pennsylvania.

FLAMING FORTIES. (5,770). Very, very good. A. C. Betts, Powers Theatre, Red Creek, New York.

HELL'S HIGHROAD. (6,084 feet). Nothing new in a theme done a thousand times before. Suggestive situations, even between man and wife. Should be barred by law. Will producers ever wake up to the fact that such productions are killing pictures? No business and glad of it. Mazda Theatre, Aurora, Nebraska.

HELL'S HIGHROAD. (6,084 feet). This is one of De Mille's productions, and is very good. Pleased 90 per cent. H. Bolin, Orpheum Theatre, Grand Forks, North Dakota.

LET WOMEN ALONE. Not bad. Business poor. M. Shatkin, Olympia Theatre, Erie, Pennsylvania.

ON THE THRESHOLD. This picture is dreary and patrons walked out on it. It is no good at all for small towns. Photography very dark. A. M. Rosenbloom, Home Theatre, Rochester, Pennsylvania.

PEOPLE VS. NANCY PRESTON. A very good crook picture. It deals with prison life in Sing Sing. A good story. It keeps them interested. Another good picture from P. D. C. is "Off the Highway." E. C. Accola, Bonham Theatre, Prairie Du Sac, Wisconsin.

SEVEN DAYS. (6,974 feet). This is the best comedy we have had, and many thought it better than "Charley's Aunt." Went over 100 per cent. H. B. Olin, Orpheum Theatre, Grand Forks, North Dakota.

WELCOME STRANGER. (6,618 feet). Star cast. A good human, heart-interest picture. Acting good. No fast action, but then it didn't need any to put the story over. Print good. Good tone. Appeal, 90 per cent. Yes for Sunday, no as special. David W. Strayer, Mount Joy Theatre, Mount Joy, Pennsylvania.

United Artists

SALLY OF THE SAWDUST. (9,500 feet). Stars, Al Fields-C. Dewpster. Circus this one and it will draw well. Tone, good. Sunday, yes, and special, yes. Draw conservative class, town about 23,000. Admission 35-50. D. J. Adams, Auditorium Theatre (1,000 seats), Concord, New Hampshire.

TESS OF THE STORM COUNTRY. Star, Mary Pickford. A fine production. We believe this would have drawn well, but rain, snow and mud kept patrons at home. Tone, good. Yes Sunday and as special. Very good appeal. Draw town and rural class, town about 1,028. Admission 10-25 and 25-50. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

WAKING UP THE TOWN. (4,987 feet). Star, Jack Pickford. A very good program feature. Gave satisfaction and did a nice business. Tone, good, no for Sunday and as special. Good appeal. Draw town and rural class, town of about 1,028. Admission 10-25 and 25-50 on specials. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

Universal

HEAD WINDS. Star, House Peters. A pretty fair picture, not to be compared to some of his former efforts. A story of a wife-tamed with lots of comedy touches and quite a storm at sea. You can't go wrong on this at a fair price. Good weather. Attendance very fair. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

HEAD WINDS. Star, House Peters. Lacking in story. Material just fair. Seemed to please but a small crowd. Tone O. K. Sunday yes, special no. Draw working class, town about 5,000. Admission 15-30. C. A. Anderson, Liberty Theatre (600 seats), Kalispell, Montana.

HEAD WINDS. Star, House Peters. A very entertaining picture that pleased everyone. The storm scenes were exceptionally good. Tone, O.K. Sunday, yes. Ninety per cent. appeal. R. L. Nowell, Idle Hour Theatre, Monroe, Georgia.

HIT AND RUN. (5,508 feet). Star, Hoot Gibson. Our audience got quite a kick out of this production. Some very amusing stunts in it. Baseball fans especially enjoyed it. Went as over big as some of our expensive features. Tone, good. Sunday, yes, special, no. Good appeal. G. H. Perry, People's Theatre, Cloverdale, California.

HUNCHBACK OF NOTRE DAME. (11 reels. Star, Lon Chaney. All that it is supposed to be. Good tone. Appeal, 85 per cent. Yes for Sunday and special. H. P. McFadden, Reel Theatre, Matoma, Kansas.

I'LL SHOW YOU THE TOWN. (7,400 feet). Star, Reginald Denny. While the production is rather long, still the story never drags. It is full of pep from beginning to end. This picture will be a treat for any audience. Good appeal. Draw working class, city 200,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, L. I., New York.

PRICE OF PLEASURE. Star, Valli. Just another weak program picture, and about all I can say for any Universal Jewel as far as the box office is concerned. Why don't they stick to the small-town pictures. Special, no. Seventy per cent. appeal. Draw town of about 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

SAWDUST TRAIL. (5,500 feet). Star, Hoot Gibson. A first class program picture, comedy western type. Draw farming and small town class, town 600. Admission 10-25.

H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

SECRETS OF THE NIGHT. 6,138 feet). Star, James Kirkwood. This was real entertainment. Everybody looked guilty. Lots of comedy. Good comments. Good tone and appeal. No for Sunday or special. Draw business and farming class, town 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

SPOOK RANCH. Star, Hoot Gibson. Not so good as some of its predecessors, but it will pass muster. The Hoot Gibson fans will like it. There is plenty of riding, plenty of black face comedy, and you can promise very good entertainment on this. It mostly depends on how he has caught on in your town. Here Hoot is well liked, especially by the kids. That being the case, if one of his pictures lets down a little, it's overlooked. Weather fair. Attendance good. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Vitagraph

SCHOOL FOR WIVES. Star, Conway Tearle. I wouldn't play that unless I had to. This film don't get anywhere and neither will you if you book it. Weather fair. Attendance better than the picture, for which I was sorry. It made the squawks more numerous. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Warner Brothers

BABBITT. Star cast. A fine picture that the older people enjoyed. They stopped me on the street to tell me how well they liked it. Businss light. Tone good. Sunday yes and special no. Draw rural and town of about 1,000. Admission 10-25 and 15-30, and 25-50 on specials. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

DADDIES. Star cast. (6,800). As fine a comedy drama as one could ask for. Did not draw well on account of hot weather. Tone fine. Sunday yes and special no. Appeal 95 per cent. Draw rural and town of about 1,000. Admission 10-25 and 15-30, and 25-50 on specials. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

DADDIES. (6,800 feet). Star cast. A feature length comedy drama that is very good. You can run it for three days. Good tone. Appeal a hundred per cent. Yes for Sunday, no as special. David W. Strayer, Mount Joy Theatre, Mount Joy, Pennsylvania.

GOLD DIGGERS. (6,500 feet). Star cast. A very clever feature comedy that the few patrons who came to see sure praised. A one hundred per cent light entertainment. Tone, good, Sunday, yes. Almost special. Appeal 100 per cent. Draw town of 175 and rural. Admission 10-25, specials 15-30 and 25-50. W. C. Geer, Princess Theatre (seats 175), Vermont, Illinois.

Hooray!

You know how you feel when you've bought a picture right and they're standing up in the back and the old B. O. cracks the glass around the window trying to grin —well, that's how I feel when the bunch kicks in after a month of silence, with four or five blanks full of reports.

Henry Nauman, Moose Theatre, Elizabethtown, Pennsylvania, and Dave Strayer, Mount Joy Theatre, Mount Joy, Pennsylvania, are two of the old guard who handed me that get-happy tonic this week.

The More the Merrier!

LITTLE JOHNNY JONES. Star, Johnny Hines. A clever comedy drama with comedy and thrills intermingled. Our people liked it, but it was a complete flop at the box office. Draw rural and town of about 1,000. Admission 10-25 and 15-30, and 25-50 on specials. W. C. Geer, Princess Theatre (175 seats), Vermont, Ill.

TIE THAT BINDS. Star cast, The most of Warner productions are good, but yet they do not draw for us as others do. This one drew very poorly. Tone good. Yes for Sunday and no for special. Good appeal. Draw rural and town of about 1,000. Admission 10-25 and 15-30, and 25-50 on specials. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

TIGER ROSE. Star, Lenore Urlic. A very good semi-western production that drew good business and gave satisfaction. Tone O. K. Sunday, yes, special, no. Good appeal. Draw town and rural, town about 1,000. Admission 10-25, specials 15-30 and 25-50. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

TRACKED IN THE SNOW COUNTRY. (7,500 feet). Star, Rin-Tin-Tin. This is a wonderful dog story with a good story and plenty of action. Fair tone. Good appeal. No for Sunday or special. Draw business and farmer class, town 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

Independents

BORDER WOMEN. (4,500 feet). Star, William Fairbanks. Do you want an action picture of the old style western? Good for Saturday. Good for any small house, nothing else. Sunday no and special no. Print good. Draw from factory class. Admission 15-25. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

COYOTE FANG. (State Right). Star, Jack Perrin. This is a good western with lots of action. Star is very good and should have better stories. This rather weak, but it will go over with a bang. Good appeal. No for Sunday or special. Draw all classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

DESERT MADNESS. (Enterprise). Star, Perrin. A good western, full of pep. Perrin is new here, but should make good as a western star. R. L. Nowell, Idle Hour Theatre, Monroe, Georgia.

ENEMIES OF YOUTH. (Banner). Star, Gladys Leslie. (6 reels). A fine little program picture and went over in good shape. Print in good condition. Don't be afraid to buy this picture and advertise it. Good tone. Appeal 90 per cent. Sunday yes, special no. Draw general class, town 600. Admission 10-15, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

MAN WITHOUT A HEART. (Banner). Star, Jane Novak. (6 reels). Another good Banner and pleased what few were out to see it. Had bad weather and some opposition so lost money on it, but no fault of the picture. If all Banner productions are as good as the two that we have had they're worth showing, ando an be bought right. Tone fine. Appeal 100 per cent. Yes for Sunday, no as special. Draw general class, town 600. Admission 10-15, 15-25. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

POISON. Steiner). Star, Chas. Hutchison. "Poison" is right—to my box office—and there will be no more of this would-be star's pictures run in this house. Here this was rotten from every standpoint. Poor appeal. No for Sunday or special. Draw all classes, big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

SHOOTIN' SQUARE. (State Right). Star, Jack Perrin. Bought this picture from Progress for five reel feature. It was less than four reels. No ending. Can't tell anything about story. No appeal. No Sunday, no as special. Mrs. Bessie Rutledgt, Orpheum Theatre (300 seats), Fort Worth, Texas.

THUNDERING ROMANCE (Independent-Weiss Bros.) Star, Buffalo Bill, Jr. All action in first reel—thereafter none. It may please the kinds in a cheap house, but nowhere else. Tone or appeal none. No for Sunday or special. David W. Strayer, Mount Joy Theatre, Mount Joy, Pennsylvania.

WRONGDOERS. (Enterprise). Star, Lionel Barrymore. (7 reels). A dandy program picture and went over good with the few who saw it. A brand new print. Fine tone. Appeal 90 per cent. Yes for Sunday, no as special. Draw general class, town 600. Admission 10-15, 15-25. W. C. Synder, Cozy Theatre (265 seats), Lamont, Oklahoma.

Fill In **Tear Out** **Send Along**

A Straight From the Shoulder Report

Fellow Exhibitors: Being an exhibitor myself, I appreciate what help comes from dependable picture tips, so I'm sending "Our Gang" the subjoined dope on the feature and surrounding program I've run. When Van sends me a report blank I'll send more tips. Here's the starter:

Title ..... **Producer** ..... **Star** .....

My report.....

.....

With it I ran (Short Subjects)..... **and** .....

My tip on these is:.....

.....

My name..... **Theatre** .....

City .....**State** ..... **Class I draw**.....

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

ARROW

	Kind of Picture	Review.	Feet
		1925	
Primrose Path (Clara Bow)	Melodrama	Oct. 3..	6,840
Tessie (May McAvoy)	Comedy	Oct. 10..	6,800
Wandering Fires (all-star)	Drama	Oct. 17..	6,300
Children of the Whirland (all-star)	Crook melodrama	Oct. 17..	6,500
Untamed Woman (Leah Baird)	Society drama	Oct. 24..	6,300
Substitute Wife (Novak)	Domestic drama	Oct. 31..	6,580

ASSOCIATED EXHIBITORS

			1924	
Never Say Die (MacLean)	Comedy of thrills	Sep.	13..	5,803
East of Broadway (O. Moore)	Police drama	Nov.	22..	5,785
Price of a Party (H. Ford)	Modern drama	Oct.	18..	5,315
Barriers Burned Away	Spectacle	Dec.	27..	6,236
Is Love Everything?	Sex melo.	Nov.	15..	6,000
Battling Bunyan (Barry)	Comedy-dr.	Dec.	27..	4,718
			1925	
Greatest Love of All (Beban)	Drama	Jan.	17..	6,486
Bad Company (Tearle)	Society drama	Jan.	24..	5,551
Introduce Me (Douglas MacLean)	Comedy thrills	Mar.	21..	6,710
Sky Raider (Logan)	Drama			6,638
Back to Life (Patsy Ruth Miller)	Drama	Feb.	28..	5,628
Manhattan Madness (Dempsey-Taylor)	Action melodrama	Aug.	1..	5,580
Under the Rouge (Percy-T. Moore)	Crook drama	Aug.	1..	6,055
His Buddy's Wife (Glenn Hunter)	Sentiment drama	Aug.	1..	5,226
Headlines (Alice Joyce)	Sacrifice drama	Aug.	1..	5,600
Fifty-Fifty (Hampton-L. Barrymore)	Drama	Aug.	1..	5,531
Keep Smiling (Monty Banks)	Comedy	Aug.	1..	5,400
Camille of Barbary Coast (O. Moore-Busch)	Drama	Aug.	1..	5,308
Never Weaken (Harold Lloyd)	Reissued comedy	Aug.	1..	3,000

CHADWICK PICTURES CORP.

			1924	
I Am the Man (L. Barrymore)	Dom. melo.	Nov.	1..	7,600
Flattery (Bowers)	Political dr.	Nov.	8..	6,000
			1925	
Tomboy (Devore-Rawlinson)	Melodramatic com.	Jan.	3..	6,000
Midnight Girl (Lila Lee)	Drama	Mar.	28..	6,300
Wizard of Oz (Larry Semon)	Slapstick com.	Apr.	25..	6,300
Man of Iron (L. Barrymore)	Drama	July	4..	6,200
American Pluck (G. Walsh)	Action melodrama	July	11..	5,900
Unchastened Woman (Theda Bara)	Domestic drama			
Some Pun'kins (Chas. Ray)	Rural com.-dr.			
Prince of Broadway (G. Walsh)	Action romance			
The Bells (L. Barrymore)	Drama			
Perfect Clown (Larry Semon)	Typical comedy			
Blue Blood (G. Walsh)	Action romance			
Paint and Powder (E. Hammerstein)	Stage life drama	Oct.	17..	7,000

EDUCATIONAL FILM CORP.

			1925	
Red Pepper (St. John)	White-Mermaid	Apr.	4..	2,000
Inside Out (Bowes)	Cameo comedy	Apr.	4..	1,000
Movie Morsels	Howe Magazine	Apr.	4..	1,000
Mellow Quartette	Hurd cartoon	Apr.	4..	1,000
Why Hesitate? (Burns)	Comedy	April	11..	2,000
In the Spider's Grip	Novelty	April	11..	1,000
Ship Shape (Bowes)	Comedy	Apr	18..	1,000
Iron Mule (St. John)	Tuxedo com.	Apr.	18.	2,000

	Kind of Picture	Review.	Feet
Don't Pinch (Bobby Vernon)	Comedy	Apr. 25..	2,000
Dome Doctor (Larry Semon)	Comedy	Apr. 25..	2,000
Village School	Hodge-Podge	May 2..	1,000
Wide Awake (Lige Conley)	Mermaid comedy	May 2..	2,000
King Cotton	Hamilton comedy	May 9..	2,000
Dragon Alley	Juvenile comedy	May 9..	2,000
Rock Bottom (Bowes)	Cameo comedy	May 9..	1,000
Tender Feet (Hiers)	Hiers comedy	May 16..	2,000
Fares Please (St. John)	Mermaid com.	May 16..	2,000
Only a Country Lass	Novelty	May 16..	1,000
Wild Waves	Cameo comedy	May 23..	1,000
Balto's Race to Nome	Special	May 23..	2,000
Curses (St. John)	Comedy	May 30..	2,000
Hello Goodbye (Conley)	Mermaid comedy	May 30..	2,000
Two Poor Fish	Hurd cartoon	May 30..	1,000
Earth's Other Half	Hodge-Podge	June 6..	2,000
Fun's Fun (Bowes)	Cameo comedy	June 6..	1,000
Clodhopper (Larry Semon)	Comedy	June 6..	2,000
Air Tight (Vernon)	Christie comedy	June 13..	2,000
Going Great	Mermaid comedy	June 13..	2,000
Wake Up (Bowes)	Cameo comedy	June 13..	1,000
Baby Blues	Juvenile comedy	June 20..	2,000
Prop's Dash for Cash	Hurd cartoon	June 20..	1,000
Call a Cop	Christie comedy	June 20..	2,000
Oh, Bridget (Walter Hiers)	Hiers comedy	June 27..	2,000
Mexican Melody	Hodge-Podge	June 27..	1,000
Never Fear (Bowes-Vance)	Comedy	July 4..	1,000
Lewis-Mann Bout	Magazine	July 4..	2,000
Bobby Bumps & Co.	Hurd cartoon	July 4..	1,000
Below Zero (Lige Conley)	Mermand comedy	July 11..	2,000
Permit Me (Bowes)	Comedy	July 11..	1,000
Waiting (Hamilton)	Hamilton comedy	July 11..	2,000
Hot and Heavy (Eddie Nelson)	Mermaid comedy	July 18..	2,000
Travel Treasures	Hodge Podge	July 18..	1,000
Beware	Comedy	Aug. 1..	2,000
Look Out	Comedy	Aug. 1..	1,000
Tourist	Tuxedo comedy	Aug. 15..	2,000
Pictorial Proverbs	Hodge Podge	Aug. 15..	1,000
Be Careful (Adams)	Christie comedy	Aug. 22..	2,000
Pleasure Bound (Conley)	J. White prod.	Aug. 22..	2,000
Watch Out (Vernon)	Christie comedy	Aug. 29..	2,000
Felix the Cat Trifles With Time	Sullivan cartoon	Sep. 5..	1,000
Soup to Nuts (Neal Burns)	Comedy	Sep. 5..	2,000
Props and The Spirits	Pen and Ink Vaud.	Sep. 5..	1,000
Off His Beat (Hiers)	Comedy	Sep. 12..	2,000
Wild Beasts of Borneo	Animal special	Sep. 12..	2,000
Busts into Business	Sullivan cartoon	Sep 19..	1,000
Fair Warning (St. John)	Camedy	Sep 19..	2,000
The Movies (Lloyd Hamilton)	Comedy	Sep. 26..	2,000
Felix the Cat Trips Thru Toyland	Cartoon	Oct. 3..	1,000
In Deep (Bowes)	Comedy	Oct. 3..	1,000
A Misfit Sailor (Billy Dooley)	Comedy	Oct. 3..	2,000
Dog Daze (Cliff Bowes)	Cameo comedy	Oct. 10..	1,000
Felix Cat on the Farm	Sullivan cartoon	Oct. 10..	1,000
Who Which?	Cameo comedy	Oct. 10..	1,000
The Story Teller	Hodge-Podge	Oct. 10..	1,000
Maid in Morocco (Lupino Lane)	Comedy	Oct. 17..	2,000
Scrambled Eggs	Cameo comedy	Oct. 17..	1,000
Spot Light (Lige Conley)	J. White comedy	Oct. 17..	2,000
Baby Be Good	Juvenile comedy	Oct. 24..	2,000
A Goofy Gob (Dooley)	Comedy	Oct. 31..	2,000
Slippery Feet (Vernon)	Comedy	Oct. 31..	2,000
Felix the Cat on the Job	Sullivan cartoon	Oct. 31..	1,000
Knicknacks of Knowledge	Hodge-Podge	Oct. 31..	1,000
Sweet and Pretty (Cliff Bowes)	Cameo comedy	Nov. 7..	1,000
Fire Away (St. John)	Mermaid comedy	Nov. 7..	2,000
Felix, the Cat in the Cold Rush	Sullivan cartoon	Nov. 7..	1,000

Have You Grabbed Off That Dollar Yet?

HERE'S the stunt!

Moving Picture World hits on high when it comes to accuracy in this Quick Reference Picture Chart. But we're human, and maybe something has got past us.

We want accuracy to be jacked up to the apex.

So we've been offering One Dollar to any one who will take the trouble to write a letter calling attention to any MAJOR ERROR—such as incorrect feature footage—in this Chart.

The offer is still good. Hope yon can't find anything wrong in this issue that would work a hardship on an exhibitor in using the complete information. But if you DO find such a bad error, write us—and for your trouble we'll shoot you a dollar.

FILM BOOKING OFFICES OF AMERICA

	Kind of Picture	Review.	Feet
1924			
Laughing at Danger (R. Talmadge)	Thrill drama	Dec. 20.	5,442
Air Hawk (Al Wilson)	Airplane dr.	Dec. 20.	5,000
Who's Hooligan?	Go-getters	Dec. 20.	2,000
Heebie Jeebies (Aubrey)	Comedy	Dec. 27.	2,000
1925			
Silk Stocking Sal (Brent)	Underworld dr.	Jan. 3.	5,367
West of Hot Dog (Stan Laurel)	Comedy	Jan. 3.	2,000
No-Gun Man (Lefty Flynn)	Outdoor melo.	Jan. 17.	4,522
Flashing Spurs (Bob Custer)	Outdoor melo.	Jan. 24.	5,068
Youth and Adventure (R. Talmadge)	Outdoor melo.	Jan. 24.	5,525
Sleeping Cutie	Go-Getters	Jan. 31.	2,000
Midnight Molly (Evelyn Brent)	Crook drama	Feb. 7.	6,000
Range Terror (Bob Custer)	Western	Feb. 14.	4,738
Cloud Rider (Al Wilson)	Airplane-thrill	Feb. 21.	5,070
Jimmie's Millions (R. Talmadge)	Athletic-stunts	Feb. 28.	5,167
Parisian Nights (Hammerstein-Tellegen)	Drama	Mar. 7.	6,278
Welcome Granger (Vaughn)	Pacemakers	Mar. 7.	2,000
Helping Hand (Aubrey)	Comedy	Mar. 7.	2,000
Breed of the Border (Lefty Flynn)	Western	Mar. 14.	4,930
Love's Bargain (Marjorie Daw)	Drama	Mar. 21.	6,000
Captain Kidd	Bray cartoon	Mar. 21.	1,000
Scar Hanan (Yakima Canutt)	Western	Mar. 28.	6,020
Galloping Vengeance (Bob Custer)	Texas Ranger dr.	Mar. 28.	5,005
He Who Gets Rapped (Vaughn)	Pacemakers	Mar. 28.	2,000
Forbidden Cargo (Evelyn Brent)	Melodrama	Apr. 4.	4,850
O. U. West (Lefty Flynn)	Western	April 11.	5,000
That Devil Quemado (Thomson)	Thrill western	Apr. 18.	4,720
Merton of the Goofies	Pacemakers	Apr. 18.	2,000
Lilies of the Streets (V. L. Corbin)	Hum. Int. melo.	Apr. 25.	7,216
White Fang (Strongheart-dog)	Drama	May 2.	5,800
Tearing Through (R. Talmadge)	Stunt melodr.	May 9.	4,714
Great Decide	Pacemakers	May 9.	2,000
Fast Male	Pacemakers	May 9.	2,000
Texas Bearcat (Bob Custer)	Western drama	May 16.	4,779
Speed Wild (Flynn)	Melodrama	May 23.	4,700
Alias Mary Flynn (Brent)	Regeneration melo.	May 30.	5,550
Drusilla With a Million (Mary Carr)	Human Interest dr.	June 6.	7,391
Fighting Demon (R. Talmadge)	Thrill drama	June 6.	5,470
Three Bases East	Pacemakers	June 6.	2,000
White Thunder (Yakima Canutt)	Western	June 13.	4,550
If Marriage Fails—? (Logan-Brook)	Domestic drama	June 13.	6,000
Navy Blue Days (Stan Laurel)	Comedy	June 13.	2,000
Bandit's Baby (Fred Thomson)	Western comedy drama	June 20.	5,291
Smooth as Satin (Brent)	Crook drama	July 4.	6,043
Human Tornado (Canutt)	Action western	July 4.	4,472
The Bloodhound (Bob Custer)	Mounted police	July 11.	4,800
That Man Jack (Bob Custer)	Action western	July 25.	5,632
The Sleuth (Stan Laurel)	Comedy	July 25.	2,000
What Price Gloria?	Pacemakers	July 25.	2,000
Wild Bull's Lair (Fred Thomson)	Typical western	Aug. 8.	5,280
Don Coo Coo ((Vaughn-O'Hara)	Pacemakers	Aug. 8.	2,000
Dr. Pyckle and Mr. Pride (Laurel)	Comedy	Aug. 8.	2,000
Lady Robinhood (Evelyn Brent)	Bandit melodr.	Aug. 15.	5,580
Isle of Hope (R. Talmadge)	Sea-adventure-thrill	Sep. 5.	5,800
Let's Go, Gallagher (Tom Tyler)	Action western	Oct. 10.	5,182
Keeper of the Bees (all star)	Drama	Oct. 17.	6,712
Three Wise Crooks (E. Brent)	Crook drama	Oct. 17.	6,074
How the Elephant Got It's Trunk	Bray cartoon	Oct. 17.	1,000
Ridin' the Wind (Thomson)	Western action dr.	Oct. 24.	7,518
Adventures of Mazie (Vaughn)	Comedy series	Oct. 24.	2,000
Last Edition (Ralph Lewis)	Stromberg action	Oct. 31.	6,400
Wall Street Whiz (R. Talmadge)	Stunt comedy-drama	Nov. 7.	6,000

FIRST NATIONAL

1924				
Her Night of Romance (C. Talmadge)	Comedy	Dec.	6	7,211
In Every Woman's Life (all-star)	Drama	Nov.	15.	6,325
Sandra (LaMarr)	Drama	Dec.	6.	7,794
Classmates (R. Barthelmess)	Drama	Nov.	29.	6,965
Christine of the Hungry Heart (Vidor)	Drama	Nov.	1.	7,500
Silent Watcher (Glenn Hunter)	Drama	Oct.	18.	7,530
Love's Wilderness (Griffith)	Drama	Dec.	20.	6,900
Idle Tongues (Marmont)	Comedy-drama	Dec.	27.	5,300
Sundown (all-star)	Western epic	Oct.	25.	8,641
The Only Woman (N. Tadmadge)	Domestic dr.	Nov.	8.	6,770
Inez from Hollywood (Nilsson-Stone-Astor)	Heart interest	Dec.	13.	6,919
1925				
Frivolous Sal (O'Brien-Busch-Alexander)	Western melo.	Jan.	17.	7,307
So Big (C. Moore)	Drama	Jan.	17.	8,501
If I Marry Again (Doris Kenyon)	Drama	Jan.	24.	7,401
A Thief in Paradise (Doris Kenyon)	Melodrama	Jan.	24.	7,231
As Man Desires (Sills-Dana)	Melodrama	Jan.	31.	7,790
Enticement (Mary Astor)	Drama	Feb.	7.	6,224
The Lady (Norma Talmadge)	Emotional dr.	Feb.	14.	7,387
Her Husband's Secret (Moreno-Miller)	Sentiment-dr.	Feb.	21.	6,150
Quo Vadis (Emil Jennings)	Special	Feb.	28.	9,000
Lost World (Conan Doyle story)	Special	Feb.	28.	9,700
New Toys (Barthelmess)	Comedy-drama	Feb.	28.	7,363
Playing With Souls (Jacqueline Logan)	Drama	Mar.	7.	5,831
One Year to Live (Pringle)	Drama	Mar.	7.	6,064
Learning to Love (C. Talmadge)	Comedy-dr.	Mar.	7.	6,099
Heart of a Siren (La Marr)	Drama	Mar.	21.	6,700
Sally (C. Moore-Leon Errol)	Stage success	Mar.	28.	8,636
Declasse (Corinne Griffith)	Society dr.	Apr.	4.	7,869
One Way Street (Lyon-Nilsson)	Society dr.	Apr.	4.	5,600
My Son (Nazimova)	Emotional dr.	Apr.	18.	6,552
I Want My Man (Sills-Kenyon)	Drama	Apr.	18.	6,173
His Supreme Moment (B. Sweet)	Romantic dr.	Apr.	25.	6,565
Chickie (Mackaill)	Drama	May	9.	7,767
Soul Fire (Barthelmess)	Emotional dr.	May	16.	8,262
The Talker (Nilsson-Stone)	Human Interest dr.	May	23.	7,861
Necessary Evil (Lyon-Dana)	Drama	May	23.	6,307
Just a Woman (Windsor-Tearle)	Drama	June	6.	6,363
Desert Flower (C. Moore)	Comedy drama	June	13.	6,837
White Monkey (LaMarr)	Society drama	June	13.	6,121
Making of O'Malley (Sills)	Police romance	July	4.	7,571
Lady Who Lied (Stone-Valli-Naldi)	Algerian drama	July	18.	7,111
Marriage Whirl (Corinne Griffith)	Drama	July	25.	7,672
Half-Way Girl (Doris Kenyon)	Melodrama	Aug.	8.	7,370
Fine Clothes (Stone-Marmont-Griffith)	Comedy drama	Aug.	15.	6,971
Winds of Chance (A. Q. Nilsson)	Klondike drama	Aug.	29.	9,354
Her Sister From Paris (C. Talmadge)	Sprightly comedy	Sep.	5.	7,255
Live Wire (Johnny Hines)	Comedy feature	Sep.	12.	7,000
Dark Angel (Vilma Banky)	Drama	Sep.	19.	7,311
Graustark (Norma Talmadge)	Romance	Sep.	26.	5,900
Shore Leave (Barthelmess)	Sailor drama	Oct.	3.	6,856
What Fools Men (Lewis Stone)	Domestic drama	Oct.	10.	7,349
Knockout (Milton Sills)	Prizefight drama	Oct.	10.	7,450
Pace That Thrills (Lyon-Astor)	Drama	Oct.	24.	6,911
Why Women Love (Blanche Sweet)	Sea melodrama	Oct.	31.	6,570
New Commandment (Sweet-Lyon)	Romantic drama	Nov.	7.	6,980

FOX FILM CORP.

1924				
Age of Oil	Educational	Nov.	1.	750
Deep Sea Panic (Parrott)	Comedy	Nov.	1.	2,000
Nickle Plated West	Sunshine comedy	Nov.	15.	2,000
The Bull Fight	Educational	Nov.	15.	1,000
My Husband's Wives (Mason-Washburn)	Comedy-dr.	Nov.	22.	4,509
Paul Jones, Jr.	Van Bibber com.	Nov.	22.	2,000
Finger Lakes	Instructive	Nov.	22.	1,000
Brass Bowl (Edmund Lowe)	Adventure dr.	Nov.	29.	5,861
Stolen Sweeties (Monkeys)	Comedy	Nov.	29.	2,000
Salt of the Earth	Educational	Nov.	29.	1,000
Gerald Cranston's Lady (James Kirkwood)	Domestic dr.	Dec.	6.	6,074
Masked Marvel (Parrott)	Comedy	Dec.	6.	2,000
The Roughneck (George O'Brien)	Melodrama	Dec.	13.	7,619
The Burglar	Van Bibber	Dec.	13.	2,000
Man Who Played Square (Jones)	Western drama	Dec.	20.	6,700
1925				
Deadwood Coach (Mix)	Western drama	Jan.	10.	6,346
Dick Turpin (Mix)	English drama	Feb.	7.	6,716
Arizona Romeo (Jones)	Western drama	Jan.	31.	4,694
Curlytop (Mason)	Melodrama	Jan.	10.	5,828
Gold Heels	Race track dr.	Feb.	7.	6,020
The Dancers	Drama	Jan.	24.	6,656
The Folly of Vanity	Dramatic fantasy	Feb.	14.	5,250
In Love With Love	Comedy drama	Jan.	3.	5,677
Stardust Trail (Mason)	Melodrama	Mar.	7.	4,686
Scuttlers (W.Farnum)	Western drama			4,686
Roaring Lions at Home	Sunshine com.	Jan.	3.	2,000
Uncommon Clay	Educational	Jan.	3.	1,000
Up On the Farm (Lee Moran)	Comedy	Jan.	3.	2,000
The Violin Speaks	Educational	Jan.	10.	1,000
Dangerous Curves	Comedy	Jan.	10.	2,000
Milk Bottle Bandits	Comedy	Jan.	10.	2,000
Ports of Call (E. Lowe)	Regeneration dr.	Jan.	24.	5,500
Sleep Walker (Sid Smith)	Comedy	Jan.	24.	2,000
Hell-Roaring Range	Educational	Jan.	24.	1,000
Corsica the Beautiful	Educational	Jan.	31.	1,000
Nobody Works But Father	Slapstick	Feb.	7.	2,000
Trail Rider (Jones)	Western	Feb.	21.	4,752
Man Without a Country (all-star)	Special	Feb.	28.	10,000
Scarlet Honeymoon (Shirley Mason)	Romantic com.-dr.	Mar.	14.	5,080
Mysterious Stranger	Comedy	Mar.	14.	2,000
Riders of the Purple Sage (Mix)	Western	Mar.	21.	5,578
House of Flickers	Imperial com.	Mar.	21.	2,000
Gold and the Girl (Jones)	Western	Mar.	28.	4,512
Amateur Detective	Van Bibber	Mar.	28.	2,000
Hunted Woman (Seena Owen-Earl Schenck)	Curwood dr.	Apr.	4.	4,954
Butterfly Man (Sid Smith)	Comedy	Apr.	4.	2,000
From Mars to Munich	"arieties"	Apr.	4.	1,000
Marriage in Transit (E. Lowe)	Secret service dr.	April	11.	4,800
Where the Waters Divide	"Varieties"	Apr.	25.	1,000
Rainbow Trail (Mix)	Zane Gray westn.	May	2.	5,251
She Wolves (Rubens-Mulhall)	Drama	May	9.	5,783
Neptune's Stepdaughter	Comedy	May	9.	2,000
Wings of Youth (Bellamy-Clayton)	Modern life dr.	May	9.	5,340
Concerning Cheese	Varieties	May	9.	1,000
Kiss Barrier (Lowe)	Romantic drama	May	23.	5,000
White Paper	Varieties	May	23.	1,000
Papa's Darling	Sunshine comedy	May	23.	2,000
Scandal Proof (Shirley Mason)	Drama	June	6.	4,400
Scientific Husband	Sunshine comedy	June	6.	2,000
Everyman's Wife (Hammerstein-Rawlinson)	Domestic drama	June	13.	4,365
Honeymoon Limited (Lee Moran)	Comedy	June	13.	2,000
Lightnin' (all star)	Famous stage drama	Aug.	1.	8,050
Lucky Horseshoe (Tom Mix)	Romantic western	Aug.	29.	5,000
Kentucky Pride (star cast)	Race horse drama	Aug.	29.	6,597
A Business Engagement	Helen and Warren	Aug.	29.	2,000
Shoes	O. Henry series	Aug.	29.	2,000
Sweet Marie	Imperial comedy	Aug.	29.	2,000
The Wrestler	Van Bibber	Aug.	29.	2,000
Sky Jumper	Van Bibber	Aug.	29.	2,000
My Own Carolina	Varieties	Aug.	29.	1,000
The West Wind	Varieties	Aug.	29.	1,000
The Wheel (H. Ford-Claire Adams)	Human Int. melo.	Sep.	5.	7,264
Big Game Hunter	Van Bibber	Sep.	5.	2,000
Havoc (George O'Brien)	War drama	Sep.	12.	9,283
On the Go (Sid Smith)	Comedy	Sep.	12.	2,000
Timber Wolf (Buck Jones)	Western com.-dr.	Sep	19.	4,809
With Pencil, Brush and Chisel	Varieties	Sep	19.	1,000
Fighting Heart (George O'Brien)	Prizefight drama	Sep.	26.	6,978
Cuba Steps Out	Varieties	Sep.	26.	1,000
Love and Lions	Imperial comedy	Sep.	26.	2,000
Thank You (George O'Brien)	Comedy-drama	Oct.	3.	6,900
On the Go (Sid Smith)	Imperial comedy	Oct.	3.	2,000
Thunder Mountain (Bellamy)	Mountain drama	Oct.	10.	7,500
Cloudy Romance	Comedy	Oct.	10.	2,000
The Sky Tribe	Magazine	Oct.	10.	1,000
Toiling For Rest	Varieties	Oct.	10.	796
Winding Stair (Rubens-Lowe)	Romantic melo.	Oct.	17.	7,500
Heart Breaker (Sid Smith)	Imperial comedy	Oct.	17.	2,000
Durand of the Bad Lands (Jones)	Action western	Oct.	24.	5,844
Everlasting Whisper (Mix)	Action-outdoor	Oct.	31.	5,611
Lazybones (Buck Jones)	Human interest drama	Oct.	31.	7,234
Transients in Arcadia	O. Henry story	Oct.	31.	2,000
All Abroad	Helen & Warren	Oct.	31.	2,000
East Lynne (Rubens-Lowe)	Famous play	Nov.	7.	8,975
Peacemakers	Helen & Warren	Nov.	7.	2,000

METRO-GOLDWYN-MAYER

1924				
Tess of D'Urbervilles (Sweet)	Drama	Aug.	9.	7,736
Broken Barriers (all-star)	Drama	Aug.	16.	5,717
True As Steel (all-star)	Drama	Jun.	28.	6,454
Revelation (Dana)	Drama	July	5.	8,752
Recoil (Blythe-Hamilton)	Drama	July	12.	7,089
Wine of Youth (all star)	Drama	July	26.	6,805
Along Came Ruth (Dana)	Comedy-dr.	Aug.	2.	5,161
Red Lily (Bennett-Novarro)	Drama	Aug.	16.	6,975

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Sinners in Silk (Menjou-Boardman)	Drama	Aug. 30..	5,750
Circe, The Enchantress (Murray)	Drama	Sep. 13..	6,882
His Hour (Pringle)	Drama	Sep. 20..	6,300
One Night in Rome (L. Taylor)	Comedy-dr.	Sep. 27..	5,883
Navigator (Keaton)	Comedy	Sep. 13..	5,558
Bandolero (all star)	Drama	Oct. 11..	6,904
The Snob (all star)	Drama	Nov. 8..	6,513
He Who Gets Slapped (Chaney)	Drama	Nov. 15..	6,613
Silent Accuser (Peter, the Great)	Dog drama	Nov. 22..	5,883
Married Flirts (all-star)	Drama	Oct. 25..	6,765
Romola (Lillian Gish)	Famous novel	Dec. 13..10,875	
Greed (Von Stroheim prod.)	Special	Dec 20	10,067
		1925	
So This Is Marriage (all star)	Comedy-dr.	Jan. 3	6,300
Chu-Chin-Chow (B. Blythe)	Spectacle	Feb. 21..	6,408
Wife of the Centaur	Drama	Jan. 17..	6,586
Dixie Handicap (Windsor-Keenan)	Drama	Jan. 10..	6,905
Cheaper to Marry (All Star)	Drama	Feb. 14..	5,921
Excuse Me (Shearer-Nagel)	Farce-comedy	Feb. 7..	5,084
Monster (Chaney-Olmsted)	Weird com.-dr.	Mar. 7..	6,435
Daddy's Gone a Hunting (Marmont)	Pathos drama	Mar. 7..	5,851
Lady of the Night (Norma Shearer)	Underworld dr.	Mar. 14..	5,441
Denial (Claire Windsor)	Drama	Mar. 21..	4,791
Seven Chances (Keaton)	Comedy	Mar. 28..	5,113
Confessions of a Queen (Terry-Stone)	Mythical romance	Apr. 4..	5,809
Way of a Girl (Boardman)	Thrill-comedy	April 11..	5,000
Man and Maid (Lew Cody)	Elinor Glyn prod.	Apr. 18..	5,307
Proud Flesh (Eleanor Boardman)	Romantic com.	Apr. 25..	5,770
Prairie Wife (Rawlinson-Devore)	Domestic dr.	May 16..	6,487
Zander the Great (Marion Davies)	Human Interest	May 16..	6,844
Sporting Venus (Sweet)	Romantic drama	May 23..	5,958
White Desert (Windsor-O'Malley)	Snow-R.R. drama	July 18..	6,464
Pretty Ladies (Pitts-Moore-Pennington)	Human int. dr.	July 25..	5,828
Slave of Fashion (Norma Shearer)	Drama	Aug. 1..	5,906
Never the Twain Shall Meet (Stewart)	South Sea com.	Aug. 8..	8,143
Unholy Three (Lon Chaney)	Drama	Aug. 15..	6,948
Sun-Up (Starke-Nagel)	Mountain tragedy	Aug. 29..	5,819
Merry Widow (Mae Murray)	Romantic drama	Sep. 12..10,027	
Mystic (Pringle-Tearle)	Fake spiritualism	Sep. 12..	5,147
The Circle (E. Boardman)	Drawing room comedy	Oct. 3..	5,511
Great Divide (all star)	Drama	Feb. 21..	7,811
Rag Man (Coogan)	Comedy-dr.	Mar. 14..	5,908
Beauty Prize (Dana)	Comedy-dr	Oct 11	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10..	6,849
Exchange of Wives (Boardman)	Married life com.	Oct. 17..	5,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31..	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7..	6,256

PARAMOUNT

			1924	
Tongues of Flame (Meighan-Love)	Melodrama	Dec.	27..	6,763
North of 36 (Torrence-Holt-Wilson)	Historic romance	Dec.	13..	7,908
			1925	
Argentine Love (Daniels-Cortez)	Spanish romance	Jan.	3..	5,970
Locked Doors (Compson)	Original story	Jan.	24..	6,221
Tomorrow's Love (Ayres)	Divorce com-dr.	Jan.	24..	5,903
East of Suez (Negri)	Drama	Jan.	17..	6,821
Miss Bluebeard (Daniels)	The stage success	Feb.	14..	6,453
Golden Bed (LaRocque)	Drama of classes	Jan.	31..	8,584
Man Must Live (Dix)	Newspaper romance	Feb.	7..	6,116
Coming Through (Meighan)	New type Meighan story	Feb.	21..	6,522
The Devil's Cargo (Starke)	Drama of Old California	Feb.	21..	7,980
Top of the World (Nilsson-Kirkwood)	Africa and England	Feb.	28..	7,167
The Swan (Menjou-Howard)	Stage success	Mar.	14..	5,889
Contraband (Wilson-Noah Beery)	Bootleg drama	Apr.	4..	6,773
Madame Sans Gene (Swanson)	World Famous drama	May	2..	9,994
Thundering Herd (Holt-Wilson)	Buffalo stampede	Mar.	7..	7,187
Forty Winks (Dana-Roberts-Griffith)	Comedy	Feb.	14..	6,293
Goose Hangs High (Cruze production)	Typical	Mar.	21..	6,186
New Lives for Old (Compson)	Drama	Mar.	7..	6,796
Salome of the Tenements (Jetta Goudal)	Drama	Mar.	7..	7,017
Too Many Kisses (Richard Dix)	Comedy	Mar.	14..	5,750
Dressmaker From Paris (Leatrice Joy)	Drama	Mar.	28..	7,090
Air Mail (feature cast)	Melodrama	Mar.	28..	6,587
Grass	Drama	April	11..	6,000
Sackcloth and Scarlet (Alice Terry)	Drama	April	11..	6,732
Men and Women (Dix)	Feature	April	11..	6,223
Kiss in the Dark (Menjou)	Romantic com.	Apr	18..	5,767
Charmer (Pola Negri)	Romantic dr.	Apr.	18..	6,076
Code of the West (Moore-Bennett)	Westn Rom. com.	Apr.	25..	6,777
Adventure (Moore-Starke-Beery)	Jack London dr.	May	2..	6,602
Crowded Hour (Bebe Daniels)	Drama	May	9..	6,558
Night Club (Raymond Griffith)	Farce-comedy	May	16..	5,721
Shock Punch (Richard Dix)	Comedy-drama	May	23..	6,151
Welcome Home (Cruze Prod.)	Domestic com-dr.	May	30..	5,909
Old Home Week (Meighan)	Comedy	June	6.	6,780
Any Woman (Star cast)	Comedy drama	June	13..	5,963
Little French Girl (Mary Brian)	Drama	June	13..	5,628
Are Parents People? (Betty Bronson)	Domestic problems	June	20..	6,586
Eve's Secret (Betty Compson)	Romantic drama	June	20..	6,205
Beggar on Horseback (all star)	Imaginative	June	20	6,874
Manicure Girl (Daniels)	Drama	June	27..	5,959
Lost—A Wife (Menjou)	Sophisticated com.	July	4..	6,420
Light of Western Stars (Holt)	Vivid west dr.	July	4..	6,850
Paths to Paradise (R. Griffith)	Whirlwind comedy	July	11.	6,741
Grounds for Divorce (Vidor)	Drama	July	11..	5,692
Lucky Devil (Richard Dix)	Auto race comedy	July	18..	5,935
Night Life of New York (All-star)	Comedy-drama	July	25..	6,908
Marry Me (Vidor)	Small town idyl	July	25..	5,526
Street of Forgotten Men (all star)	Bowery drama	Aug.	1..	6,366
Not So Long Ago (Betty Bronson)	Drama	Aug.	8..	6,943
Rugged Water (Lois Wilson)	Drama	Aug.	8..	6,015
Trouble With Wives (Vidor)	Farce comedy	Aug.	15..	6,489
Wild, Wild Susan (Bebe Daniels)	Farce comedy	Aug.	22..	5,774
Wild Horse Mesa (Jack Holt)	Zane Grey dr.	Aug.	22..	7,164
The Wanderer (all star)	Prodigal son epic	Sep.	5..	8,173
Man Who Found Himself (Meighan)	Crook drama	Sep.	5..	7,208
Coast of Folly (Swanson)	Society drama	Sep.	12..	7,001
In the Name of Love (Cortez-Nissen)	Comedy drama	Sep.	12..	5,904
Golden Princess (Betty Bronson)	Bret Harte western	Sep	19..	8,584
Pony Express (Cruze production)	Epic of west	Sep.	26..	9,929
A Son of His Father (Bessie Love)	Western drama	Oct.	10..	6,925
A Regular Fellow (R. Griffith)	Typical comedy	Oct.	17..	5,027
Vanishing American (Dix-Wilson)	Indian spectacular	Oct.	24..10,063	
Flower of the Night (Negri)	Drama	Oct.	31..	6,374
Lovers in Quarantine (Daniels)	Farce-comedy	Oct.	31..	6,570
Best People (Star cast)	Society comedy	Nov.	7..	5,700
King on Main Street (Menjou)	Comedy	Nov.	7..	6,224

PATHE

			1925	
Biting the Dust	Terry cartoon	Feb.	7..	1,000
Transatlantic Flight	Terry cartoon			1,000
Change the Needle (Arthur Stone)	Comedy	Feb.	14..	2,000
Family Entrance (Chas. Chase)	Comedy	Feb.	14..	1,000
Bigger and Better Jails	Terry cartoon	Feb.	14..	1,000
Fisherman's Luck	Terry cartoon	Feb.	21..	1,000
A Fox Hunt	Spat Family	Feb.	21..	2,000
Sporting Armor	Sportlight	Feb.	21..	1,000
Idaho (Vivian Rich)	Serial	Feb.	21	10 ep.
Water Wagons	Sennett com.	Feb.	21..	2,000
His Marriage Wow (Langdon)	Comedy	Feb.	28..	2,000
Plain and Fancy Girls (Chas. Chase)	Comedy	Feb.	28..	1,000
Clean-Up Week	Terry cartoon	Feb.	28..	1,000
Haunted Honeymoon (Glenn Tryon)	Comedy	Feb.	28..	2,000
Raspberry Romance (Ben Turpin)	Comedy	Feb.	28..	2,000
Neptune's Nieces	Sportlight	Mar.	7..	1,000
Bashful Jim (Graves)	Mack Sennett com.	Mar.	7..	2,000
In Dutch	Terry cartoon	Mar.	7..	1,000
Dog Days	Our Gang	Mar.	7..	2,000
Percy (Charles Ray)	Typical dr.	Mar.	14..	6,000
Should Husbands Be Watched	Comedy	Mar.	14..	1,000
Hard Boiled (Chase)	Comedy	Mar.	14..	2,000
Jungle Bike Riders	Terry cartoon	Mar.	14..	1,000
Excuse My Glove	Spat Family	Mar.	21..	2,000
Giddap (Billy Bevan)	Comedy	Mar.	21..	2,000
Traps and Troubles	Sportlight	Mar.	21..	1,000
Pie Man	Terry cartoon	Mar.	21..	1,000
Zowie!	Stereoskopik	Mar.	21..	1,000
At the Zoo	Terry cartoon	Mar.	28..	1,000
Is Marriage the Bunk? (Chase)	Comedy	Mar.	28..	1,000
Plain Clothes (Langdon)	Comedy	Mar.	28..	2,000
Sailor Papa (Tryon)	Comedy	Mar.	28..	2,000
Breaking the Ice (Graves)	Comedy	Apr.	4..	2,000
Love Bug	Our Gang	Apr.	4..	2,000
Housing Shortage	Terry cartoon	Apr.	4..	1,000
Marriage Circus (Turpin)	Sennett com.	April	11..	2,000
Bad Boy (Chase)	Comedy	April	11..	2,000
Are Husbands Human? (Findlayson)	Comedy	April	11..	1,000
Sunken Silver (Ray-Miller)	Serial	Apr.	18..	10ep
Lion's Whiskers	Sennett com.	Apr.	18..	2,000
Hold My Baby (Glenn Tryon)	Comedy	Apr.	25..	2,000
S-O-S	Terry cartoon	Apr.	25..	1,000
Adventures of Adenoid	Terry cartoon	Apr.	25..	1,000
Deep Stuff	Terry cartoon	Apr.	25..	1,000
Beauty Spots	Sportlight	Apr.	25..	1,000
Remember When (Langdon)	Comedy	Apr.	25..	2,000
Shootin' Injuns	Our Gang com.	May	2..	2,000
Big Red Riding Hood (Chase)	Comedy	May	2..	1,000
Sporting Judgment	Sportlight	May	2..	1,000
He Who Gets Smacked	Sennett comedy	May	2..	2,000
Permanent Waves	Terry cartoon	May	2..	1,000
Looking For Sally (Chase)	Comedy	May	9..	2,000
Grief in Bagdad	Comedy	May	9..	1,000
Darkest Africa	Terry cartoon	May	9..	1,000
Wild Papa	Spat Family	May	16..	2,000
Skinners in Silk	Sennett com.	May	16..	2,000
Fast Worker	Terry cartoon	May	16..	1,000
Luna-cy	Stereoskopik	May	16..	1,000
Tell it to a Policeman (Tryon)	Comedy	May	23..	2,000
Sure Mike (Martha Sleeper)	Comedy	May	23..	1,000
Echoes From the Alps	Terry cartoon	May	23..	1,000
Good Morning Nurse	Sennett comedy	May	30..	2,000
"Dude Ranch" Days	Sportlight	May	30..	1,000
Ask Grandma	Our Gang comedy	May	30..	2,000
What Price Gooly? (Chas. Chase)	Comedy	June	6..	2,000
Horace Greeley, Jr. (Langdon)	Burlesque	June	6..	2,000
The Runt	Terry cartoon	June	6..	1,000
Royal Four-flush	Spat Family	June	13..	2,000
Super-Hooper-Dyne Lizzies	Sennett comedy	June	13..	2,000
Riders of the Kitchen Range	Comedy	June	13..	1,000
End of the World	Terry cartoon	June	13..	1,000
Thundering Landlords (Tryon)	Comedy	June	20..	2,000
Twinkle-Twinkle	Sportlight	June	20..	1,000
Runaway Balloon	Terry cartoon	June	20..	1,000
Play Ball (Allene Ray-Miller)	Serial	June	27..10 ep.	
Official Officers	Our Gang com.	June	27..	2,000
In the Grease (Jim Findlayson)	Comedy	June	27..	1,000
Animal Celebrities	Sportlight	June	27..	1,000
Isn't Life Terrible? (Chase)	Comedy	July	4..	2,000
Wine, Women and Song	Terry cartoon	July	4..	1,000
Chasing the Chaser (Findlayson)	Comedy	July	4..	1,000
Sherlock Sleuth (Stone)	Star comedy	July	11..	2,000
The White Wing's Bride (Langdon)	Comedy	July	11..	2,000
Ough!	Stereoskopik	July	11..	1,000
Learning How	Sportlight	July	11..	1,000
Daddy Goes a-Grunting (Tryon)	Comedy	July	18..	2,000
Sneezing Beezers	Sennett comedy	July	18..	2,000
For Love of a Gal	Terry cartoon	July	18..	1,000
When Men Were Men	Terry cartoon	July	18..	1,000
The Freshman (Harold Lloyd)	College comedy	July	25..	6,883
Boys Will be Boys	Our Gang comedy	July	25..	2,000
Cupid's Boots (Graves)	Comedy	July	25..	2,000
Why Kids Leave Home	Sportlight	July	25..	1,000
Bugville Field Day	Terry cartoon	July	25..	1,000
A Yarn About Yarn	Terry cartoon	Aug.	1..	1,000
Tee for Two (Alice Day)	Sennett comedy	Aug.	1..	2,000
Innocent Husbands (Chase)	Comedy	Aug.	1..	2,000
Kivalina of the Ice Lands	Eskimo life	July	11..	5,700
Bubbles	Terry cartoon	Aug.	8..	1,000
Iron Nag	Sennett comedy	Aug.	8..	2,000
Sons of Swat	Sportlight	Aug.	8..	1,000
Tame Men and Wild Women (A. Stone)	Comedy	Aug.	15..	2,000
Lucky Stars (H. Langdon)	Comedy	Aug.	22..	2,000
Mary, Queen of Tots	Our Gang	Aug.	22..	1,000
Seven Ages of Sport	Sportlight	Aug.	15..	2,000
Butter Fingers (Bevan)	Comedy	Aug.	29..	2,000
Cold Turkey (Alice Day)	Comedy	Aug.	29..	2,000
The Window Washers	Terry cartoon	Aug.	29..	1,000
Over the Plate	Terry cartoon	Aug.	29..	1,000
A Runaway Taxi	Stereoskopiks	Sep.	5..	1,000
Barrier Busters	Sportlight	Sep.	5..	1,000
Barnyard Follies	Terry cartoon	Sep.	5..	1,000
Wild West (J. Mulhall-H. Ferguson)	Circus serial	Sep.	12..	10 ep.
No Father to Guide Him (Chase)	Comedy	Sep.	12..	2,000
Madame Sans Jane (Findlayson)	Comedy	Sep.	12..	2,000

	Kind of Picture	Review.	Feet
Ugly Duckling	Terry cartoon	Sep 19..	1,000
Somewhere in Somewhere	Comedy of war zone	Sep 19..	2,000
Big Kick (Engle-Mohan)	Fight comedy	Sep. 26..	1,000
Your Own Back Yard	Our Gang	Sep. 26..	2,000
Hungry Hounds	Terry cartoon	Sep. 26..	1,000
Nuts and Squirrels	Terry cartoon	Sep. 26..	1,000
Moonlight and Noses (Clyde Cook)	Comedy	Oct. 3..	2,000
Outings for All	Sportlight	Oct. 3..	1,000
Lion and the Monkey	Terry cartoon	Oct. 3..	1,000
Caretaker's Daughter (Chase)	Comedy	Oct. 10..	2,000
Hero Wins	Terry cartoon	Oct. 10..	1,000
Love and Kisses (Alice Day)	Sennett comedy	Oct. 10..	2,000
Solid Ivory (Mohan-Engle)	Comedy	Oct. 10..	1,000
Clever Feet	Sportlight	Oct. 17..	1,000
Cuckoo Love (Tryon)	Comedy	Oct. 17..	2,000
Good Morning, Madam (Graves)	Comedy	Oct. 17..	2,000
Air Cooled	Terry cartoon	Oct. 17..	1,000
All Wool (Earl Mohan)	Roach comedy	Oct. 24..	1,000
Closer than a Brother	Terry cartoon	Oct. 24..	1,000
A Punch in the Nose	Roach comedy	Oct. 24..	2,000
A Sweet Pickle	Sennett comedy	Oct. 24..	2,000
Dangerous Curves Behind	Sennett comedy	Oct. 31..	2,000
Better Movies	Our Gang	Oct. 31..	2,000
Wild Cats of Paris	Terry cartoon	Oct. 31..	1,000
Honor System	Terry comedy	Nov. 7..	1,000
Should Sailors Marry (Cook)	Comedy	Nov. 7..	2,000

PRINCIPAL PICTURES

			1924	
Listen Lester (all-star)	Comedy-drama	May	10..	6,242
Daring Youth (Daniels)	Comedy-drama	May	17..	5,975
Daughters of Pleasure (Prevost)	Drama	May	24..	6,000
Masked Dancer (H. Chadwick)	Mystery drama	May	31..	4,987
Good Bad Boy (Joe Butterworth)	Comedy-drama	June	7..	5,198
Captain January (Baby Peggy)	Sea story	July	12..	6,194
Helen's Babies (Baby Peggy)	Comedy-drama			
Mine With Iron Door (all-star)	Adventure drama	Dec.	27..	7,800
			1925	
Re-Creation of Brian Kent	Drama	Mar.	14..	6,878

PRODUCERS DISTRIBUTING CORP.

			1924	
Night Hawk (Carey)	Western	Jun.	14..	5,115
Lightning Rider (Carey)	Western	Jun.	21..	6,000
What Shall I Do? (Mackaill)	Drama	Jun.	28..	6,000
Legend of Hollywood (Marmont)	Drama	Jan.	10..	5,414
Welcome Stranger (Vidor)	Comedy-dr.	Oct.	25..	6,618
Barbara Frietchie (Vidor)	Civ. War dr.	Oct.	11..	7,179
Roaring Rails (Carey)	Railway dr.	Oct.	25..	5,753
Another Scandal (Lois Wilson)	Sex theme	Nov.	1..	7,000
Another Man's Wife (Lee-Kirkwood)	Drama			5,015
Trouping With Ellen (H. Chadwick)	Comedy-dr.			6,452
Reckless Romance (Star cast)	Comedy feature	Nov.	22..	5,530
Siren of Seville (Dean)	Drama	Nov.	29..	6,724
			1925	
Chorus Lady (Livingston)	Comedy-dr.	Feb.	21..	6,020
Cafe in Cairo (Dean)	Drama	Mar.	28..	5,656
Flaming Forties (Carey)	Western			5,770
The Mirage (Vidor)	Drama			5,770
Let Women Alone (O'Malley-Hawley)	Drama			5,620
Soft Shoes (Carey)	Western			
Charley's Aunt (Syd Chaplin)	Farce-comedy	Feb.	21..	7,243
Her Market Value (Ayres)	Drama			5,931
Girl of Gold (Vidor)	Drama			4,969
On the Threshold (all-star)	Drama			
Beyond the Border (Carey)	Western			4,469
Beauty and the Bad Man (Star)	Western			
Friendly Enemies (Weber & Fields)	Comedy dr.	May	16..	6,288
Crimson Runner (Priscilla Dean)	Stromberg melo.	June	13..	4,775
Silent Sanderson (Carey)	Cattle—gold fields	June	20..	4,841
Stop Flirting (all star)	Light comedy	June	27..	5,161
Beauty and the Bad Man (Mabel Ballin)	Drama	July	4..	5,794
Awful Truth (Agnes Ayres)	Light comedy	July	11..	5,917
Texas Trail (Carey)	Typical western	July	18..	4,720
Private Affairs (Hulette)	Character drama	Aug.	1..	6,132
Hell's Highroad (Leatrice Joy)	Love drama	Sep.	12..	6,084
Seven Days (Lillian Rich)	Comedy feature	Sep.	12..	6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sep	19..	5,077
Without Mercy (Vera Reynolds)	Drama			
Prairie Pirate (Harry Carey)	Western			
People vs. Nancy Preston	Underworld drama			
Simon, the Jester (O'Brien-Rich)	Comedy-drama			
Road to Yesterday (Schildkraut)	Spectacular drama			
Man from Red Gulch (Carey)	Western			
Wedding Song (Leatrice Joy)	South sea drama			
Madame Lucy (Julian Eltinge)	Farce-comedy			
Off the Highway (W.V. Mong)	Drama	Oct.	3..	7,641

B. P. SCHULBERG PROD.

			1924	
Triflers (Busch-Mayo)	Paris soc. dr.	Dec.	27..	6,626
			1925	
Capital Punishment (Clara Bow)	Prison dr.	Jan.	24..	5,950
Boomerang (Clara Bow)	Comedy-dr.	Mar.	21..	6,714
Parasite (Bellamy-Moore-Washburn)	Drama	Jan.	31	5 140
Mansion of Aching Hearts (all-star)	Melodrama	Mar.	14..	6,147
Go Straight (Star cast)	Drama	May	9..	6,107
Faint Perfume (Seena Owen)	Romantic drama	June	27..	6,228
My Lady's Lips (Clara Bow)	Crook drama	July	25..	6,009
Parisian Love (Clara Bow)	Apache drama	Aug.	15..	6,324
Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug.	22..	5,979
Plastic Age (Bow-Kieth)	College story	Oct.	10..	6,488
The Other Woman's Story (Calhoun)	Mystery drama	Oct.	31..	6,080

TIFFANY PRODUCTIONS, INC.

			1925	
Souls for Sables	Society drama	Sep	5..	6,500
The Sporting Chance	Racing drama			6,500
Lightning	Drama			6,500
Morals for Men	Society drama			6,500
The Lodge in the Wilderness	Drama			6,500
Morganson's Finish	Drama			6,500
Tale of a Vanishing People	Drama			6,500
The Travis Cup	Drama			6,500
The Wrong Coat	Drama			6,500
The Dumb Head	Drama			6,500
The Life of a Woman	Drama			6,500

	Kind of Picture	Review	Feet

TRUART FILM CORPORATION

Passionate Youth	Society drama	5,800
Marrying Money	Society drama	5,800
Dollar Down	Society drama	5,800
Age of Indiscretion	Drama	5,800
"Where the Worst Begins"	Comedy drama	5,800
The Hurricane	Drama	5,800
Salvage	Drama	5,800
Romance Road	Drama	5,800
The Fighting Cub	Newspaper drama	5,800

NOVELTY SERIES

Three in Exile		5,800
The Wild Girl		5,800
Pals		5,800
The Silent Witness		5,800

UNITED ARTISTS

			1924	
Isn't Life Wonderful? (Dempster)	Realism	Dec.	13..	8,250
			1925	
Salvation Hunters (Von Sternberg prod.)	Symbolical dr.	Feb.	14..	5,930
Thief of Bagdad (D. Fairbanks)	Fantasy	Mar.	29..	12,000
America (Griffith prod.)	Historical drama	Mar.	8..	11,442
Waking Up the Town (J. Pickford-Shearer)	Comedy-dr	April	11..	4,892
Don Q, Son of Zorro (D. Fairbanks)	Typical Fairbanks	June	27..	11,000
Sally of the Sawdust (Dempster)	D. W. Griffith prod.	Aug.	15..	9,500
Gold Rush (Chaplin)	A Dramatic comedy	Aug.	29..	8,535
Wild Justice (Peter the Great)	Dog melodrama	Aug.	29..	5,886
Little Annie Rooney (Pickford)	Typical "Mary"	Oct.	31..	8,500

UNIVERSAL

			1925	
Here's Your Hat	Comedy	May	9..	1,000
Line Runners	Western reissue	May	9..	2,000
Ridin' Thunder (Hoxie)	Western	May	16..	4,354
Raffles (House Peters)	Drama	May	16..	5,537
Queen of Aces (Wiley)	Century comedy	May	16..	2,000
Roaring Waters	Mustang western	May	16..	2,000
Wild West Wallop	Mustang western	May	16..	2,000
The Meddler (Desmond)	Western melo.	May	23..	4,890
Sleeping Sickness (Edwards)	Bulls-eye comedy	May	23..	1,000
Rolling Stones (Chas. Puffy)	"Fat man" com.	May	23..	1,000
Love Sick (Lake)	Sweet 16 comedy	May	23..	2,000
The Teaser (LaPlante-O'Malley)	Comedy-drama	May	30..	6,800
Slick Articles (Karr-Engle)	Century comedy	May	30..	2,000
Locked Out	Sweet 16 comedy	May	30..	1,000
I'll Show You the Town (Denny)	Comedy	June	6..	7,400
Nobody Wins	Sweet 16 Comedy	June	6..	1,000
Showdown (Art Acord)	Mustang western	June	6..	2,000
Price of Pleasure (Valli-Kerry)	Romantic drama	June	13..	6,618
Speak Freely (Edna Marian)	Century comedy	June	13..	2,000
Nearly Rich (Chas. Puffy)	Fat man comedy	June	13..	1,000
Kicked About (Eddie Gordon)	Century comedy	June	13..	2,000
Siege (Valli O'Brien)	Drama	June	20..	6,426
Gridiron Gertie (Wiley)	Century comedy	June	20..	2,000
Queen of the Roundup (Ed Cobb)	Mustang western	June	20..	2,000
Outlaw (Perrin-Lorraine)	Mustang western	June	20..	2,000
Dog Biscuits	Sweet 16 comedy	June	20..	1,000
Ice Cold	Sweet 16 comedy	June	20..	1,000
Heart Trouble	Sweet 16 com.	July	25..	1,000
Dry Up (Jack Singleton)	Century com.	July	25..	2,000
White Outlaw (Hoxie)	Western	June	27..	4,850
Nicely Rewarded (Chas. Puffy)	Comedy	June	27..	1,000
Rough Party (Alt-Karr)	Century comedy	June	27..	2,000
Pronto Kid (Ed Cobb)	Mustang western	June	27..	2,000
Unwelcome (Chas. Puffy)	Comedy	June	27..	1,000
Plenty of Nerve (Edna Marian)	Century comedy	July	4..	2,000
Beauty and the Bandit (Larkin)	Mustang western	July	4..	2,000
Married Neighbors (Engle-Darlington)	Century comedy	July	4..	2,000
A Lucky Accident (Puffy)	Fat man comedy	July	11..	1,000
Just in Time (Wanda Wiley)	Century comedy	July	11..	2,000
Ropin' Venus (Josie Sedgwick)	Mustang western	July	11..	2,000
Knockout Man (Perrin-Lorraine)	Reissue western	July	11..	2,000
Little Giant (Hunter-Murphy	Comedy	July	18..	6,856
Discord in "A" Flat	Sweet 16 comedy	July	18..	1,000
Polo Kid (Eddie Gordon)	Comedy	July	18..	2,000
Battle of Wits (Josie Sedgwick)	Western	July	18..	2,000
Goose Woman (Louise Dresser)	Drama	Aug.	1..	7,500
Milky Way (Puffy)	Comedy	Aug.	1..	1,000
Short Pants	Sweet 16 comedy	Aug.	1..	1,000
Paging A Wife (Al Alt)	Century comedy	Aug.	1..	2,000
Fighting Schoolmarm (Sedgwick)	Short western	Aug.	1..	2,000
Home Maker (Alice Joyce-Clove Brook)	Domestic drama	Aug.	8..	7,735
Lorraine of the Lions (Miller-Kerry)	Jungle melodr.	Aug.	8..	6,700
Raiders of the North (Larkin)	Northwest dr.	Aug.	8..	2,000
After a Reputation (Edna Marian	Century comedy	Aug.	8..	2,000
Greenhorn (Chas. Puffy)	Comedy	Aug.	8..	1,000
A Woman's Faith (Rubens-Marmont)	Drama	Aug.	15..	6,023
Crying For Love (Gordon)	Century comedy	Aug.	15..	2,000
His New Suit (Arthur Lake)	Comedy	Aug.	15..	1,000
Best Man (Josie Sedgwick)	Western	Aug.	15..	2,000
Circus Cyclone (Art Acord)	Western	Aug.	22..	4,397
Won By Law (Wanda Wiley)	Century comedy	Aug.	22..	2,000
Speak Easy (Chas. Puffy)	Comedy	Aug.	22..	1,000
Stand Up and Fight (Jack Perrin)	Western	Aug.	22..	2,000
Where Was I? (Reginald Denny)	Farce-com-romance	Aug.	29..	6,630
Buster Brown Series	Outcault's "kid" ser.	Aug.	29..	2,000
Educating Buster Brown	Buster Brown	Aug.	29..	2,000
Buster, Be Good	Buster Brown	Aug.	29..	2,000
Perils of the Wilds (Bonomo)	Serial	Sep.	5..	10 ep
California Straight Ahead (Denny)	Thrill comedy	Sep.	5..	7,238
Peacock Feathers (J. Logan)	Domestic drama	Sep.	5..	6,747
Stranded (Edna Marian)	Century comedy	Sep.	5..	2,000
The Party	Sweet 16 comedy	Sep.	5..	1,000
Dynamite's Daughter (Sedgwick)	Mustang western	Sep.	5..	2,000
Pleasure Bent (Puffy)	Fat man comedy	Sep.	5..	1,000
Call of Courage (Art Acord)	Blue Streak western	Sep.	12..	4,061
Tricked (Cobb)	Mustang western	Sep.	12..	2,000
Fight Within (Larkin)	Mustang western	Sep.	12..	2,060
Phantom of the Opera (Chaney)	Suspense-mystery	Sep	19..	8,404
Storm Breaker (House Peters)	Sea town melo.	Sep	19..	6,064
Westward Ho (Puffy)	BlueBird comedy	Sep	19..	1,000
Too Much Mother-in-Law	Century comedy	Sep	19..	2,000

	Kind of Picture	Review.	Feet
Uncle Tom's Gal	Century comedy	Sep 19..	2,000
Life's Greatest Thrills	Special	Sep 19..	2,000
Sporting Life (Bert Lytell)	Melodrama	Sep. 26..	6,709
One Wild Night (Edwards)	Comedy	Sep. 26..	1,000
Officer No. 13 (Eddie Gordon)	Comedy	Sep. 26..	2,000
Bustin' Through (Hoxie)	Blue streak western	Oct. 3..	4,500
Cupid's Victory (Wanda Wiley)	Comedy	Oct. 3..	2,000
By the Sea (Puffy)	Comedy	Oct. 3..	1,000
Calgary Stampede (Hoot Gibson)	Thrill western	Oct. 10..	5,924
Just Cowboys	Short western	Oct. 10..	2,000
Taking Chances	Short western	Oct. 10..	2,000
The Raid	Short western	Oct. 10..	2,000
Green Eyed Monster (Arthur Lake)	Comedy	Oct. 10..	1,000
Absent Minded (Neely Edwards)	Bulls-eye com.	Oct. 17..	1,000
Road from Latigo (E. Cobb)	Short western	Oct. 17..	2,000
Ace of Spades (Desmond)	Western chapterplay	Oct. 24	
Nursery Troubles (Edna Marian)	Century comedy	Oct. 24..	2,000
Shootin' Wild	Mustang western	Oct. 24..	2,000
Hidden Loot (Hoxie)	Action western	Oct. 31..	4,738
Boundary Line (Fred Humes)	Short western	Oct. 31..	2,000
A Taxi War (Eddie Gordon)	Comedy	Oct. 31..	2,000
Triple Action (Pete Morrison)	Action western	Nov. 7..	4,800
Rustlers From Boulder Canyon	Short western	Nov. 7..	2,000
Kick Me Again (Puffy)	Comedy	Nov. 7..	1,000
Oh, Buster	Buster Brown	Nov. 7..	2,000

VITAGRAPH

		1925		
Two Shall Be Born (Novak-Harlan)	Drama			
Pampered Youth (Landis-Calhoun)	Drama	Feb.	21..	6,640
Redeeming Sin (Nazimova-Tellegen)	Apache dr.	Jan.	31..	6,227
Fearbound (Daw-Welch)	Melodrama	Feb.	14..	5,700
Tides of Passion	Drama	May	2..	6,279
School for Wives (Tearle-Holmquist)	Drama	April	11..	6,182
Baree, Son of Kazan (Stewart)	Northern drama	May	30..	6,893
Wildfire (Aileen Pringle)	Racing melo.	June	20..	6,550
Steele of the Royal Mounted	N. W. Drama	June	27..	5,700
Happy Warrior	Drama	July	18..	7,865
Ranger of the Big Pines (K. Harlan)	Forest Ranger dr.	Aug.	8..	7,032
Love Hour (H. Gordon-Fazenda)	Melodrama	Sep.	12..	7,036

WARNER BROS.

		1924		
This Woman (Rich)	Society drama	Nov.	1..	7,100
Lover of Camille (all-star)	Romantic drama	Nov.	29..	7,180
Dark Swan (Prevost-Blue-Chadwick)	Drama	Dec.		6,800
		1925		
Narrow Street (D. Devore-Matt Moore)	Light comedy	Jan.	17..	6,700
Lighthouse by the Sea (Rin-Tin-Tin)	Melodrama	Jan.	10..	6,700
Lost Lady (Irene Rich)	Social drama	Feb.	7..	6,700
Recompense (Prevost-Blue)	Society drama	May	2..	7,480
On Thin Ice (T. Moore-Edith Roberts)	Drama	Mar.	21..	7,046
Bridge of Sighs (Dorothy MacKaill)	Pathos dr.	Apr.	4..	6,694
My Wife and I (Rich)	Emotional drama	May	30..	
Man Without A Conscience (Louis-Rich)	Drama	June	27..	7,182
How Baxter Butted In (M. Moore-Devore)	Comedy	July	4..	6,592
Woman Hater (Chadwick-Brook)	Love drama	July	25..	6,591
Tracked in Snow Country (Rin-Tin-Tin)	North drama	Aug.	1..	7,139
Eve's lover (Rich-Lytell-Louis-Bow)	Drama	Aug.	8..	7,237
Kiss Me Again (Lubitsch prod.)	Light comedy	Aug.	15..	6,722
Limited Mail (Monte Blue)	Railroad melo.	Sep.	12..	7,144
Wife Who Wasn't Wanted (Rich)	Romantic drama	Sep	19..	6,858
His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sep.	26..	7,291
Below the Line (Rin-Tin-Tin)	Dog melodrama	Oct.	3..	6,053
Man on the Box (Syd Chaplin)	Farce-comedy	Oct.	10..	7,481
Compromise (I. Rich, C. & Brook)	Domestic drama	Nov.	7..	6,789
Red Hot Tires (Monte Blue)	Farce comedy	Nov.	7..	5,452

MISCELLANEOUS

ARTCLASS PICTURES CORP.

		1924		
Biff Bang Buddy (B. Roosevelt)	Thrill dr.	Sep.	20..	4,500
Fast and Fearless (Buffalo Bill, Jr.)	Thrill dr.	Sep.	27..	4,500
Walloping Wallace (B. Roosevelt)	Thrill western	Oct.	11..	4,700
Hard Hittin' Hamilton (Buf. Bill, Jr.)	Thrill western	Oct.	18..	5,000
		1925		
Gold and Grit (B. Roosevelt)	Thrill dr.	April	11..	4,650
Bringing Home the Bacon (Buffalo Bill)	Thrill dr.			4,650
After Six Days	Biblical spec.			10,000
Deerslayer (J. W. Kerrigan)				5,000
On the Go (Buffalo Bill, Jr.)	Western	Apr.	4..	4,825
Reckless Courage (Buddy Roosevelt)	Thrill western	May	2..	4,851
Quicker 'N Lightning (Buffalo Bill, Jr.)	Thrill drama	June	6..	5,000
Tearin' Loose (Wally Wales)	Stunt western	June	13..	5,000

ASTOR DISTRIBUTING CORPORATION

A Lover's Oath (Novarro)	Melodrama	5,845
Business of Love (Horton)	Comedy-drama	6,038
The Shining Adventure (Marmont)	Drama	5,126
The Wrongdoers (Barrymore)	Melodrama	6,424

BANNER PRODUCTIONS

		1924		
The Truth About Wives	Sherman-Hampton	Aug.	2..	5,600
The Man Without a Heart	Novak-Harlan	Aug.	2..	6,000
Those Who Judge	All star	Aug.	2..	5,700
		1925		
Daughters Who Pay	All star cast	May	30..	5,800
Wreckage (May Alison)	Drama	Sep.	5..	5,992

COLUMBIA

		1924		
Midnight Express (Hammerstein)	Railroad melo.	Dec.	6..	5,967
		1925		
After Business Hours (Hammerstein)	Domestic melo.	July	4..	5,600
Danger Signal	R.R. melodrama			5,584
Unwritten Law	Drama			5,535
Waldorf				
Steppin' Out	Comedy			
Ladies of Leisure	Drama			
S. O. S. (Perils of the Sea)				
Lure of the North				
Enemy of Men	Drama			5,508
Price of Success	Society drama			5,500
Sealed Lips				
Fate of a Flirt				
Thrill Hunter				
Penalty of Jazz				
Perfection				
Speed Mad				4,442
New Champion				4,470
Great Sensation				
Fight to the Finish				
Handsome Brute				

C. C. BURR

		1924		
Average Woman (Pauline Garon)	Drama	Feb.	9..	6,400
Lend Me Your Husband (Kenyon)	Drama			6,700
Youth for Sale (S. Holmquist)	Drama	Oct.	18..	6,500
The Early Bird (Hines)	Comedy	Dec.	27..	7,000
		1925		
Crackerjack (Hines)	Typical comedy	May	23..	6,700

CRANFIELD & CLARK

Let's Go Fishing	Holland—scenic	Nov.	7..	1,000

GINSBERG DISTRIBUTING CORP.

		1925		
Love Gamble (Lillian Rich)	Melodrama	July	11..	5,767
Before Midnight (Wm. Russell)	Crook melodrama	July	11..	4,89.
Big Pal (Wm. Russell)	Prize fight dr.	Oct.	24..	5,800

INDEPENDENT PICTURES CORP.

		1925		
Drug-Store Cowboy (F. Farnum)	Western com.-dr.	Feb.	7..	4,356
Riders of Mystery (Bill Cody)	Western	May	2..	5,000
Gambling Fool (F. Farnum)	Western	May	9..	5,000
Fighting Sheriff (Bill Cody)	Western	May	23..	5,000
Border Intrigue (F. Farnum)	Western	May	30..	5,000

LEE-BRADFORD CORP.

Pearl of Love (Leslie)	6,000
Lights of London (Wanda Hawley)	6,000
Passion's Pathway (Estelle Taylor)	6,000
Unrestrained Youth (Brandon Tynan)	6,000
Passionate Adventure (Joyce-Brook)	8,000
Way Down Upon the Swanee River	6,000
Wolfblood (M. Clayton)	6,000

LUMAS FILM CORP.

Overland Limited	R. R. melodrama			6,000
A Little Girl in a Big City	Heart int. sc.			6,890
His Masetr's Voice (Thunder, dog)	Animal dr.			5,750
Shadow on the Wall	Crook drama			6,050
Police Patrol	Melodrama			5,685
Part-Time Wife	Drama			6,075

POST SCENICS

Holland	Scenic	Nov.	7..	1,000

RAYART

Butterfly Comedies (Gloria Joy)				
		1925		
Super Speed (Reed Howes)	Automobile com.-dr.	Feb.	7..	5,227
Geared to Go (Howes)	Drama			5,117
Right Man (Larkin)	Drama			4,571
Winning a Woman (Perrin-Hill)	Drama			4,865
Getting 'Em Right (Larkin)	Drama			4,668
Quick Change (Larkin)	Drama			
Youths Gamble (Howes)	Drama			
Double Fister (Perrin)	Drama			
Fear Fighter				
Crack O' Dawn				
Goat Getter				
Snob Buster (Reed Howes)	Action melodr.	Aug.	22..	4,970
Cyclone Cavalier (Reed Howes)	Action-romance	Sep.	26..	4,928

RED SEAL

		1925		
Daisy Bell	Song Cartoon	May	30..	1,000
Ko-Ko Sees Spooks	Fleischer cartoon	June	13..	1,000
Hair cartoons	Marcus cartoon	June	20..	300
Ko-Ko Celebrates the Fourth	Fleischer cartoon	July	4..	1,000
Hair Cartoon	Marcus cartoon	July	4..	300
Evolution	Timely novelty (feature)	July	25..	4,200
Ko-Ko Nuts (Out-of-Inkwell)	Fleischer cartoon	Sep.	5..	1,000
Marvels of Motion (Issue D)	Fleischer-Novograph	Sep.	12..	1,000
My Bonnie	Ko-Ko Song Cartune	Sep.	12..	1,000
Silvery Art (special)	Skiing in Alps	Sep	19..	2,000
Lands End	Gem of the Green	Sep.	26..	1,000
Through Three Reigns	Historical	Sep.	26..	2,000
Ko-Ko on the Run	Out of Inkwell	Sep.	26..	1,000
Flirting With Death	Alps skiing	Sep.	26..	2,000
Ko-Ko Packs 'Em	Fleischer cartoon	Oct.	17..	1,000
Film Facts (Issue H)	Magazine	Oct.	17..	1,000

WM. STEINER PROD.

		1924		
On Probation (Edith Thornton)	Drama	Dec.	13..	5,000
Hidden Menace	Stunt dr.			5,000
Branded a Thief	Western			5,060
Verdict of the Desert	Western			4,745
Valley of Vanishing Men	Western			4,652
		1925		
Trouble Buster (Leo Maloney)	Western	Feb.	21..	5,000

SHORT FILMS SYNDICATE

		1925		
Thirty Years Ago	Novelty	Aug.	15..	1,000
I Remember	Pastoral	Aug.	15..	1,000
Mixing in Mexico	Bud Fisher cartoon	Oct.	17..	1,000
Invisible Revenge	Mutt & Jeff	Oct.	31..	1,000

UFA FILMS, INC.

		1925		
Siegfried (star cast)	Romantic drama	Sep.	12..	9,000

WINKLER

Jail Bird	Alice cartoon	Oct.	31..	1,000

The Theatre of To-Day

Presentations ~ Prologues ~ Music

Edited by Colby Harriman

"The Mountain Comes to Mahomet"

PARAPHRASING a well-known line written by Oliver Goldsmith: And those who came to scoff, now beg for work. The motion picture theatre has convinced artists of opera, of the concert field, name acts of vaudeville stars of the legitimate, that it is a most lucrative field. It is really amusing to observe the change which has transpired, especially with certain acts who a short time ago ridiculed the idea of appearing in a motion picture theatre, and today are offering salary cuts for the opportunity.

The motion picture theatre is now coming into its own as far as prestige is concerned, in the same manner that the motion picture industry triumphed over the scorns and sneers of the legitimate. If the artists find that the conditions are better in a motion picture theatre, that the audiences are just a trifle more discriminating, then the men who have guided the destinies of the motion picture theatres are to be commended. This development has been one of guidance, has been one of propaganda, one of concentrated thought on giving the people a form of entertainment that is diversified. Now we find that theatres are deluged with offers of artists of every description. There is hardly an act of any consequence; there is scarcely an artist of any name but will consider a motion picture theatre engagement.

We are speaking particularly of the de luxe houses. It is a wonderful thing when a business reaches the point when it offers an urge to the people who constitute the programs. Everything today is in the hands of the managers and producers. They have battled through weeks of disappointments which, however, have had their redeeming features, and now standing before a gold mine of talent the test comes. Will the traditions of the first run houses be side-tracked, and will the vaudeville theatre and the musical comedy stage dominate? It is so easy to make your house a vaudeville house, it is comparatively simple to turn your program into one which savors of musical comedy. Right here is the danger sign. If a strict presentation program which can be made up of well established acts and leading artists properly surrounded is not maintained in all of its original detail then monotony is going to creep in, and the first thing the manager and producer realizes is they have lost a certain element which attracted, and which they strive to build. Those producers who have built a reputation through their ability to maintain a strict unadulterated motion picture program are the ones who have brought the first run theatre business to the plane it now occupies.

Let us be contented with the present set-up, but strive for the consistent and artistic development of what we have in hand. Our business is a veritable "acres of diamonds." Let us not kill the goose that lays the golden egg. We have evidences in dollars and cents that the type of programs which has been responsible for the development of these houses is the one to basically follow and master. Let us not indulge in the illusion that we have reached the limit of this development. We are at the foot of the ladder. With this influx of new talent; with this opportunity of selecting the artists to form the basis of our subjects let us not make the mistake of allowing the names to dominate rather than the idea to be featured. It is a presentation or it is a prologue and not an act or a name.

Scenic Artists' Activities

THE three leading Broadway scenic artists affecting the motion picture theatres are busily engaged in special assignments with their weekly regular programs added. JOHN WENGER, of the Rivoli, Rialto and Criterion, is again commissioned to design sets for the legitimate stage. He will execute the settings for the new forthcoming production "Tip-Toes" by the authors of "Lady Be Good." GATES and MORANGE who furnish the beautiful settings at the Mark Strand Theatre, will do the settings for the Erlanger production "The Kick-Off." The EASTMAN BROTHERS of the Colony, have several leading vaudeville act sets in course of preparation, besides doing the series of Laughtons musical prologues which are to be offered in a chain of houses. They will do the settings for the New Municipal Auditorium in San Antonio, Texas.

Fabric Settings Ideal for Productions

ACCORDING to the letters we are receiving from producers thruout the country, there is a general movement towards the exclusive use of fabrics for stage settings in presentation production work. One reason is that a combination of standard fabrics can be used in so many different ways and result in as many sets when artistic and consistent lighting treatments are applied. The old idea of painted scenery is rather an expensive proposition for a motion picture theatre, especially when the production department are compelled to produce a new group of ideas each week. Fabrics can be camouflaged, they will lend themselves to "scenic trickery" in an easier way than the painted drops and flats. We trust that we will be able to publish in the Department within the near future some of the excellent photographs which have been received illustrating this scenic treatment.

"Romance and the Ages"

EPISODE FOUR

A Four-Part Offering, Which Should Appeal Because of Its Novelty—Blending of Music, Colors and Lighting Will Aid in Presenting a Popular Prologue

Moving Picture World Presentations—Devised By Colby Harriman

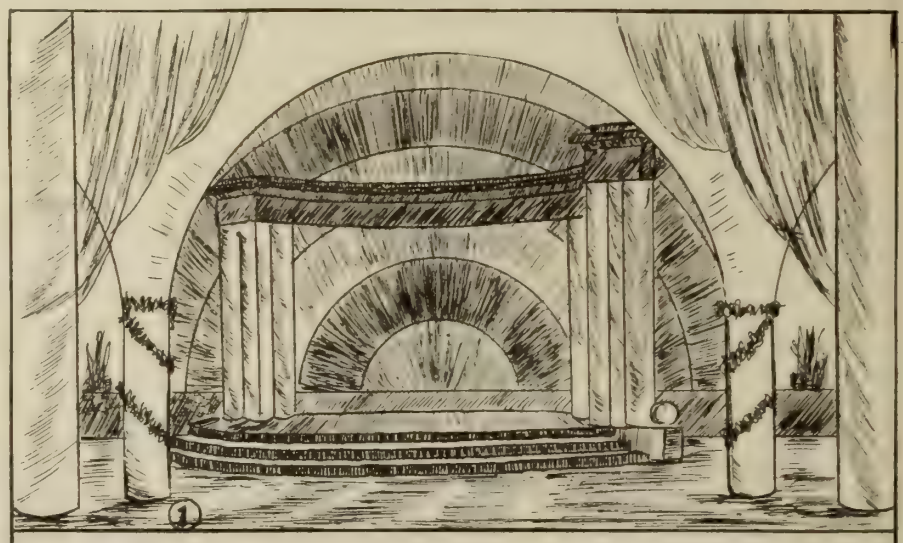
THIS episode completes the routine for the Four-Part Presentation serial, Romance of the Ages. In the last three issues of the Moving Picture World we have published the other episodes showing how the sets could be adapted to the various routines without a complete change. The fourth episode introduces the Modern Age, and it is necessary to introduce color, dazzling effects, unusual lighting and scenic combinations.

The subject matter in this episode emphasizes the love theme as reflected in the three others. To link the foregone episodes with this number it is suggested that bits of the previous presentations be incorporated in the general routine of this subject. For instance, the male singer dressed in modern garb sees the "shadow chorus" of dancing maidens used in the first episode; he meets the slave girl of the second who dances for him; he becomes enveloped in the swirling dance of the "ladyes faere" who suddenly emerge from their billowy costumes clad in glittering dance costumes of today. The entire action must be one of speed, and as the male singer meets the modern girl they sing a modern love theme as the entire ensemble is brought on for a whirling finish.

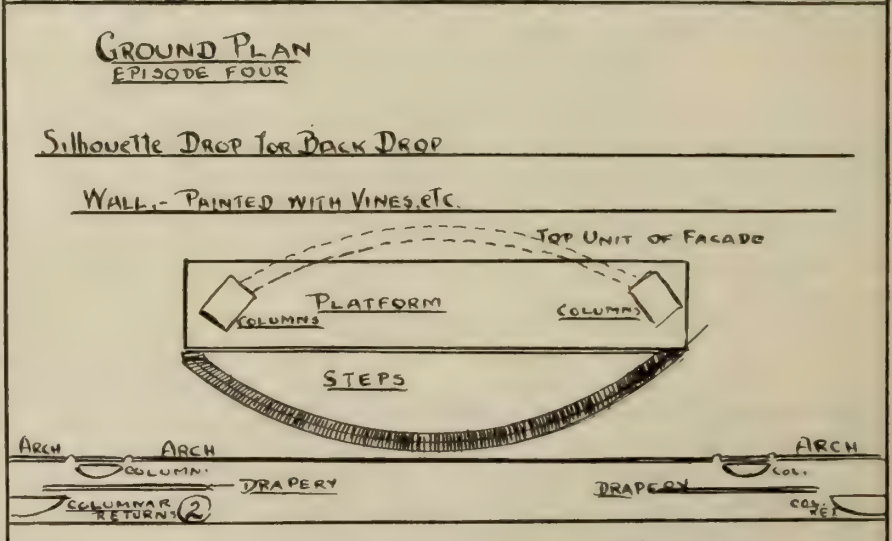
The set is similar to that of Episode One, the basic portion or foreground remains the same. If the previous issue of the Moving Picture World is consulted, it will be easy to note how this set as illustrated becomes a part of the last set. Foreground is draped with two metalline gauze curtains hung in heavy folds. The platform remains at center in front of which the circular step unit is placed. The two column clusters which form the end of the facade are placed at either end of the platform and the coping or top of facade is placed above. The three center columns are removed, revealing an opening. A painted wall extends across stage back of the platform, practical vines and foliage may be used or painted on the wall. Silhouette drop remains in place and is used as a back drop. An olivet or a special shadowgraph lamp should be placed at the back wall to secure the color arch as sketched. This is very effective and proves to be a dazzling background. Festoons, flowers and leaves which are bronzed and silvered should be wound around the columns down stage and hung in the vicinity of the column clusters on the platform.

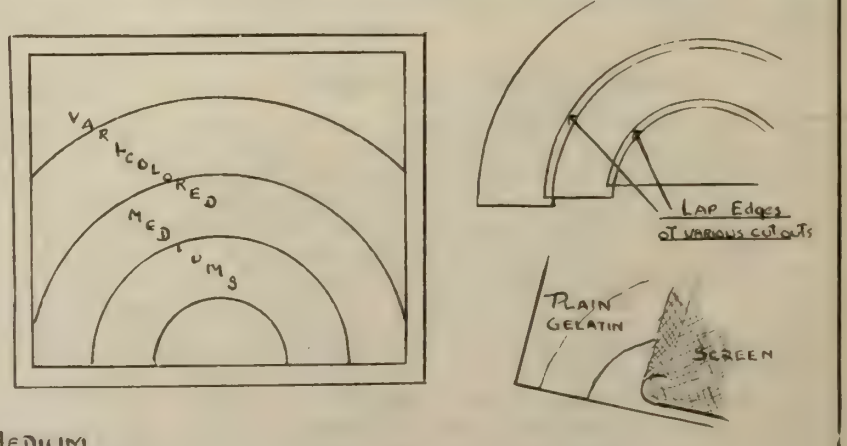
In Plate 3 the general details for constructing the vari-colored medium is noted. It is suggested that a glass medium would be preferable, the various colors painted on the glass with lamp coloring. However, a gelatin medium is as practicable. Take a standard sized medium frame, insert a plain sheet of gelatin which has a screen or wire backing on the frame. Cut out hemispherical sections from various colored mediums, place them on the plain gelatin, cut them so that the edges lap and fasten them together with film cement; place another screen over the completed medium and the effect is ready for operation.

The lighting treatment should be colorful in the foreground with a subdued background to permit a proper operation of the lighting on the back drop. Orange, amber and canary should predominate in the lighting of the foreground.



GROUND PLAN
EPISODE FOUR





MEDIUM DETAILS (3)

Presentations at First Run Theatres

MOSQUE THEATRE
Newark, N. J.

(Week Nov. 17th)
Featured Picture: "Stage Struck" (Paramount)

Irvin Talbot and his Mosque Grand Orchestra give an excellent rendition of Hosmer's "Southern Rhapsody."

CAMEOS

Two units are introduced under this heading, the first being Mlle. Daganova who presents a Rose Dance and the second, Dorma Lee, Contralto who sings, "Love Like the Dawn Comes Stealing," by Cadman. A metalline curtain is used for both numbers, the first being a flaming gold highlighted with purple and the second, a blue gold highlighted with green.

BURKHART'S PLASTIC CHROMATIC FILMS

This is perhaps one of the first American showings in a motion picture theatre of this excellent stereoscopic novelty. The film subject is entitled "Girls or Illusions" and includes scenes from certain French musical revues. A scrim with a special fabrication is hung at the curtain ine. About 15 ft. back of the scrim a painted drop is hung. A landscape of trees, toned an orange, amber and green are highlighted with green and red border lights. The film scenes all have black backgrounds, the various characters appear in color. The projection machine is set so that the bottom of the frame comes to the floor of the stage. Heavy drapes mask in the sides, thereby eliminating the frame line. The effect is very realistic, the characters appearing to be walking in the area between the scrim and the back drop.

VAMPIRES OF THE AGES

A semi-prologue novelty introducing nine specialty dancers and one singer. The set is a combination of fabrics, two units of gold curtains hung in heavy folds form the foreground. A cut arch drop is placed in three; a unit of ten steps at center with a fantastic balustrade carrying off right and left, the balustrade and steps are draped with red plush. A silver drop is hung in the background; box wood trees are used to dress. The lighting treatment is principally purples, greens and rose. Billy Rhodes appears in one, sets the story with a song, "Oh Boy, What a Girl." The lights are gradually brought up back of the gold gauze revealing the various characters posed in tableau—Eve, Salome, Helen of Troy, Cleopatra, DuBarry, Carmen, are introduced and do miniature specialty dances with three vamps of today brought in for the finale, with the entire ensemble finishing with a spirited Charleston.

CAPITOL THEATRE
Chicago

(Week Nov. 16th)
Featured Picture: "Stage Struck"

Capitol Grand Orchestra, Albert E. Short, conductor. "The Moth and the Flame." (a) "Love Is Like a Firefly," Friml; Orville Rennie, tenor. (b) "The Moth and the Flame," a ballet divertissement by Merriel Abbott. The Flame, Lloyd Mann; The Moth, Edna Hathaway; Butterflies: Mary H. Colburn, Helen Dean, Marie Hisgen, Fern Anderson, Jean Moebius and Ann Bronson. Leo Terry at the organ, playing "Hokey-Pokey" (a laugh creator). An Operatic Medley, a carefully condensed melange of operatic airs arranged with scenic embellishments. (a) "Madame Butterfly," Puccini, "Duet of the Flowers;" (b) "The Valkyrie, Wagner, "Wotan's Farewell"—Herbert Gould, basso; (c) "Lakme," Delibes, Ou-va-la-jeune (Belle Song) Leola Aikman, soprano; (d) "Tales of Hoffman," Offenbach, Barcarolle—Belle Unit (Oh! Night of Love), Hezel Eden, soprano; Lorna Doone Jackson, contralto; (e) "I Pagliacci," Leoncavallo, Pagliacci's Lament (On With the Dance), Wm. Mitchell, tenor; (f) "Lucia di Lammermoor," Donizetta, Sextette ("What Restrains Me"), Madames Eden, Jackson and Aikman, Messrs. Mitchell, Gould and Rennie.

WHAT ARE YOU
DOING
WITH
SHORT SUBJECT PRESENTATIONS
PROLOGUES OR EPILOGUES?
?
Let us hear from you.
We will publish your ideas.

CHICAGO THEATRE
Chicago

(Week Nov. 9th)

Overture, "Martha" by Flotow. Adolphe Dumont, conductor.

Estelle Carey, soprano, singing "Giannini Mia" from "The Firefly" by Friml. Organ solo, "Sometime," Albert H. Malotte, organist. "Down on the Farm," Jocko, the crow; Wells & Winthrop, dancers; A. B. Stephenson, novelty on saw; Henry Therrion, tenor; Ruth Racette, soprano. Feature, "The Dark Angel."

(Week Nov. 16th)
Featured Picture: "That Royle Girl"

Balaban & Katz present Fred Hughes, tenor. Laughs of the Day, musical accompaniment, Frank Judnich. Jesse Crawford at the organ, playing "Musical Lecture." Overture to "William Tell," by Puccini, as interpreted by H. Leopold Spitalny and the Chicago Theatre Orchestra. Miriam Klein, soprano; Georges Dufranne, tenor; Roy Knauss, flutist.

UPTOWN THEATRE
Chicago

(Week Nov. 9th)

Overture, "Aida" by Verdi. H. Leopold Spitalny, conductor.

Claudius & Scarlet; organ, "A Miniature Organ Recital," Jesse Crawford, organist. "The Four Seasons," Summer, ballet; Fall, Orange & Scarlet, Adolphus and Eastman; Winter, Frost, Gertrude Morgan; Spring, Helen Yorke, soprano and ensemble. Feature, "Her Sister From Paris."

(Week Nov. 16th)
Featured Picture: "Stage Struck"

Overture, "Sakuntala," by Goldmark. Uptown Theatre Orchestra, direction Josef Koestner. Laughs of the Day, musical accompaniment, "Ban Bam Bammy Shore," "On a Night Like This." A Trip to the Hawaiian Islands with the Imperial Hawaiian Singers. Milton Charles at the organ, playing "Save Your Sorrow." 'Harvest Moon," Myrtle Leonard, contralto; Arling Gardiner, Joe Ross, dancers.

HARDING THEATRE
Chicago

(Week Nov. 16th)
Featured Picture: "Her Sister from Paris"

Overture, selections from "Faust," by Gounod. Harding Theatre Orchestra, direction Ben Paley. Caludius & Scarlet, melody masters. Edward K. House at the organ. "The Four Seasons." Summer—"Dance of the Flowers;" Fall—"Orange and Scarlet;" Winter—"Silver and Frost;" Spring—"Fairyland;" Helen Yorke, soprano; Adolphus and Eastman, dancers; Gertrude Morgan and Ballet.

"I'd Walk a Mile for a Guffaw!"

One of the slogans suggested by the Short Feature Advertisers' Association for National Laugh Month that will bring 'em in for you during January, 1926.

Book for National Laugh Month with a Smile!

STAGE SETTINGS
Built, painted and installed. Drapery settings and drapery curtains. Special sets and drops for feature pictures.
SCHELL SCENIC STUDIO
COLUMBUS OHIO

Your Equipment

Service for You—Theatre Owner—Builder—Studio—Laboratory—Exchange Executive—From Your Angle

Edited by A. Van Buren Powell

YOUR EQUIPMENT intends to give you things of interest—in your line—from your angle.

Write in and tell me what you want to read about.

Ask me anything about your equipment—when you plan to build—when you're thinking of remodeling—when you want to get the utmost from the equipment you have. I'll put you in personal touch with a specialist who can give you expert information.

Listening In on Some Equipment

STREETS full of people—people full of turkey. Thanksgiving night. Everybody going somewhere—past a theatre standing in darkness.

Inside the theatre the silence was broken by a gurgle that grew to a rumble and ended in an asthmatic wheeze.

"Oh, my poor pipes," came through the organ grille, "Projjy, strike an arc, will you. I want to run a scale and see if there's any of me true to pitch."

"Arc?" rattled out the projector, "where'm I goin' to get any juice?"

"More short circuits?" inquired an exit sign, plaintively.

"No!" snapped the projector, "The local electric company has laid down on us again."

"But the theatre down the street," squeaked an exit door, "that's all lit up."

"Sure," growled the projector, "They got a motor generator set. They should worry if the local power source goes bust."

"Why don't we get us one, too?" demanded the screen.

"Same reason that you ain't been kicked out long ago for a new place for me to put my pictures," snarled the projector, "The house ain't making anything to buy with."

"That's why I'm here, too," groaned the organ, "I'm so old I can hardly whistle a tune any more—"

"Yeah!" interrupted one of the front row seats, "You said it! Y' oughta heard the lady sittin' on me yesterday. She says, says she, 'This music is terrible. Simply horrible. I can't set an' hark to that all evenin',' she says."

"You and your sense of duty!" cackled another seat, "I'm the one that ought to talk about a sense of duty. That's all that holds me up—and me with a busted leg."

"Nix on this sob stuff, fellows," spoke up the aisle carpet, "I'm walked on every day but you don't hear me wailing about being downtrodden. Now we know the boss is losing money. Instead of airing our personal grunts, let's see what's wrong and if there's any way to make things better."

"You're cut off the right pattern, kid," sung out a lobby display frame, "Let's help the boss, 'stead of beefing."

"That's the ticket!" shouted the chopper by the door.

"Well, then," the projector called down from his nook, "He pays a lot for the film he feeds me—that's not a worry."

"Yes," agreed the ticket chopper. "But getting them in ain't the whole works. He's got to get 'em to stay in and come in again."

"That woman won't sit on me again," the front row seat squealed. "Not without she gets better music."

"I do my best," groaned the organ.

"Sh-h-h! He's coming," whispered the door snubber. "What'll we do? How'll we tell him?"

"I'll show you," squeaked a tiny voice.

It was the box of slide pencils up in the projection room. The pencils jumped onto the slides by the projector and began busily running to and fro.

In came the theatre owner, harassed, disconsolate. With him the projectionist.

"Best night—all loss," said the boss.

"Shame," said the projectionist—and that instant the lights that had been left on began to glow—too late to get a crowd in!

But the projectionist hiked up to his place.

"Hey, what's this?" he yelled down. "Say—boss—"

The boss had slumped wearily into a seat.

"The projectionist, staring at the slides strewn about on his rewind table, shouted, got no response. He struck his arc and began screening slides—

"Boss, make the patron more comfortable—fix us up!—and get him coming BACK—The Seats."

"Boss, some patrons pass up your house because they can't stand my music—I resign in favor of a new instrument—The Organ."

"Boss, they'll come in if you clean me up so they can SEE the picture—Your Screen."

"Boss, when you buy parts, get 'em from the man who made me—it won't cost much more and I can make more patrons by giving you a better picture—and I won't wear out so quick—Projector."

"Boss, I heard you say they're all auto riders and radio fans—that you can't get 'em in no matter what you pay for service—get me some brothers and sisters, dress up the lobby around me—they'll stop and I'll drag 'em in for you—Lobby Display Frame."

"Boss, they ride ten miles to see a picture—Why?—because they get more comfort, indirect light that lets 'em find their seats without punching the picture in the jaw—Your Lights."

"Boss, get yourself a motor generator set so we can keep working for you even when the city power lays down on you—Your Whole Gang of Equipment."

The theatre owner rubbed his eyes.

"I must be dreaming," he muttered.

"Boss, it's worying you how to get the money to do what we say—well, you rake some together to start—put in some new equipment and tell the world about it—ballyhoo it!—tell 'em they can see a good show in comfort without going any ten miles—it'll pay for itself—The Ticket Chopper."

"By glory—I AM dreaming," murmured the boss, "But it's a good dream. I'll do it!"

"Good night!" said the last slide.

Boston Metropolitan Marvel Theatre; You'd Be Proud to Run Such a House

BOSTON showed us something when its justly elated citizens thronged in Tremont, Hollis, Dillaway and Dore streets, headed one way—for the majestic entrance to the new Metropolitan Theatre which takes up a lot of the space in the fourteen story office building that those streets bound. Nearly five thousand seats to be filled! And goodness knows there were plenty of folks at the October 16th opening to fill them many times over.

And with Earl W. Crabb, former manager of the Mark-Strand Theatre in Buffalo, as the directing genius, assisted ably by George Crabill; with John Murray Anderson's revues and presentations knocking them cold; with Nathaniel Finston batoning real music from his fifty-five musicians, and Arthur J. Martell coming from the former Gordon circuit to preside at the console of its mammoth organ—there's no danger of these thousands of seats showing blanks later on.

You'll be interested in the things that make this a marvel house—so let's get down to facts.

The structure, which is built of re-enforced concrete, is 155 feet high, the city limit of height for structures. On the ground floor are four stores and the theatre lobby. The exterior of the building is faced with sandstone. The Metropolitan building is reported to be the third tallest structure of this type in the country, being exceeded only by one building in Cleveland and another in Chicago. The cost of erecting the building is estimated at $8,000,000.

And now for the theatre itself. The entrance is spacious and a short distance back of the sidewalk line is the box office with windows on each side for the ticket sellers. This lobby is of marble with panels and friezes elaborately decorated in relief and gilded, and with a curved ceiling on which is a beautiful mural painting by the eminent Roman mural painter, Louis Amarosi, replica of a famous Venetian mural by Titian. The marble is the color of jasper with rose and cabanel and verde antique at the base.

This lobby is separated from what is called the inner lobby by a number of full-length glass doors, curtained with exquisite lace material of a dark cream shade. In this inner lobby are two beautiful stairways that lead to mezzanine corridors that eventually lead to the mezzanine balcony of the auditorium with its circle of fourteen boxes that seat approximately 1,000 persons. This lobby is another artistic creation with its Botticino marble piers and pilasters, its sculptural decorations and its ceiling mural also by Amarosi. There is a central light under which the head usher stands as a sort of guard and director of patrons entering the theatre. The general color scheme of all the lobbies is ivory and gold.

Passing through another set of doors one enters the grand lobby, arched and pillared and gilded. It rises to a height of nearly five stories. Sixteen rose jasper marble pillars, set off by a background of Botticini marble wall panels, tower up to the high ceilings. In the grand lobby are three mezzanine galleries and beautiful corridors with lounge chairs and sofas all around. To the left of the grand lobby floor, as one enters it, are the doors leading to the orchestra floor.

At the further end of the grand lobby is a grand stairway, pillared and arched and with great light-colored marble posts on which are two Chinese vases, which Edward F. Albee, head of the Keith-Albee interests, contributed to the decorative effect and which are said to have cost a fortune.

This lobby is as large as some theatres. It is said to have a capacity of 9,000 persons. From the ceiling hang two immense, elaborate chandeliers, holding hundreds of bulbs. Beautiful tapestries hang between the arches.

Passing down a few steps from one section of the grand lobby one enters a reception and lounge room that is sufficiently large to accommodate nearly 2,000 persons, with walls wainscotted and paneled in oak and with a paneled ceiling. Off this area are spacious smoking rooms and lounging and toilet rooms for men and even more elaborately fitted lounge and toilet rooms for women.

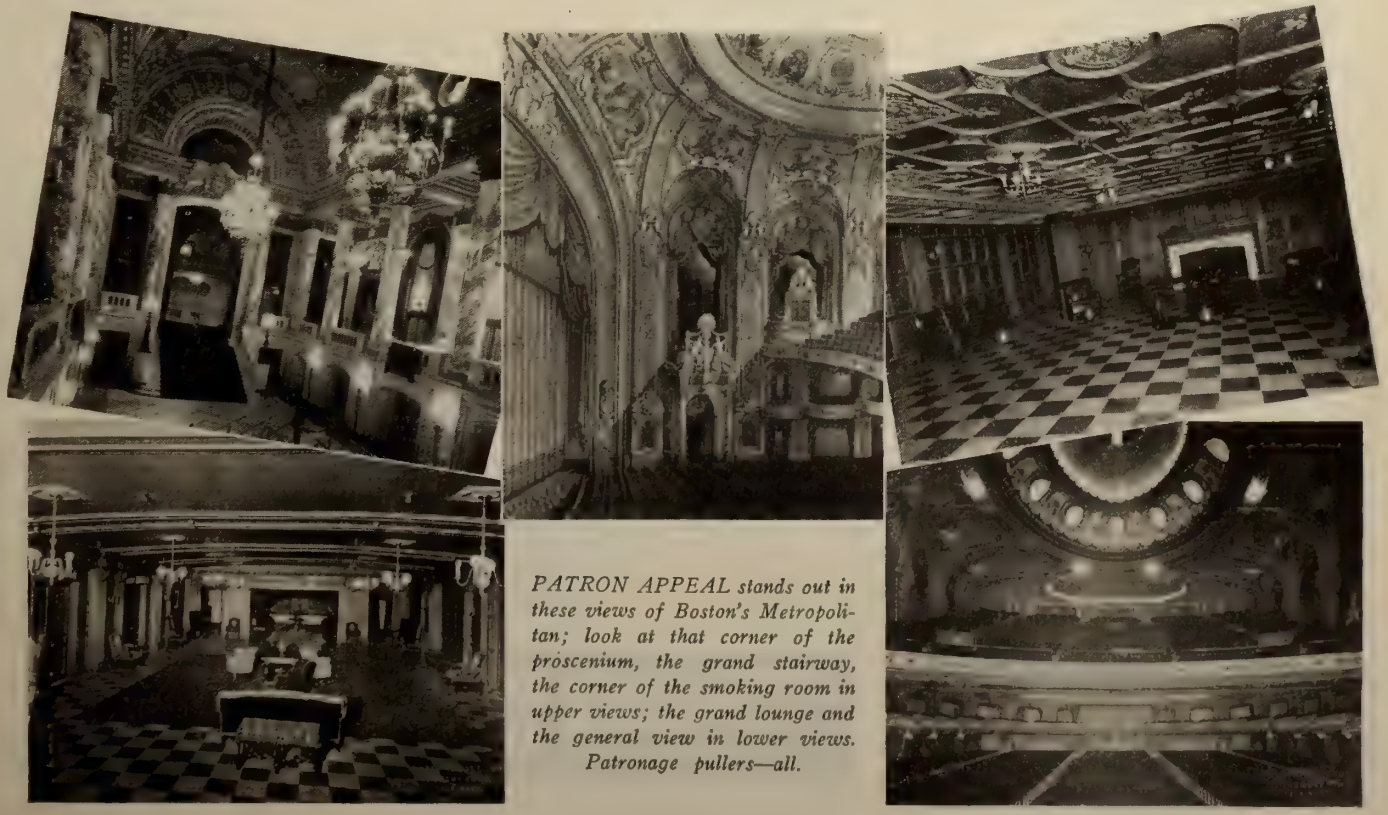
Off another part of the grand lobby is a Red Cross room with nurse and equipment for the emergency treatment of patrons. There also is a press room for writers. Two elevators carry patrons to mezzanine floor or balcony above it.

The general architectural plan in the Metropolitan is the Louis Quatorze period, an era in the courts of France, which was a marvel of sparkling brilliancy.

The interior of the theatre expresses gayety with gold, comfort with crimson and the more spirituelle elements of art in varying blue tones. Paintings bedeck the ceiling of the auditorium. They depict scenes from myth and legend.

In the center of the vast dome is a golden sunburst in which are hundreds of concealed lights. Around the inside edge of this are

(Continued on next page)



PATRON APPEAL stands out in these views of Boston's Metropolitan; look at that corner of the proscenium, the grand stairway, the corner of the smoking room in upper views; the grand lounge and the general view in lower views. Patronage pullers—all.

several openings in which also there are varicolored lights.

The seats in the auditorium, provided by the American Seating Company, are large and more widely set than the legally prescribed limit.

The projection room is in the center of the mezzanine floor, between the balcony and main floor, and its location gives it a throw to the screen that is virtually level. The equipment of the room was furnished by the Cine-Howell Company and includes three Simplex projection machines and two spotlights.

The electric display signs were made by the Norden Company of New York.

Although designed primarily as a photoplay theatre the Metropolitan has a stage large enough to accommodate the biggest of road shows. All its remarkable facilities will be utilized in the presentations and prologues to be given.

One of the most dominant features of the Metropolitan is its orchestra pit. It is situated directly in front of the stage apron. It has been constructed in elevator fashion. When the musicians take their places at their music stands the platform on which they sit its sunk down so far that the movements of the musicians are not visible anywhere in the theatre. When the time comes for the orchestra to play the movable pit rises by means of hydraulic pressure. For orchestral overtures the musicians are elevated to a level with the floor of the stage. When playing for presentations and pictures the orchestra sinks to a level corresponding to that of a stationary pit. A small platform for the conductor moves independently.

The organ, reported to be the largest of its kind in the United States, was made by the Skinner Organ Company. Its two consoles also are on an elevator.

On the Hollis street side of the theatre, on the second floor, are the offices of the Metropolitan's managing director, Earl W. Crabb; publicity director, Jeffrey Lazarus; private projection rooms; film laboratories; book-keeping department, and quarters used by John Murray Anderson, in charge of presentations.

The structure housing the Metropolitan is known as the Capitol building; it is a real estate project originated in and negotiated through the office of W. J. McDonald. Associated with Mr. McDonald in this enterprise is Max Schoolman, who was treasurer of the Gordon Olympia circuit of theatres.

The Metropolitan Theatre has been leased for a long term of years to Famous-Players Lasky Corporation and the Keith-Albee interests. Control of the policy of the theatre is vested jointly in these two concerns.

As They Came Out You'd Hear Them—

"THOSE aisle lights are certainly nice. You don't have to bang up against the seats when you want one for yourself." —Overheard at New York's Colony Theatre.

"I like to get here in the middle of a show."

"You do? Why——"

"The lounge—I guess they call it—is so comfortable I enjoy sitting and watching the folks."—Picked up in New York's Capitol Theatre.

"An organ certainly can sound nice when it's well handled. I didn't hardly notice the orchestra was gone."—A patron at Fox's Flatbush Albemarle Theatre.

"Yes, there's a bigger theatre just a little further up the street, but they have such clear pictures there."—Lifted out of a patron's chatter on the way out of F. R. A. Operating Company's Brooklyn Linden Theatre.

Omaha's Omaha to be In "American Style"

THEY'VE been putting 'em up in Grecian style, Roman style, and so on. So Omaha has decided to be original—have a theatre built in "American style."

Omaha is to have a theatre called the "Omaha" and a magnificent house 'twill be. The World Realty Co. for its proposed new house at Sixteenth and Douglas streets, where the Bushman Block now stands, chose the city's name. The Bushman Block is to be torn down and work on the new Omaha Theatre is to start early in 1926. Officials of the company explain that in selecting this name the theatre will be in the nature of a monument to the pioneers of this section of the West, particularly those pioneers who settled Nebraska and western Iowa back in 1840 and 1850. The whole Omaha and Nebraska idea is to be incorporated in the architecture. It is to be distinctly American in design and atmosphere. The World Realty Company plans to strike out boldly and build an American theatre, with a distinctive American atmosphere and mood in the architecture. In the facade will be busts or bas reliefs calling to mind the noted pioneers and classical characters of the American frontier, both Indian and white.

Zardig's Egyptian Starts Out Grabbing Indianapolis Patrons

"SIT here in comfort and get your entertainment under perfect conditions, without eye-strain, without distortion—no matter in what part of the house you choose your seat."

That's what the new Egyptian Theatre that Mr. A. C. Zardig started on its successful career last week, says to every person in the audience.

No question about it—equipment talks to the patron—and there are few people who do not get the message.

A. C. Zardig's handsome new Egyptian theatre, at Fall Creek boulevard and Central avenue, Indianapolis, began its career as a motion picture house with its auditorium filled several times. Unusual in design, decorated with extreme good taste throughout, arranged to give the fans the greatest possible comfort while viewing a cinema, this neighborhood house ranks as one of the most beautiful and restful places of entertainment in the country.

Crowds lined the sidewalk all evening, obviously eager to get within and willing to wait from one show to the next for admission.

Adapted from the square, solid, majestic architecture of the ancient Egyptian temple, the house gives an impression of great size without any accompanying sense of ponderousness. The auditorium, with the balcony, seats about 1,500 persons, but so deft have the designers been in their planning that the "angle of vision" never suffers distortion.

The seats are deep-cushioned and comfortable. The carpets are thick and easy under foot. The numerous resting spots are provided with easy chairs.

Lights are softly shaded, yet there is sufficient illumination in the auditorium to enable one to see clearly even on first entrance. The ceiling has been painted blue to represent the sky, in which twinkle little electric lights after the manner of stars. The central canopy so diffuses the indirect lighting, that the reflection on the lower floor seems to be moonlight.

Walls, furnishings, even the ushers' uniforms, are done in mellow shades of brown, relieved by adroit mixtures of dull greens and reds. A conventional frieze of Egyptian figures with a huge, conventional scarab on either wall, encircles the auditorium. The stage, a good-sized one, capable of housing feature acts, is curtained off with some brown material on which are, again, conventional Egyptian figures.

It's a place of beauty and well worth seeing. The policy will be to show second run releases.

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Better Projection

This Department Was founded in 1910 by its Present Editor~

J. H. Richardson

Better Projection Pays

An Argument on Screen Lighting

JOHN GRIFFITH discusses with the editor the interesting point of proper screen illumination. Read and learn what both of us have to say on this subject.

Mr. Griffith writes:

This letter has reference to the answer to Bluebook School question No. 308, in which you take exception to my answer in which I recommend the partial closing of the dowser to reduce screen illumination.

Neither figures 38 nor 39, page 169 of the Bluebook, represents a complete system, from condenser to screen, all set for projection. They are merely designed to illustrate light action in the condenser beam from the face of the converging lens through the aperture and to the projection lens.

As you well know, if the projection lens were in its actual working position, instead of two round spots of light at the screen there would be a single image of the aperture, under which condition if we cut off one of the beams shown in figure 39 we would still have a complete image of the aperture, but would have decreased its illumination by one-half.

And now I am going to take issue with your conclusion that the iris in front of the projection lens is the best thing with which to reduce screen illumination, if it is to be reduced by cutting the light beam partly off.

Turn to figure 46, page 181 of the Bluebook, and you will see that the iris in front of the lens would cut off light from the marginal points first—before it cut light at the more central zones of the beam, hence the illumination at the corners of the screen would suffer first.

Correct in Part

As to your last conclusion, why, certainly you are correct. I merely said I believed the effect would be better there than elsewhere. I don't believe (though in this I may be in error) you can cut the beam at any point and retain evenness of screen illumination, though it is possible the effect of unevenness would not be sufficient to be visible.

I don't like to enter into a dispute with you on these matters, John, because you specialize on projection light action, and unquestionably are therefore much better informed than am I on that particular thing. However, I am going to question—not dispute, but question—your conclusions concerning figures 38 and 39—especially the latter, though both are the same as regards what I have in mind.

I do not remember whether or not any point on the front surface of the converging lens projects a sufficiently magnified image of the light source to cover the aperture, but I think NOT, except the crater be very large. Also I don't think the spot from either beam in figure 39 does cover the entire aperture. Lay a straightedge on the top of the top beam and I think you will conclude that it falls below the top of the aperture, in which case you would NOT have a complete image of the aperture on the screen from either beam used singly. I am sorry I no longer have the original photographs.

I also—may be in error, but don't think so—believe you will get pretty nearly the same effect by cutting the beam with an iris in front of the converging lens that you would get with the iris in front of the projection lens. It is true that every pin point of the face of the converging lens of the condenser projects a complete image of the light source, BUT, at least at the smaller amperages, the images projected by the central zones do not, as you know, cover the aperture, and until the light source is large enough so that its image as projected from the central zones does cover the entire aperture, which occurs ordinarily at about 60 to 65 amperes D. C., the outer margins of the aperture are illuminated ENTIRELY by the outer zones of the condenser, hence under this condition if you cut the outer Zones by means of an iris located in front of the converging lens, is it not an indisputable fact that you would get precisely the same effect you would get if you cut the outer rim of light in front of the projection lens, as per figure 46, page 181 of the Bluebook?

Of course if the amperage be raised until the image from the center of the condenser covers the entire aperture this effect would be reduced, but it seems to me it would not, and could not but be present until the light source image projected by the marginal zones of the condenser be large enough to cover the entire aperture, which does not occur until amperage is raised to about 120 D. C.

Not an Argument

Now, John, this is not to be viewed in the light of an argument between you and I. I respect your knowledge on these things very highly—too highly as compared with my own to enter into an argument with you. If I am wrong I want to know it, hence have set the matter forth just as I understand it. If I am wrong show me wherein my reasoning is at fault.

We might keep this between ourselves, but I am printing it, because I think it is through such discussions that my readers may be helped, which far outweighs the mere fact that they may discover that I am in the wrong, or that you may have committed an error.

As the matter stands I still stand by my guns on my criticism of your reply, and my statement that an iris in front of the projection lens would reduce screen illumination with as little ill effect as it would were it located elsewhere, with the single exception that I am not sure whether or no that holds true when the amperage is high, and the light source therefore of such size that its images projected by all or nearly all zones of the converging lens entirely cover the aperture.

Now, John, go to it and rip that argument up the back—if you can! I'll be much interested in seeing where I am wrong—IF I am.

Griffith's Answer

LATER: I submitted this to Griffith before printing, in order to permit him to upset my apple cart if he could. He says:

Do you remember the prize contest pulled off in the department a few years ago, in which I said that the modern projector should have an iris shutter incorporated in the condenser mount? Well, I still maintain that that particular thing is very desirable.

An i now we will have our little argument, or discussion rather. I hold you to be perfectly correct in assuming that the light beam from each pin point of the converging condenser lens surface sends forward an image of the light source, which only imperfectly covers the projector aperture unless the spot be unduly enlarged, which would set up an undesirable condition.

I, however, hold you in error in assuming that the margin of the aperture only receives light from the margin of the condenser. When using plano convex condenser lenses, or other condenser uncorrected for spherical aberration, it is the light beams from the intermediate zones which form the sharp focus of the spot at the cooling plate—see figure 1.

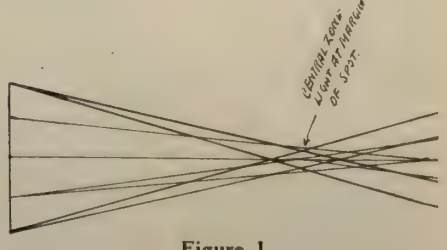
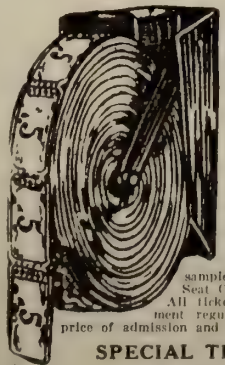


Figure 1

In figure 1 the beams from the intermediate zones are not as concentrated at the aperture plane as are the beams from the marginal zones, because of the fact that they focus further from the converging lens, hence the point of sharp focus is where the marginal and intermediate beams meet.



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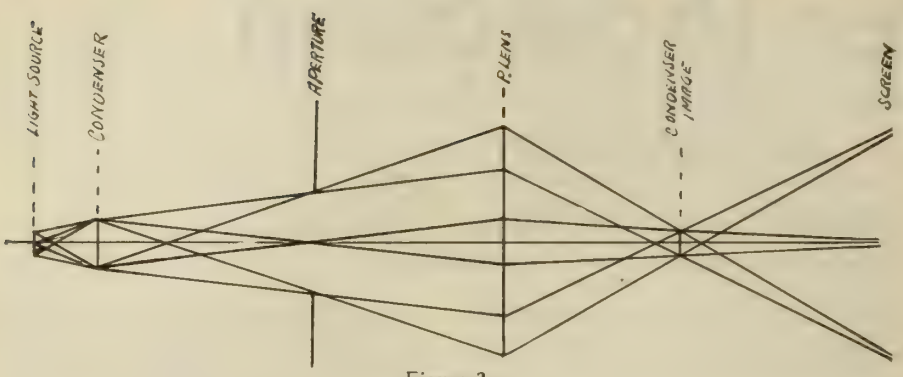


Figure 2

Analyzing the light beam from points on the plane of the converging condenser, we have a beam which carries an image of the crater. Any image carried by a single beam is not quite large enough to cover the diagonal of the aperture, consequently each point of the condenser illuminates the screen but imperfectly, the total of screen illumination being made up of an infinite number of imperfect layers, the total supplying a screen illumination which may be said to be fairly even.

Governing Factor

The factor which governs the evenness of screen illumination is not the light which passes through the innumerable pin points of the face of the converging lens, but the light which passes through the points of the plane of the collector condenser lens, because each of these points is projecting to the aperture an image of the light source which does cover the aperture completely, and if the light source be evenly illuminated, each beam will pass through the aperture to the lens, and we will have an evenly illuminated screen.

If we obstruct the light at any single point on the plane of the collector condenser, we would subtract light from all points of the screen simultaneously, therefore the plane of the collector condenser would be the ideal place to install an iris shutter.

Moreover, we would get precisely the same effect were we to place an iris shutter at the plane where the image of the collector condenser is located, but the dissolving effect is not so perfect at the image as it would be at the actual lens plane, because of the fact that some of the marginal beams do not hit the aperture squarely.

Dissolving Effect

The dissolving effect with an iris would be perfect, but if the beam be cut with some opaque object passed through it, the margin of the condenser is cut last, and the beam coming from the marginal points of the condenser are only projecting an image of half the aperture to the lens, so that the final cut-off shows a sort of scissors effect.

A summary of the situation is as follows: The perfection with which the light beam of a projector may be dissolved upon the screen depends upon how near the iris may be placed to the plane of the collector lens of the condenser, or to the image of the plane of the collector lens, with the notation that the more perfect dissolving effect will be had at the plane of the lens itself, because of the before named reasons.

The performance of an iris shutter at the front of the projection lens will vary with the focal length of the lens. With a very short focal length projection lens the image of the plane of the collector lens may be very close to the front of the lens, in which case it would work out fairly well, though the condenser image would be very small, and a very slight movement of the iris would reduce the light heavily, or cut it off altogether.

On the other hand, if the focal length of the projection lens be such that the image is removed some distance from it, the dissolving action will not occur, and what will happen will be that the light will be cut off from the corners of the screen.

A Question

The question may be asked: Why will or does the outside dowser, which is located a considerable distance from the plane of the collector lens, produce a dissolving effect? If we partially close the dowser, we can find its image quite near to the image of the condenser (I don't quite know what Griffith means here. The "condenser image" may mean any one of two or three things. If he means the image of the plane of the collector lens, then I really am unable to understand how such an image can be formed, under the conditions; and before printing this I shall ask for an explanation of that point. Of course Fig. 2 may be assumed to explain it, but what gets me is how pin points on both collector and converging lenses can form separate images.—Ed) and the same dissolving effect takes place with the dowser as though we cut the light beam where the image appears.

But

But it must be remembered that the set-up will affect the dissolving at the images if the light beams from the points on the condenser (Presumably the plane of the converging lens.—Ed.) do not hit the aperture squarely, and this will affect the appearance of the condenser images as well.

To illustrate why it is not practical to use an iris dissolver in or near the projection lens, unless the condenser image (Confound you, John, I could bite you! Why don't y' say what y' mean? "Condenser image" may mean either of two rather widely separated surfaces—provided it is possible to get an image of the plane of the collector lens. I never tried that myself, and doubt if it can be done.—Ed.) is near the end of the projection lens, let us examine an exaggerated example of the optical action found in and the optical principles involved in the motion picture projector optical train, as per figure 2.

Note that the only plans at which the stoppage of the light at a single point will affect the illumination of the entire surface of the screen is at the condenser and its image (Which image?—Ed.). An argument of this sort helps to refresh the memory of us all.

Oh, yes, by the way, I forgot to mention the fact that if the optical train be set up according to the lens charts, it makes no difference what amperage is used, the beam of light from each point of the converging lens will always be less than the size of the spot (BUT not less than the size of the aperture if the amperage be large enough.—Ed.), so it is unlikely that they will entirely cover the aperture. (A 125 ampere crater will do it under ordinary conditions and a 60 to 65 ampere crater will cause the images projected by the central zones of the condenser to do it under ordinary conditions.—Ed.) Of course if you boost the amperage you enlarge the individual beams, and the light beam as a whole would dissolve better.

No Apology

I have no apology to offer for the rather extreme length of this article, because it is, to my way of thinking, very enlightening, in that it is a thing the projectionist can, at least to some extent, test out for himself, and if he finds Griffith is correct in his contention, then he knows WHY he is correct, and has a vastly better understanding of the action of the projector light beam, and in a way which is very valuable to him in his everyday work.

I am not going to comment except to say that, as I understand Griffith, his reasoning is that each point of the light source fully illuminates the face of the collector lens (see "condenser," figure 2), and that this condition is duplicated at the condenser image, but that this condition is not present at the face of the converging lens, or elsewhere in the optical train.

That seems reasonable, if you study the matter, and it is pretty obvious that, as Griffith says, any stoppage of the light at any point or points on the face of the collector lens would operate to reduce the light on the screen equally all over its surface.

Would Like Reports

I would like to have Gray, Bennewitz, Dobson, Fell, Burnett, Hanover, Doe, and others who will, test this matter and report. I would also suggest that inasmuch as this is a really important matter from the viewpoint of the projector manufacturer, the Nicholas Power Company, the Precision Machine Company and the Enterprise Optical and Manufacturing Company make tests and let us know the results. If the thing works out in practice, then certainly a practical heat-resisting iris should be installed right up against the plane of the collector condenser lens.

Still Later

Still later: Let us finish our argument. Griffith says that the images of the face of the collector and the face of the converging lens should be quite close together in front of the projection lens. He cites the fact that if we use two cracked condenser lenses, both cracks will show on the shutter. He says "we can focus any plane that is located near the condenser in front of the projection lens. There is a somewhat complicated light action takes place in focusing the different planes, but for PRACTICAL PURPOSES the condenser image may be considered as a single unit." That last means, as I understand it, that either the plane of the collector or the converging lens is meant when he says "image of the condenser."

What I am unable to understand is this: If each point of the surface of the converging lens sends forth an image of the light source, as it most certainly does, as may be

(Continued on Page 380)

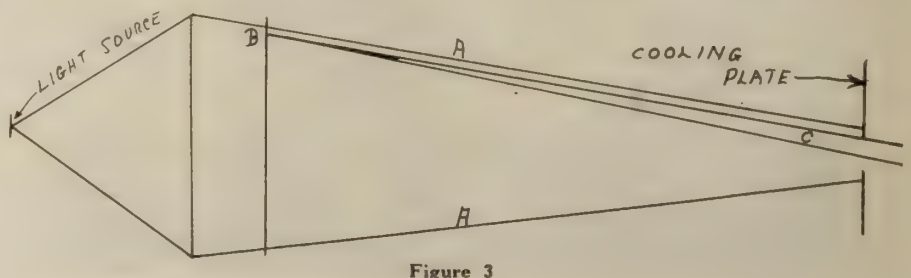
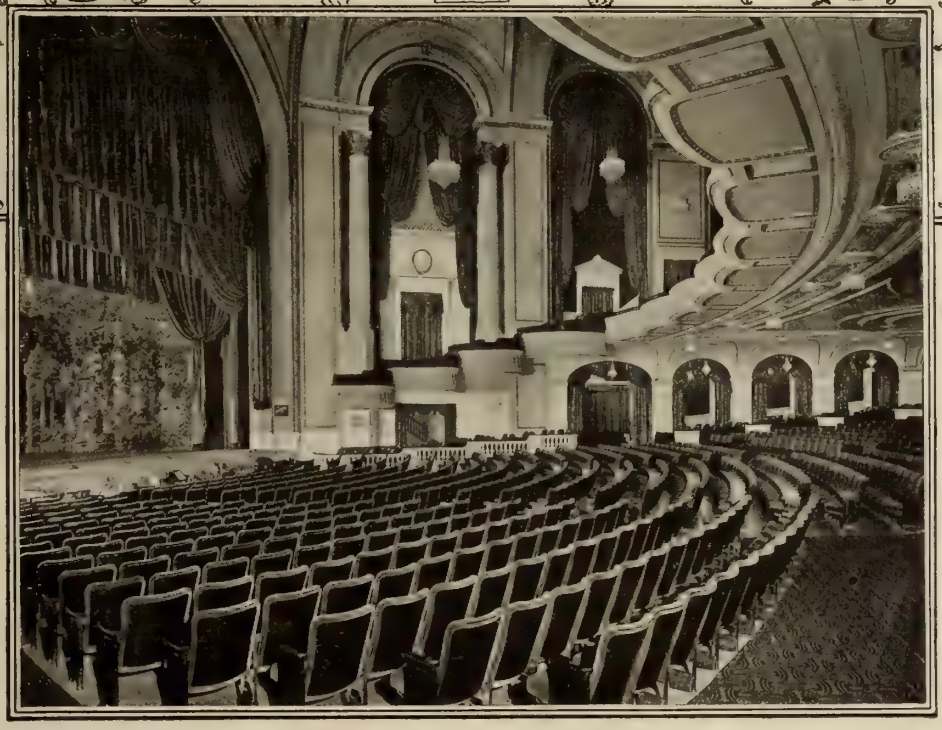


Figure 3



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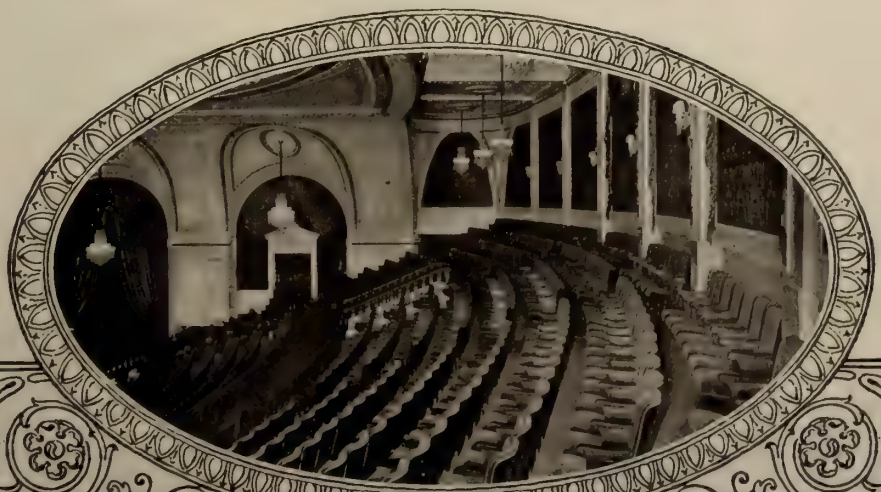


Bluebook School Answers 387 to 391

Question No. 387.—What would you do if you blew a fuse and had none with which to replace it? You could get another in a short time, but until it came what would you do? The other fuse is all right.

C. H. Hanover, Burlington, Iowa; Messrs Thoreau and Clark, Vancouver, British Columbia; S. F. Cooley, Manchester, New Hampshire; G. L. Doe, Chicago, Illinois; F. H. Moore, Taunton, Massachusetts; W. C. Budge, Springfield Gardens, Long Island; R. H. Schneider, Loomis Theatre, Frankfort, New York; Harry T. Dobson, Toronto, Ontario, and T. R. Guimond, Mobile, Alabama, all came across all right with this one.

I think, however, that Doe's reply is best for publication, it is:

First of all, Brother Richardson, I could hardly imagine myself getting caught without spare fuses. Under any ordinary condition it would be inexcusable, from any and every viewpoint. However, were I to take a relief shift for some "operator" and find a blown fuse, with none available for replacement, I would use common sense. Laws are, I believe, made to be administered in the light of common sense. A circuit is still protected if it has one fuse, though perhaps not adequately. I would bridge the blown fuse with copper of a size to fuse at least somewhere near the capacity of the blown fuse, or if I could not get that, then I would bridge the blown fuse with copper of any available size, before I would "kill" the show while waiting for the fuse sent for.

That last is theoretically and legally wrong—certainly, but in this world one sometimes must, in practical affairs, do theoretical wrong in order to do that which is, under the conditions, right, and we are remembering that the single fuse will itself prevent any serious harm to either circuit wires or apparatus. But "believe you me," as the editor says, I would demand that fuses be procured at the very earliest possible moment.

The editor likes this answer because it applies common sense, which is one of the most valuable of all human possessions. It is what I would myself do, except that brother Dobson adds a thought, the value of which I am not certain. I have not noticed that the fuse on the same side always, or even usually blows, but perhaps it is so. He says:

In the first place I would try not to get caught without fuses, as the projectionist should always have an adequate supply on hand. If I did get caught, though, and it was on a circuit which had to be used immediately, I would bridge the blown fuse with a piece of drop cord, No. 16, using more or less strands, as the case seemed to call for, depending upon the amperage used in the circuit.

When fuses let go on any circuit, I think it is the fuse on the same side which always blows so I would switch the good fuse to the other side, and bridge the side which did not blow.

That stranded wire is a good thought. It woudl be entirely practicable to figure out just how many strands would be necessary to pretty closely fuse any amperage, and such a list would not be so bad a thing to have stuck in the back of your Bluebook. Probably never need it, but—you never can tell.

Say, you chaps, this is a Bluebook school, dagnab y', and not one of you, except brother Cooley, even mentioned the table on page 117! How come? I see that brother Schneider also has the idea that the same fuse always blows, as per Dobson.

Question No. 388.—Tell us what care you would give the fuses of your projection circuits.

Cooley says:

Keep all contacts clean and tight. Examine fuses occasionally, directly after a "run," to determine whether or not they heated appreciably after an extended period of use.

Moore says:

It is a mistaken idea many people have that fuses need no attention until they "blow." They should be removed from their contacts once a week, and, if necessary, the contacts cleaned. Dirty fuse contacts cause unnecessary resistance and heating of the fuse.

Thoreau and Clark say:

Keep contacts clean and tight. Loose or dirty fuse contacts mean heat, and this sort of heat reduces the capacity of the fuse, and may cause its blowing.

Which is essentially the reply made by all, so that's that!

Question No. 389.—Suppose one of the fuses of your projection circuit blows after a short run. You test the circuit for shorts and grounds, and find none, but the same one of the fuses—the same one—blows after half an hour of use. Where would you expect to find the trouble?

Moore, Dobson, Doe, Hanover, Cooley and Budge all agree that the probable trouble would be loose or dirty (probably the former) fuse contacts, which I hold to be right, though two men also named overload as a possible cause, while Thoreau and Clark named (A) Dirty contacts, (B) Loose contacts, (C) Overload, (D) Rise in voltage, which really means overload. I think, however, that loose contacts covers the ground pretty well, without further remarks.

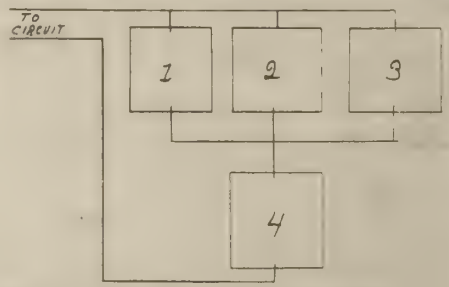
Question No 390.—Draw a sketch, or describe a practical tester for both plug and cartridge fuses.

Hanover's description leaves little to be desired. He says:

In some convenient, out-of-the-way location on the projection room wall, I would install an incandescent lamp receptacle, and in it place a lamp of proper voltage for the current used. One side of this receptacle I would connect to one side of any convenient "live" incandescent circuit, using conduit for the wires, of course. The other side I would connect to the other side of the circuit, through as many separate fuse receptacles as there are kinds of fuses used in the projection room, or as it is probable that I may wish to test. This would be so done that if a good fuse be placed in any one of the various rceeptacles, the lamp would light. No switch is necessary on this circuit, though one may of course be installed if desired.

Doe says:

Assuming that I have plug fuses and cartridge fuses with both knife and ferrule contacts to test. I would wire up a lay-out

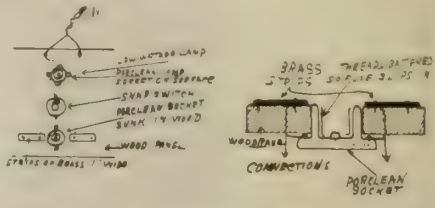


as per the accompanying sketch, in which X 1, 2 and 3 are respectively plug, knife blade and ferrule contact receptacles, while 4 is an incandescent lamp socket, or wall recepticle.

With the wires attached to a live circuit you will see that when a good fuse is inserted in any one of these receptacles the lamp will light. Simple, what?

Uh huh, quite simple, but a darned good layout to have on the wall of your projection room just the same; also there should be one at the main house switch board as well. Good work, brother Doe! Good work, but don't wiggle your ears or make faces at the teacher!

Friend Schneider also sent a drawing which has points of merit, in that the test is made almost instantly. This device tests both sorts of cartridge fuses, as well as plug fuses, It is, of course, connected into a circuit in series with an incandescent lamp. It is controlled by a snap switch, since, for obvious reasons, it would not be wise to leave the device "alive" when not in use.



Tester for Plug and Cartridge Fuses

The wiring is obvious, and the layout, as I have said, has points to commend it. To test cartridge fuses it is only necessary to close switch and lay fuse contacts on brass plates.

Friend Dobson suggests a dry cell wired in series with an ordinary bell, so that when the fuse contacts are touched by the wires, the circuit is completed and the bell rings.

That's all right, and will work, too, but, Old Timer, why monkey with a bell when you have current to right of you, current to left of you, etc., etc.? The scheme has one virtue, however, in that no sockets are required, so maybe we'll let you get away with the scheme after all.

Cooley has the ingrowing crust to mount a tester in a suit case, make an excellent

(Continued on page 380)

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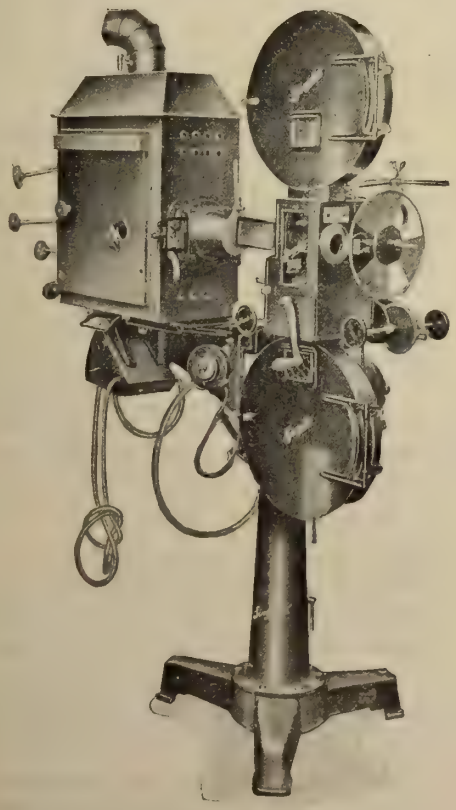

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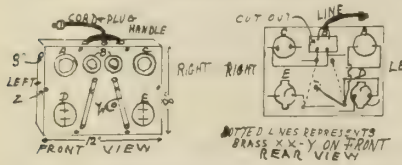
(Continued from page 378)

pencil drawing of same—so that I'd have to do the whole draned thing over in ink. Well, anyhow I got even with him by not doing it very good.

In the drawing, I is a low wattage carbon filament lamp. In B place two plug fuses (so the first tester will be used?—Ed.). C is for testing lamps. D for testing shorts or grounds. If there is a short or ground A will light. E is always alive, and may be used to plug in trouble lamp, etc. XX, the two slating bars, are to test cartridge fuses —long ones at bottom, short ones at top.



Y is for testing plug fuses. If good lamp A will light.

Cooley remarks: "Well, I guess that covers all needs of the projectionist, and if well made it will last for a lifetime."

Yes, but why so saving of explanations? "Y," I think, is a strip of copper attached to bar X, with a flat, brass-head screw or bolt for center contact. Just how D is used I'm darned if I know, unless it is that a fuse is placed therein and then lamp A lights if there is a ground, though perhaps a lamp is placed directly in socket D. It would be the same I guess. I agree with Cooley that the thing is very complete, and maybe some of the boys would like to make one, therefore come across with further explanations.

Question No. 391.—Set forth the important points in fusing theatre emergency light circuits.

Guimond says:

Frequently local officials undertake to force the acceptance of their own individual notions by passing laws which are at variance with tried and proven practice in the handling of this highly important matter.

Disregarding such things, however, current for emergency light circuits should be taken from the mains ahead of everything else, including the main house fuses. The main emergency circuit should be fused, and these fuses should be located in a separate wall cabinet, together with the main emergency circuit switch, in either the box office or the theatre manager's office.

Each separate emergency circuit should be fused, and in the same location. Each separate lamp should have a fuse in one or both of its circuit wires, to the end that a ground or short in the wires of receptacle of one lamp will merely blow the fuse of that one lamp circuit, and not interfere with the other emergency lights.

Dobson says:

Emergency light circuits are subject to various regulations in various localities, here in Ontario the emergency circuit must be taken from the line before any other circuit, must be fused separately and have a separate meter, each circuit such as exit lights (inside and outside), aisle lights, certain lights in passage ways and on stairs, also in the foyer and lobby must each have their individual switches and fuses, and be located in a place that is readily accessible to some one who has charge of their maintenance.

Which is excellent law, or so it seems to the editor.

Lighting the Screen

(Continued from page 376)

proven by placing a thin metal plate in which is a pin hole snugly against the surface of the converging lens, then how in hallelujah CAN the collector lens at the same time project forward a complete image of the light source? This is illustrated in figure 3, in which pin hole B sends forward a cone of light B, while Griffith contends that the collector lens simultaneously sends forward a complete image of the light source, which is of different size from that projected by point B. Whether John means that the collector lens sends forth images of each pin point upon the surface of the light source, which combine to form the shot, or whether the image of the light source as a whole is presumed to be projected by the collector lens I don't know, but presume—oh hell-elujah. You've got me all mixed up! I guess this will be this for this time, and that's that!

Bluebook School

Question No. 417.—If 110 volt incandescent lamps using a total of forty amperes be connected to one side of an Edison 3-wire circuit, and a motor using 15 amperes and an arc lamp using 22 amperes be connected to the other side, explain in detail, to us just what the action of the current would be.

Question No. 418.—If all wires of an Edison 3-wire circuit be fused at 60 amperes, and to one side apparatus using 30 amperes be connected and to the other side apparatus consuming 25 amperes be connected, would it be possible to connect, in addition to the above load, a projection arc using 30 amperes, without changing fuses?

Question No. 419.—How would you proceed to select wire sizes for a given load, using a 3-wire circuit?

Question No. 420.—Should all wires have terminal lugs, and how should terminal lugs be attached to the wire?

Question No. 421.—What may happen if you cut straight in through the insulation when stripping wire?

Unfair Nonsense In Union Rules

THIS department stands for fairness to the men engaged in projection. It has for fifteen years consistently and persistently opposed low wages and unfit working conditions, and proposes to continue so to do so long as F. H. Richardson is at its head.

It is but right, decent and fair that men have healthful, fairly commodious, well ventilated, well equipped working quarters. Those things we ask and demand from the exhibitor in the spirit of FAIRNESS and "square shooting." Good wages bring better men into the field of projection because low wages do not, never have and never will attract high class ability, therefore high wages, up to a certain point, of course, are demanded, because it is only fair to the motion picture industry, the producer, the film exchange, the actors and the audiences that modern high class photoplays be placed in charge of men of real ability for their reproduction upon the screen, and men of real ability can seldom be had for low pay.

However, fairness is NOT one sided, though some exhibitors and some UNIONS seem to imagine it is. Recently I visited a small, but very beautiful theatre here in New York City. The projectionists, men of ability, both of them, receive about seventy-five dollars a week for projecting one show two times each day. That, plus those various things which go with it, is all they do for what we may call a very fairly good pay. The work is pleasant, the room good in every respect, the equipment of the best. They work from 2.40 to about 5 P. M. and from 8.40 to about 10-11 P. M., or a total of about five hours a day.

At one side of the projection room, within easy reach of the projectionists, of which two are constantly on duty, is a bank of levers by means of which the auditorium lights are turned out at the beginning of each show, and turned on at its ending. This is a duty which ought, from any and every angle, including that of common sense, to be taken care of by the projectionists.

Not so, however. They are not, by some "union rule," presumably of the electricians' union, permitted to touch those levers. At the beginning of the show the house electrician must climb up into the projection room (where, unless I am in error, he is forbidden by law or rules to be when a show is in progress) and turn out the lights, and when the end of the show comes he must again appear and turn them on.

Should a fire occur in the projection room I don't know whether or not the projectionists would be brought up on charges or not, if they DARED touch those "sacred" levers and illuminate the auditorium. Probably to be good union men, they should let them alone, and permit the audience to die in darkness if it came to that.

The general idea is, I suppose, to force the management to employ a "house electrician" whether such a critter is needed or not, and in most motion picture theatres he is NOT needed a darned sight more than he is needed. I was informed that if there were no "house electrician," then the management would have to hire an extra man, at probably fifty to sixty dollars a week, to do that not-to-exceel-four minutes' work a day—fifty to sixty dollars for less than half an hour of work.

This department is "for" the union, because it is the men's organization and their protector. It is NOT, however, for any such rank nonsense as this. Where the house light controls are in the projection room, and that is where they usually should be in a motion picture theatre, and two propectionists are on duty, THE PROJECTIONISTS OUGHT TO HANDLE THEM. That is just plain common sense.

Providing an extra man with employment is all very well, when there is a legitimate reason why he should be employed. Forcing the employment of an extra man when there is no legitimate reason for it is equivalent to outrage, and that's that, whether the union likes it or not.

Erroneous Impression

I sometimes get letters like the following: "Dear Mr. Richardson: With your permission I would like to join the Bluebook School—"

There is no "permission" necessary. To "join the school" it is only necessary to send answers to the questions, starting at any time and in any place where the questions, but not the replies thereto have been published.

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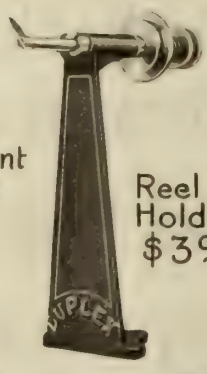

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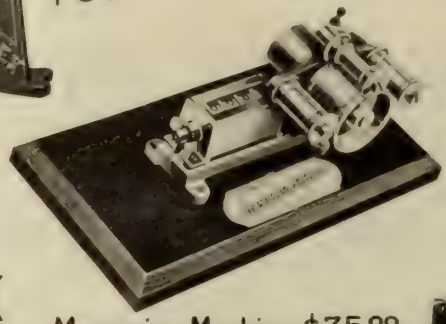

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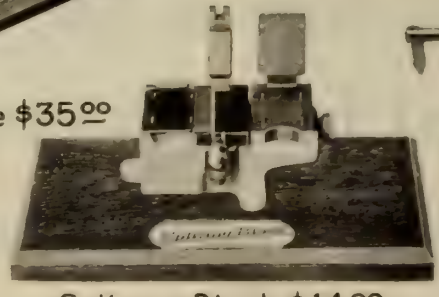

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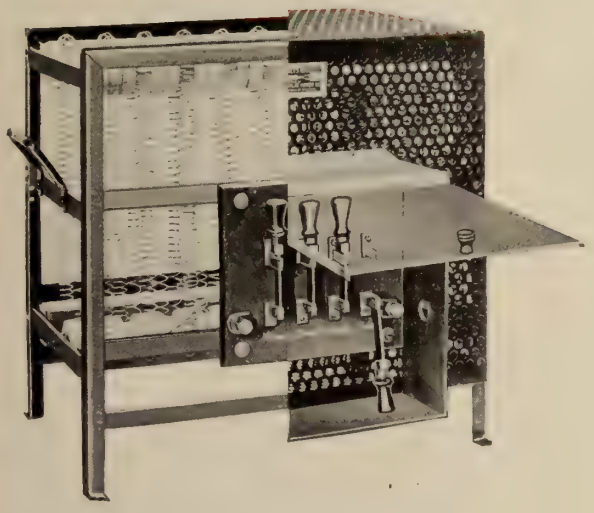

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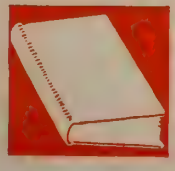

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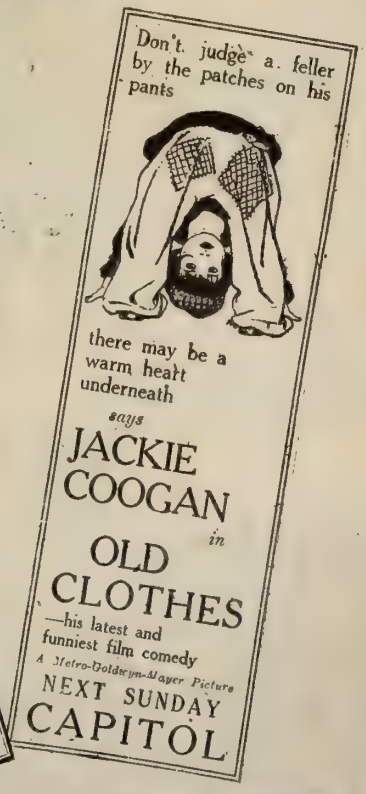

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F. C. MUNROE, President RAYMOND PAWLEY, Vice-President and Treasurer JOHN C. FLINN, Vice-President and General Manager

Member of Motion Picture Producers and Distributors of America, Inc Will H Hays, President

Foreign Distributors
Producers International Corporation
130 West 46th Street
New York, N Y

— sure-fire

"The *vs.*

Presented by
HUNT STROMBERG

Adapted by **Marion Orth**
from the novel by
John A. Moroso

Directed by **Tom Forman**

With **MARGUERITE DE LA MOTTE**
and JOHN BOWERS

Foreign Distributors
Producers International Corporation
130 West 46th Street
New York, N. Y.

melodrama

People *Nancy Preston*"

A MILLION DOLLARS FOR A THRILL!

That's the spirit of the theatre-going public. And that's why real Melodrama gets the money. Because it's the red corpuscles in the arteries of the dramatic complex, and its appeal is universal. Here is a Melodrama packed with hair-raising action, big climaxes and startling situations. It is a powerful treatment of one of the most widely discussed problems of the present day—crime and the reformation of criminals. It portrays the conflict of primal human passions with the inexorable methods of law enforcement and the system that decrees: "Once a criminal always a criminal."

Here's a Clean-up Picture for Sure-Thing Showmen!

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F. C. MUNROE, President RAYMOND PAWLEY, Vice-President and Treasurer JOHN C. FLINN, Vice-President and General Manager

Member of Motion Picture Producers and Distributors of America, Inc. WILL H. HAYS, President

"Not a Dull Moment"

"Our own Mary triumphs in 'Little Annie Rooney'. Here's Mary Pickford as you love her—human, natural, hoydenish, generous and loving. The story is cramful of heart interest and comedy. There isn't a dull moment." —Graphic.

"'Little Annie Rooney' will entertain nearly every one. Trade magazines will call it a 'wow'." N. Y. Sun.

"'Annie Rooney' will be popular on Broadway and even more popular as the film gets into the neighborhood theatres where Mary's friends are legion." —Eve World.

MARY PICKFORD IN "LITTLE ANNIE ROONEY"

DIRECTED · BY · WILLIAM BEAUDINE

"Definitely In"

"A big box-office bet. Will delight them everywhere. Is definitely in. Will no doubt clean up for the fans are going to have a whale of a good time." —Film Daily.

NOW BOOKING

UNITED ARTISTS CORPORATION

Mary Pickford
Douglas Fairbanks
Joseph M. Schenck,
Chairman Board of Directors

Charles Chaplin
D. W. Griffith
Hiram Abrams,
President

JOHN W. CONSIDINE, JR.
presents

RUDOLPH VALENTINO

in

"THE EAGLE"

Supported by VILMA BANKY *and* LOUISE DRESSER

Screen Story by HANS KRALY

A CLARENCE BROWN Production

"A whale of a picture that has everything for the box-office."
—M. P. World.

NOW BOOKING
UNITED ARTISTS CORPORATION
Mary Pickford *Charles Chaplin*
Douglas Fairbanks *D. W. Griffith*
Chairman, Board of Directors

"The Screen Idol"

"'The Eagle' is a picture that will probably overrun its schedule. The man who put the word 'sheik' in the language of a whole nation is still the popular screen idol par excellence."
—Daily Graphic.

"A colorful, sumptuous production that obviously pleased the crowd at the Mark Strand in pursuit of romantic heart thrills. Valentino is picturesque as usual."
—N. Y. Sun.

"Never before has Valentino given so generously and so cheerfully of his talents and natural graces. He is ideally cast."
—N. Y. World.

Reprinted
from
Chicago Tribune

There Are So Many Pictures: So Few Like This

'Havoc' Is One You Really Should See.

"HAVOC"

Produced by Fox.
Directed by Rowland V. Lee.
Presented at the Capitol theater.

THE CAST.

Dick Chappell.....George O'Brien
Roddy Dunton.....Walter McGrail
Violet Dering.....Margaret Livingston
Tessie Dunton.....Madge Bellamy
Smithy.....David Butler
Babe.....Leslie Fenton
Russian Prince.....Bertram Grassby
Mrs. Chappell.....Edythe Chapman

By Mae Tinée.

Good morning!

Armistice day—God bless it!

The world is full of pictures this week whose stories hinge on the World war. And there's never a finer one than "Havoc" being shown

I think that I have never seen any greater acting than is done by the men in this production. Walter McGrail gives an impersonation that fairly carries you away. He completely loses himself in his characterization and engulfs you in the storm of his emotions. George O'Brien goes to the mat with his part in gripping fashion. Leslie Fenton—whom we don't know well, but from now on will know better—

Yet or find out the reason why—has several scenes that tear at your heart. David Butler and Bertram Grassby are splendid and minor rôles acted by chaps not mentioned in the cast are of sincerely and beautifully presented.

First mention for the men, with a close second for the women. The brilliant and lovely Margaret Livingston is at her best. So are little Madge Bellamy, Eulalie Jensen and Edythe Chapman.

Then sets and scenery are so perfect. The action that takes place on the battlefields "over there" is so real— so terribly real.

The story, from the play by Henry Wall, is of two men, closer than brothers, who love the same women, as the faithless as she is beautiful—and she is very beautiful.

She jilts the officer to whom she is engaged for his friend, Dick. The latter, home on leave, after a struggle to be loyal to the man he loves, succumbs to his infatuation. He goes back to the front and makes the truth known to Roddy.

Roddy is insane with jealousy—and Roddy is his superior officer. The stern business of war becomes a factor in a soul battle.

I shan't tell you another single thing about the story because this picture is one that for nine reels will hold you breathless if you haven't heard beforehand what the plot is about. All left for me to say is—SEE "HAVOC."

FOX!

FOX!

READ

H

READ

READ

what this big exhibitor said~

"Havoc at the Capitol Theatre, Chicago, has stirred our audiences as no picture yet unfolded there. Each day thousands bespeak its praises. You are to be complimented on this wonderful picture."

J.J. Cooney

FOX! does it again

that glowing review of Mae Tinee's in the Chicago Tribune ~ of ~

AVOC"

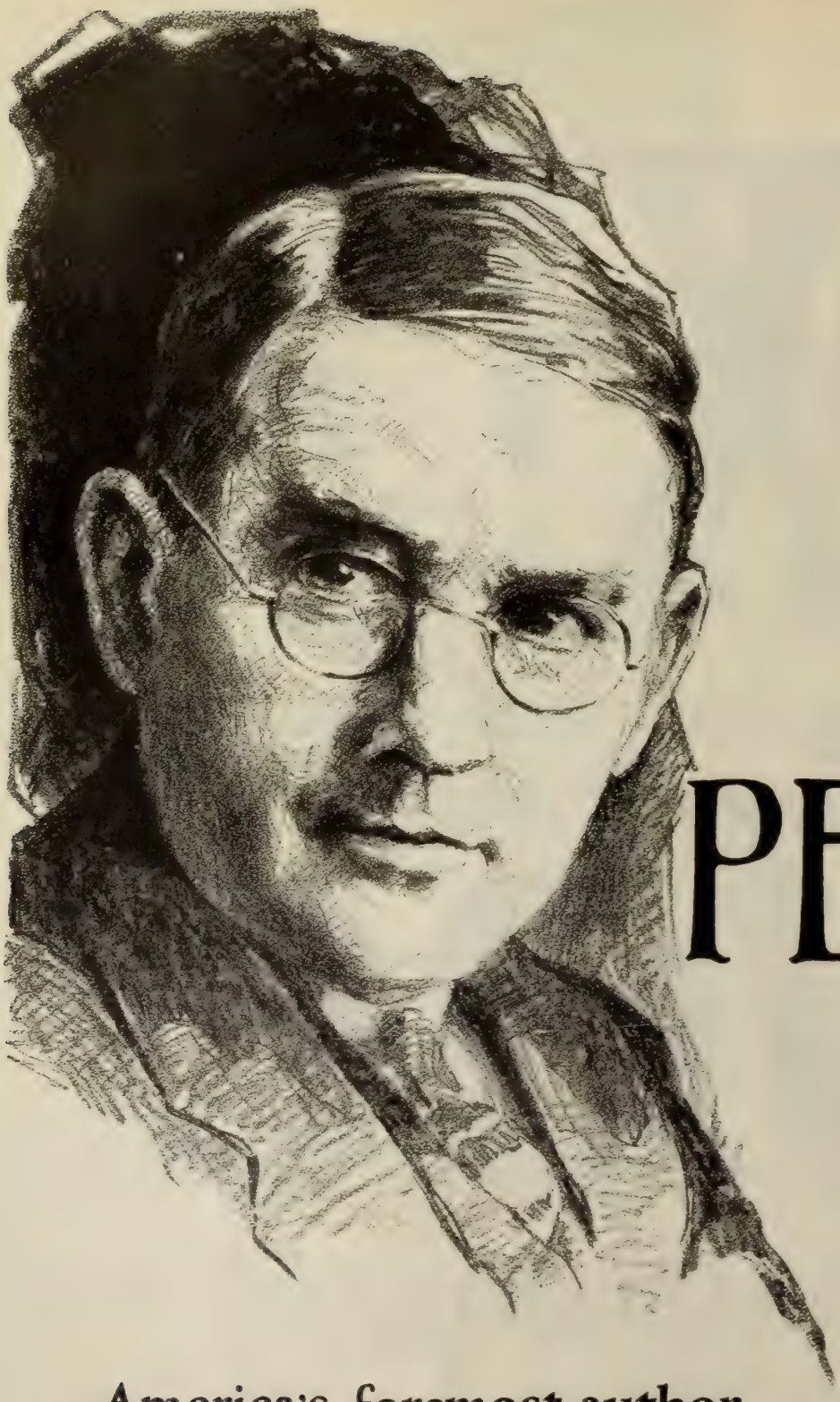
what Martin Quigley said ~in~

Exhibitor's Herald

"Don't mention "HAVOC" in the same breath with the next dozen pictures you talk about. Mention it when you're talking about "The Iron Horse," "The Birth," "Scaramouche," "The Wagon," "The Sea Hawk," and other real pictures."

Oh Boy! Oh Boy! There's no stopping the rush of those big FOX MONEY MAKERS!

Fox Film Corporation



PETER *The*

America's foremost author of red-blooded fiction whose work now appears exclusively *in* FOX PICTURES

DAYBREAK

From "The Outsider" ~ *the international stage success*

JACQUELINE LOGAN ~ LOU TELLEGEN ~ ROY ATWILL ~ WALTER PIDGEON
AND ALL STAR CAST

Fox Film Corporation

here's the first one!

WILLIAM FOX *announces*
The first of the specially written photoplays by —

B. KYNE

GOLDEN STRAIN

Coward or hero in the Wide Open Spaces? ~ with ~

MADGE BELLAMY — KENNETH HARLAN

HOBART BOSWORTH ANN PENNINGTON FRANK BEAL LAWFORD DAVIDSON FRANK McGLYNN Jr.

VICTOR SCHERTZINGER *Production*

The FIRST YEAR John Golden's *stage success - 2 solid years in New York*

MATT MOORE - KATHRYN PERRY - FRANK CURRIER - MARGARET LIVINGSTON - VIRGINIA MADISON

Fox Film Corporation

It has every element of a holiday picture~Beauty-Dramatic Story~Real Entertainment and the Spirit of Christmas

A WILLIAM FOX
Special Attraction

The Ancient Mariner

NOW READY !
ELABORATE PRODUCTION
Great Cast headed by
LESLIE FENTON & CLARA BOW
Directed by
HENRY OTTO & CHESTER BENNETT

A Classic for 100 years!
EVERY SCHOOL CHILD KNOWS
COLERIDGE'S POEM-
ON WHICH THE STORY IS BASED

Fox Film Corporation

No. 2

For Season 1926-27

William Fox
announces

Cradle Snatchers

by Russell Medcraft and Norma Mitchell

Today the outstanding dramatic hit on the New York stage!

A RIOT--- rolling up record figures at every performance!

How young is a man safe?
Does the modern matron ever get "old"?

Gales of laughter!
--The Times

Magnificently funny!
--The Journal

At last a hit!
--The Sun

Riotous!
--The Daily News

Irresistible!
--The American

Nothing better!
--Herald-Tribune

Knockout!
--The Telegram

Another great stage success
TO BE A FOX PICTURE!

No. 3 next week
Watch for it!

Fox Film Corporation

~they are already

to an audience of

THIRTY MILLIONS

Again FOX shows the way in giving exhibitors a series of marvelous comedies backed up with real ready-made audience value —stronger in advertising values than most of the features on the market.

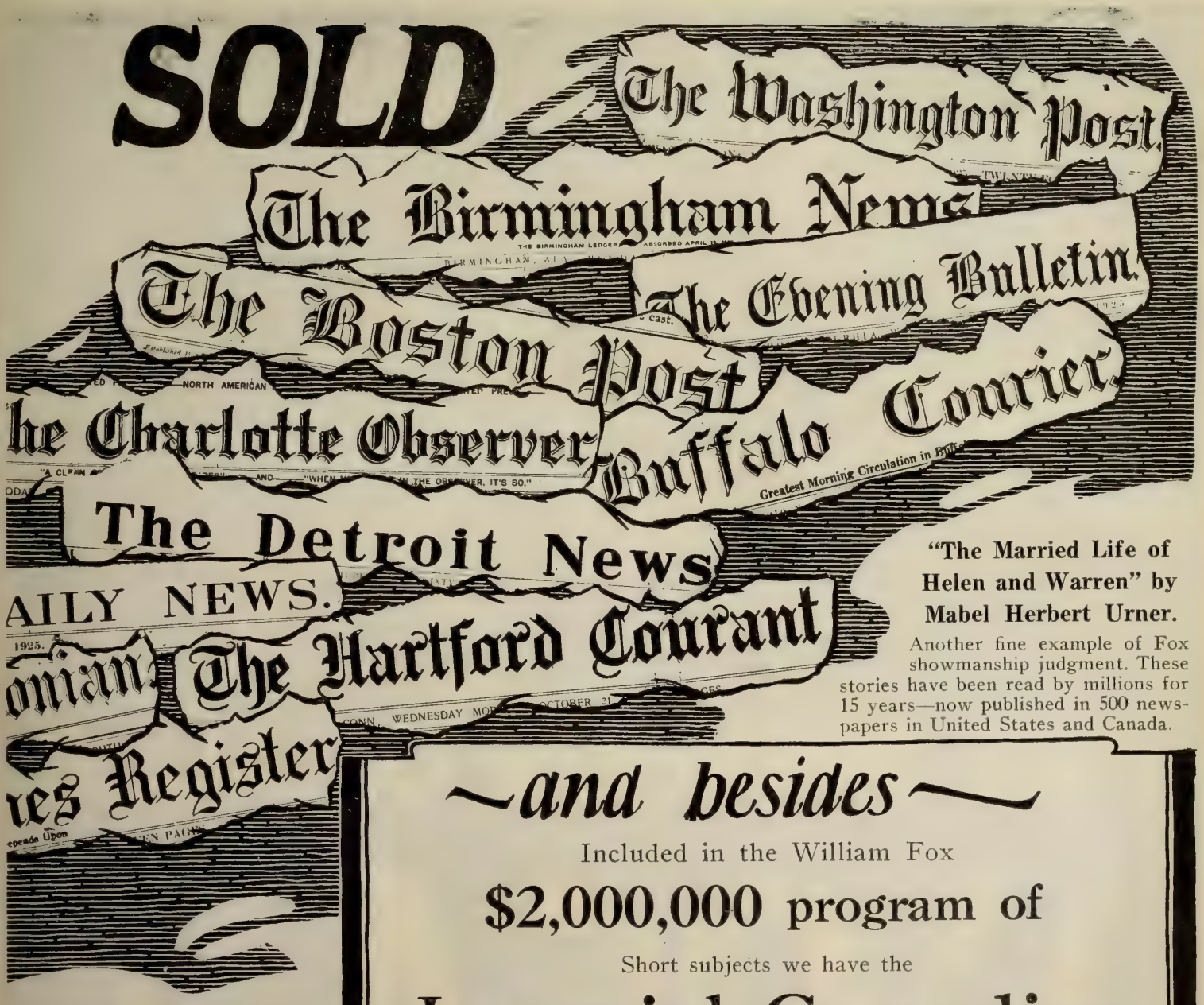
O. HENRY Comedies

The "bring 'em in appeal" of this series is known to every showman. O. Henry is the most popular writer of short fiction the world has ever known. They're big money getters everywhere.

RICHARD HARDING DAVIS—"VAN BIBBER Comedies" with Earle Foxe

The tremendous sales value of this great author's name is proving as huge a selling power at the box office as it does at the book stand. They are big in every sense of the word.

Fox Film Corporation



"The Married Life of Helen and Warren" by Mabel Herbert Urner.

Another fine example of Fox showmanship judgment. These stories have been read by millions for 15 years—now published in 500 newspapers in United States and Canada.

—and besides—

Included in the William Fox

$2,000,000 program of

Short subjects we have the

Imperial Comedies

The acme of comedy popularity

Fox Varieties

They bring the entertainment of all the world to the screen

Fox News

Mightiest of All

"Little Giants of the Screen"

Fox Film Corporation

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, Presiden..

The Great Alley Fight!
The Aeroplane Chase!
The Prize Fight!
Jim Jeffries, Al Rivers and other champions at the ringside!
THE GREATEST OF ALL C
HOGAN'
WARNER BROS
Classics of the Screen

The Train Wreck!
The Runaway Train!
The Fight on the Train!
Ben Turpin as the Photographer!
OMEDY MELODRAMAS!
SALLEY
with
Monte Blue
Patsy Ruth Miller
Willard Louis
Louise Fazenda
Ben Turpin
Directed by Roy Del Ruth
Scenario by Darryl Francis Zanuck
Story by Gregory Rogers

Coming: to a nation
"The COH and KE
It's HARRY
"GEVALT!"
Presented in Association with Faultless Pictures Corp. From the stage play by Aaron Hoffman.

make
roar–
ENS
LLYS
"WHAT THE–"
POLLARD at his best!
'nuff said!
It's on Universal's
White List—'nuff said!
With George Sidney, Charles
Murray, and Vera Gordon
Presented by Carl Laemmle

RED HOT AUDIENCE STUFF!

THE most marvelous fire melodrama ever screened! Thrilling? Why, say! You can hear the shriek of sirens, the clamor of fire bells—imploring cries of stricken people, trapped in the caldron of fire and flame—the shouts of the fire chiefs—the smoke and flying debris. Action? Dozens of daredevil fire eaters perform miracles of heroism in the face of death. It pulses with romance and life. It's a rampaging, powerful profit-maker. It will line them up at your box-office long before you open your doors.

CARL LAEMMLE
presents

THE STILL ALARM

With a Splendid Cast Including

Helene Chadwick
William Russell

Richard Travers, John T. Murray, Edward Hearn. Adapted by Harvey O. Higgins from the famous stage play by Joseph Arthur and A. C. Wheeler.

An Edward Laemmle Production

UNIVERSAL JEWEL

UNIVERSAL'S WHITE LIST MILES AND AHEAD

The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

"The Big Parade"!

THE greatest picture of all time has been made again. "The Big Parade," a WAR PICTURE, with full pack, tin hats, TOBACCO JUICE and fixed bayonets has swung in behind the little column of "the greatest pictures ever produced," and is marching on to glory. In our opinion it is the GREATEST of them all.

Ten years ago the word GREATEST was kept by circumstance in critical moth balls and rarely dusted off to be applied to a picture. Of late the word has been DESERVEDLY in frequent circulation. The industry has been putting out GREAT pictures in its stride. Day by day it becomes increasingly more difficult to make a picture rear up among the GREAT as the GREATEST. "The Big Parade" marches, SINGING, past anything we have ever seen.

Years from now, when you want to see AGAIN how the SOUL of America went to war in 1917, turn back to "The Big Parade." And see Slim the tobacco-chewing steel worker put down his RIVETING gun high up on the rib of a skyscraper skeleton, and take up ANOTHER GUN; see Bull put down the glass he is wiping in a Bowery gin mill; see Jimmie leave his expensive roadster in the street when a Ford-full of his pals rattles by toward the recruiting station.

The Three Musketeers, these, whose tired dogs TRAMP the same roads Dumas' Three GALLOPED over; who sing songs of their OWN making; who wise-crack better than PAID humorists; who manicure manure piles with trench shovels; who leave off making love to M'selle when MESS CALL goes; who fight the M. P.'s and the gendarmes for each other; who THUMB THEIR NOSES across No Man's Land; who shed their blood for each other when the Big Parade moves against the MACHINE GUNS.

A war picture without a single "atrocity!" None of this business about the hero arriving JUST in time to save the heroine from violation by the Hun officer! A war picture as full of LAUGHTER as of HIGH EXPLOSIVE!

This picture GETS you so much that as Slim, Bull and Jimmie dive into a shell hole and you KNOW the end of one or two of them is near, you find yourself WISHING that Laurence Stallings, the author, would FORGET the laws of war, averages, and drama, and pull ALL THREE of them out alive.

Yet you know, from the mold in which the picture is cast, that the THREE of them will not march much farther in the Big Parade. Under orders issued by HIMSELF as a corporal and the RANKING soldier of the three Slim crawls out from the shell hole and silences a German one-pounder. The ORDERS were delivered verbally by a runner from the Captain: "The skipper says for ONE OF YOU GUYS to shut up that TOY CANNON." Slim's "orders" were issued to his two buddies in the form of a tobacco-spitting contest, at which sport he was FREELY acknowledged the champion of the A. E. F. On the way back the STAR SHELLS discover Slim to a machine gun crew. He dies, the blood trickling down from under his helmet to match itself with the TOBACCO JUICE that won him the RIGHT TO DIE for his pals.

It is at this point that Jimmie, ordered to stay in the shell hole, and knowing Slim is dying out in front, raises his WONDERFUL cry: "Orders! Orders! Orders! Who the hell is fighting this war—MEN OR ORDERS?" —and starts a Big Parade of his own. Bull follows. A machine gun burst settles on Bull and he plunges face down—to the music of "Killarney." Jimmie's Parade is stopped by a bullet in the knee, but not until he has wiped out the machine gun nest—and given a cigarette to the dying officer in command.

We speak of them as SLIM, BULL, and JIMMIE because that's the way they get you—not as actors—but as the characters they stand for. On the COAST Slim is Karl Dane, Bull is Tom O'Brien, and Jimmie is John Gilbert. But on the SCREEN they are just Slim, Bull and Jimmie. All GREAT. And from Karl Dane you can expect, in the future, any number of GREAT parts.

The LOVE STORY in "The Big Parade" between Melisandre and Jimmie deserves a niche all its own. You do not see RENEE ADOREE in this part. You see MELISANDRE. You do not see RENEE ADOREE clinging to the truck that is taking Jimmie up to the front—trying to HOLD IT BACK for one more moment of farewell. You see MELISANDRE.

"The Big Parade" tramps with HOB-NAILED shoes over the page of MYTHICAL picture history on which is written, "The public does not want any more war pictures."

Metro-Goldwyn-Mayer can look from its windows across the street to the Astor Theatre where "The Big Parade" is a sell-out and KNOW that this theory has been

(*Continued on next page*)

Only 2,000 Theatres Entertain Orient's Population of Billion

EDMUND HOWELLS, far eastern representative of Producers International Corporation, the foreign distributing agency of Producers Distributing Corporation, who has returned from a business tour of the Orient including Japan, China, Dutch East Indies, Straits Settlements, Indo China, Siam, India, Burma and Ceylon, discloses some highly interesting facts of the far eastern motion picture situation and the Oriental preference in subjects.

Mr. Howells' knowledge of the Orient makes him an authority on the subject of distribution in this field, and his observations may be taken as a fairly accurate gauge of the type of pictures which will find the greatest favor in Oriental countries.

In surveying this vast field Mr. Howells says: "It would be supposed that enormous possibilities existed in the tremendous territory of the Orient, but although the population approximates 1,000,000,000 people, there are but 2,000 motion picture theatres in all the Orient.

"Japan, the most prosperous of the Oriental countries, with a population of over 75,000,000 people living within a prescribed area of 275,000 square miles, has less than 4,000 theatres. This means that on an average there is but one theatre in every 275 miles of territory, with an average of over 75,000 people to each theatre. From these figures it will be seen that Japan is far from being over-seated in picture theatre accommodations.

"About 750 pictures are exhibited each year, almost 400 of which are American films. The general price of admission is 50 sen, equivalent to about 25 cents.

"China, whose area approximates 3,850,000 square miles, embracing a population of about 400,000,000, has only sixty motion picture theatres, and of these about twenty-five might be considered first-run houses.

"China, with its mighty population and vast territory, boasts of but one theatre to every 64,000 square miles of territory, with an average of over 66,000,000 people to each theatre. It is interesting to note, however, that the class of attendance at these theatres is, for the most part, of the higher type of Chinese.

"There are approximately 250 houses in the Philippine Islands. Of these, there are not over twelve first-run houses. The general price of admission is about 40 centavos or 20 cents in U. S. currency.

"The Dutch East Indies, Straits Settlements, Indo China and Siam are generally considered one territory. The chief theatres in this territory are located in the cities of Batavia, Bandoeng, Sourabaya, Singapore and Bangkok, in which there are twelve first-run houses.

"India, Burma and Ceylon constitute the remaining territory of the Orient. In this territory there are about 250 houses. The important ones are located in the cities of Calcutta, Bombay and Rangoon.

The limited number of theatres, plus the fact that in most countries they are part of chains, makes selling competition very keen, but Mr. Howells was successful in closing contracts for the 1924-25 releases of Producers Distributing Corporation to China Theatres, Ltd., controlling the theatres in China; U. Uno in Japan; the Lyric Film Exchange for the Philippine Islands and Madan Theatres, Ltd., in India, which sets the Pro-Dis-Co product for the entire Orient.

CAPITAL STOCK INCREASED

The capital stock of the National Theatres Corporation, under the direction of Cooney Brothers, has been increased to $2,000,000 to take care of the expansion program of the company. At the present time two new houses are under construction, the huge Paradise Theatre on the West Side and the Avalon Theatre on the far South Side. The Cooney circuit now embraces the fine new Capital Theatre, Stratford, Chatham, Cosmopolitan and Hamilton. Negotiations are still under way for the projected new Loop Theatre, and it is expected they will be ready for an early announcement as to the location and other details.

New Quota Plan?

THAT Canada would do well to follow the example of the British Government in considering legislation for a Quota Plan to provide for a certain percentage of British-made pictures at every performance in all picture theatres, was put forward by R. S. Peck, an official of the Canadian Government at Ottawa, Ontario, in an address before the Rotary Club of Hull, Quebec, on November 19, when he spoke on conditions throughout the picture industry. Although there have been references in Canada by picture men and in Canadian newspapers regarding the proposed quota arrangement for theatres in the United Kingdom, this was the first public expression in Canada regarding the movement. It was considered important because Mr. Peck has been the director of the Canadian Government Motion Picture Studio at Ottawa, Ontario, for five years.

Mr. Peck declared that American pictures were supreme on the screen, even in the British Empire where 95 per cent. of the pictures shown had their origin in the United States. He said: "It is a matter of concern to the British Government that so many of the motion pictures shown in different parts of the Empire are of foreign manufacure. All governments realize the tremendous possibilities of the film for publicity and propaganda purposes. Legislation will soon provide that there must be a certain percentage of British film shown in any of the Old Country theatres."

MONTREAL SEIZES POSTERS

No less than thirty posters were seized at the Laurier Palace Theatre, 1683 St. Catherine street east, Montreal, by Martin Singher, Montreal moving picture poster censor, on November 10. Mr. Singher announced that some of the posters were not fit for public view and also that the sheets did not bear the imprint of the censor's approval stamp.

"The Big Parade"!

(*Continued from Preceding Page*)

knocked for a row of G. I. cans. Just as Marcus Loew saw "The Four Horsemen," ANOTHER supposedly ill-timed "war picture," pack them in.

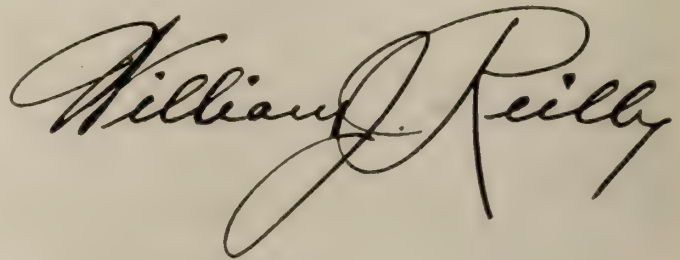
What "The Birth of a Nation" did for Griffith, and what "The Four Horsemen" did for Ingram, so "The Big Parade" has done for King Vidor. It has made him the GREATEST director of the day.

That's saying a lot. Because the motion picture, which draws upon ITSELF for its own INSPIRATION, has schooled many FINE directors in the past few years. And day after day the job of making a production stand out becomes a HARDER one.

In "The Big Parade," JIMMIE comes back from France with a leg missing. That's what LAURENCE STALLINGS, who wrote the story ESPECIALLY for the screen, did. A newspaper man who went over with the Marines. He wears an artificial leg now, and because he bears that resemblance to the old pirate, he calls himself LONG JOHN SILVER. It takes humor to do a thing like that. And guts.

These are the things he has put into "The Big Parade."

Mr. Stallings, we are not writing or producing pictures, but if it is any satisfaction to you, we will tell you that we would give a right eye to have contributed anything HALF so fine to the motion picture as "The Big Parade."



FIRST!

IN

Clean Circulation Records!

LAST year when the annual audit of the motion picture trade papers was made MOVING PICTURE WORLD was the ONLY paper whose audit tallied EXACTLY with its own previously published circulation figures.

Not only FIRST in NET PAID EXHIBITOR CIRCULATION but also the FIRST paper in this field to run its circulation records SO CLEANLY that its claim of EXHIBITOR CIRCULATION was verified to be RIGHT TO THE COPY under the exacting investigation of the AUDIT BUREAU OF CIRCULATIONS.

This is the finest example of CLEAN CIRCULATION RECORDS—of selling HONEST VALUES—that has ever come to light in this field.

A second paper was found to be a very few (only 20) copies at variance with the AUDIT. THAT'S A GOOD PAPER TOO.

A third was proven to have been grossly exaggerating its EXHIBITOR circulation.

The fourth paper, SUSPENDED and REFUSED an Audit for the year 1923 owing to "INCOMPLETENESS OF PUBLISHER'S CIRCULATION RECORDS," was found to be still unprepared in 1924 for an AUDIT and was necessarily continued "SUSPENDED."

THESE ARE THE UNCONTROVERTABLE FACTS.

They present a SIGNIFICANT story through CONTRAST to the man who is interested in buying CLEAN, HONEST, PROVEN CIRCULATION VALUES—NOT IMPRESSIONS.

Member of
Audit Bureau of Circulations

WHAT MAKES MOVING PICTURE WORLD FIRST *in the* FIELD ?

CHALMERS PUBLISHING COMPANY ~ *Servicing the field with* ~
Moving Picture World · · · · · **Cine-Mundial** · · · · · **Spanish-English Books**

Prize Contest Winner Sails; Her Essay on Motion Pictures

WHEN the Belgenland sailed on November 25 on its trip around the world, which will bring its passengers back to New York City in April, it carried Mr. and Mrs. Jesse Burnett, of Rural Route C, Indianapolis. Mrs. Burnett paid for the trip for herself and her husband by writing 267 words.

Mrs. Burnett was the winner in a national Greater Movie contest sponsored by the Motion Picture Producers and Distributors of America, of which Will H. Hays is president. The first prize was awarded for the best essay on the subject, "What the Motion Picture Means to Me." More than 250,000 essays were entered. Mrs. Burnett's was submitted through the Indianapolis News.

The motion picture has meant more to Mrs. Burnett than entertain her. It has won her a trip around the world. Last Tuesday it won her a luncheon given by Will H. Hays in her honor to newspaper and publicity men at the Waldorf.

Her 267-word prize essay is well worth reading. It is reprinted herewith.

"'Sing us a song!' was the demand of yore and the wandering minstrel complied. As he sang the song of valor there unrolled before the eyes of his listeners a picture to teach, to inspire and to entertain them.

"'Tell us a story!' was the demand of our fathers from the oasis of the firelight. And as the story-teller, beloved and admired, told the story there unfolded before the eyes of his hearers a picture to teach, to inspire and to entertain them.

"'Show us a picture!' is our demand, and lo, we are given the magic of a real picture with the enchantment of the minstrel and the charm of the story-teller.

"In the broadness of its scope and its capacity for the portrayal of things great and small, the motion picture shows me history, science, art and literature. From India, with its swarming highways, to barren Alaska, the world is mine, the generous gift of the camera.

"Because it depicts humanity the motion picture inspires. Its subtle sermons are abiding. It takes from my tongue the timid 'I can't,' and in its place puts a brave 'I'll try!' It lightens the corners of pride and indifference and makes me a little more sympathetic, more tolerant and more fit to take my place beside my fellow men.

"It entertains me. It draws me without my accustomed self and lets me laugh until the tears come, or sit upon the edge of my seat in suspense. It makes me glad to be alive.

"Education, inspiration and entertainment. These three the motion picture mean to me."

WILL H. HAYS says "Bon Voyage" to Mr. and Mrs. Jesse Burnett, of Indianapolis. Mrs. Burnett won the Greater Movie essay contest and a trip abroad for herself and husband.

October Fire Preventionists Named by Hays Organization

IN the interests of further conservation, safety and fire prevention activities in exchanges, the Film Boards of Trade throughout the United States have adopted a system of selecting honor men. Their first list, named by the Fire Prevention Committees of the Film Boards of Trade, gives the outstanding fire preventionists in the Film Boards of Trade of the United States.

A new appraisal will be taken each month. At the end of twelve months the man who has been on the monthly lists the greatest number of times will be named as the branch manager who leads all others in the United States in fire prevention work. He will be awarded an appropriate prize by the Department of Conservation of the Hays organization, which supervises the safety-fire prevention work of the industry.

In the last three years, since the Hays' organization has been active in its conservation work among the several hundred film exchanges, remarkable advance has been made in the methods of handling film in exchanges. More than 200 exchanges have moved into new quarters in that time and in every case the recommendations of the Hays' organization as to fire prevention construction have been carried out. Great improvements have been made in construction and in methods of handling film.

Hays' organization experts have been remarkably successful in carrying forward this work because they have had the wholehearted co-operation everywhere of distributing company executives, branch managers and employes.

The following are the branch managers who enjoy the distinction of having been selected the best fire preventionists for October in their respective cities:

Commonwealth

Abe Blumstein, New York.

De Luxe

Oscar Nuefeld, Philadelphia, Pa.

F. B. O.

Francis L. McNamee, Washington, D. C.

Famous Players

E. H. Brauer, Cleveland; R. F. Crawford, Des Moines; J. B. Drugger, Dallas; A. G. Pickett, Salt Lake City; H. F. Wilkes, New Orleans; Roy E. Heffner, Oklahoma City.

First National

L. E. Davis, Minneapolis; H. F. Fitzgerald, Milwaukee; G. W. Koerner, Portland; Chas. H. Muehlman, San Francisco; Fred E. North, Detroit; H. S. Wehrle, Pittsburgh.

Fox

George E. Allison, Atlanta; George F. Dembrow, Chicago; R. Knoepfle, Cincinnati; M. A. Levy, Kansas City; Walter J. Price, Charlotte.

Metro-Goldwyn-Mayer

George A. Hickey, Boston; Henry W. Kahn, Buffalo; C. T. Lynch, Omaha; A. B. Lamb, Los Angeles; Patrick O'Shea, Albany; Charles Werner, St. Louis.

Pathe

A. J. Cary, Memphis.

Universal

William Esch, Indianapolis; Eugene Gerbase, Denver; W. J. Heineman, Butte.

In and Out of Town

P. A. Powers and Emil Offerman have left New York for the West Coast. They will make an exhaustive analysis of the production situation chiefly as concerns the line-up of product for Associated Exhibitors. Mr. Powers will also concern himself with the Eric Von Stroheim and Marshall Neilan units, which are functioning under his direction.

Charles Eyton, Paramount West Coast studio until recently, has left New York for California. He will return and sail for London in about five weeks, to manage production for Paramount in England.

Colvin W. Brown, vice-president of F. B. O., in charge of distribution, is back at his desk after a four-day trip to Atlanta and Charlotte in the interests of distribution.

Larry Weingarten of Jackie Coogan Productions, has left on a trip in the interests of "Old Clothes." He will visit Harrisburg, Pittsburgh, St. Louis, Atlanta, Cincinnati, Cleveland, Omaha, Denver and Los Angeles.

Albert Warner of Warner Brothers, left last week for a "talk it over" tour of a large number of the company's branch exchanges. His itinerary called for stops in Washington, Baltimore and Philadelphia, after which he expected to strike out for Chicago, Milwaukee and several other points in the Middle West.

The three newly appointed Universal sales directors are busy getting acquainted with the exchanges and exchange forces in their territories. One has just returned from a ten-day swing around his division and the other two are now on the road, having left New York over the week-end. Lou B. Metzger, sales director for the Western Division, has just returned from a swing around the Middle West, during which he visited Chicago, Milwaukee, Minneapolis, Des Moines and Omaha. Earl Kramer, sales director for the Eastern Division, left New York for a visit to Philadelphia and Washington. He had just returned from a hurried trip to Detroit, Cleveland, Toronto, Buffalo and Pittsburgh. Ralph B. Williams, sales manager for the Southern Division, has left on a three-weeks' trip which will take him to Charlotte, Atlanta, Jacksonville, New Orleans, Memphis, Dallas, Oklahoma City, Kansas City, St. Louis, Cincinnati, Charleston, W. Va., and Indianapolis.

Ben H. Grimm, formerly advertising manager of Moving Picture World and recently with Warner Brothers, has joined the advertising force of Associated Exhibitors under Robert E. Welsh.

Universal Confirms $4,000,000 Deal With Ufa; Laemmle Off For Berlin

No Merger News

AS Moving Picture World goes to press no further word is available concerning the Metro-Goldwyn-Mayer-United Artists merger. Hollywood is entertaining most of the "big bugs" involved in the action and they are reported as smoothing out a few "minor wrinkles" in the wording of the contract.

Nathan Burkan, New York attorney, will be in Hollywood about the time this appears in print and an announcement of the consummation of the merger may be made shortly after his arrival.

The atitude of Charles Chaplin is rumored to be one hurdle which the principals must clear. One story has it that the affair is all set except for Chaplin. He is quoted as expressing a preference for independence without being nailed down to a definite statement that he is opposing the merger.

Blue Sunday Campaign Is Under Way in St. Louis

SUNDAY pleasure trips of St. Louisians are threatened by a proposed ordinance introduced in the St. Louis Board of Aldermen on November 20 by Alderman John Neu of the Thirteenth Ward.

The measure would prevent the sale of auto accessories on Sundays. Neu denies that he has "blue law" proclivities and contends that the object of the measure is to give the mechanics employed by the auto service agencies a day off.

St. Louis exhibitors are not asleep to the dangers of this measure. Clearly it is the opening wedge of the long-threatened drive for a Blue Sunday in St. Louis. If it goes through, the next move will be to close gasoline filling stations on Sundays, and then motion picture houses, etc., under the cloak that the bills are intended to give the employes a day off.

NO REDUCTIONS RECOMMENDED

The House Ways and Means Committee in Washington, D. C., has failed to include picture theatre admission taxes in its recommendations for tax reductions. Automobile, tobacco, alcohol and other commodities were allowed tax cuts. There were reductions affecting the legitimate theatre, instructive musical entertainments and the opera. Musical shows, circuses, vaudeville, prize fights and baseball taxes were retained. This does not mean that no further reductions are possible. The great victory won by the motion picture interests last year was won by obtaining relief directly through the Senate Finance Committee.

German Company Gets Loan of 15,000,000 Gold Marks—"U" Gains Tremendous Releasing Advantage in Germany

IN an official statement issued from the Universal Pictures Corporation's offices at 730 Fifth avenue, New York City, complete confirmation was given to the cabled story from Berlin of the alliance between Ufa, the largest German producing, distributing and exhibition company, and the Universal Pictures Corporation. Carl Laemmle, president of the American company, will start for Berlin on Tuesday, December 1, from Universal City, where he has been arranging for Universal's next year's producing program. He will sail from New York a week from Saturday.

Last summer Carl Laemmle, president of Universal Pictures Corporation, in a series of conferences with the heads of the Universal Film Aktien-gesellschaft, or Ufa, as it is more commonly called, laid the ground-work for a plan of bringing the two companies into international accord. This accord provided for loaning the Ufa an amount of money and receiving therefor the very valuable privilege of releasing the entire Universal program in Germany and taking whatever of the Ufa productions were considered internationally suitable to release in all world markets outside of Germany.

The money agreed upon was 15,000,000 gold marks, which in dollars is a figure somewhere around $3,600,000. It was furthermore agreed upon that the production which Ufa is to make should have the same advantages for international distribution as Universal Pictures have. That is, that they should have American stars and be made with American advisors in the production department. These stars will be sent to Germany from Universal City, though several American stars may be placed under contract specifically for these Ufa-made pictures.

The great advantage that Universal derives from the association with Ufa is the splendid releasing opportunity it will acquire in Germany. Through the German import laws it is impossible to release in Germany a foreign-made picture unless the releasing company releases a German-made picture. If a company releases thirty German-made pictures it can release thirty foreign-made pictures as well.

In view of the fact that there are less than 100 pictures made in Germany during a year's time it can readily be seen that the 600 or more features made in America, the hundred or so made in England and the Italian, French and Scandinavian pictures all together stand a very small chance of adequate release in Germany.

The Value of the Deal

By the new arrangement Universal will be able to release as many of its own American-made pictures in Germany as Ufa makes, though they may not all be Universals. It will at the same time acquire for distribution in the United States and throughout the world the pick of the productions of the greatest studio on the continent.

The arrangement which Mr. Laemmle proposed to the Ufa was undecided when it became necessary for Mr. Laemmle to return to this country, and the negotiations were left in the hands of Max Schach, Mr. Laemmle's German representative and one of the most important film men in Germany, and his legal advisor. Almost every film company in the United States began active bidding for the contract which Mr. Laemmle sought with Ufa and it was only last Saturday the Ufa officials agreed to Mr. Laemmle's terms and cabled him accordingly. Mr. Laemmle cabled back his tentative acceptance and his decision to start immediately for Berlin.

Twenty years ago this coming February Carl Laemmle opened his first moving picture theatre in Chicago. His progress from theatre owner to exchange man and independent producer reads like a romance. He has ever stood for independence of the producing and distributing business as against monopoly, and he was one of the first to appreciate the importance of the foreign field and to develop it. Today Universal's foreign activities are greater and more far-reaching than those of any other American producer, the company asserts—so great, in fact, that the foreign field absorbs far more productions than Universal can profitably release in its domestic market.

Ufa the Greatest

Ufa is the foundation stone on which the whole German film industry rests. Its studios are the greatest on the calendar today. Its stars are well known in Europe and Emil Jannings particularly is internationally known. Ufa also holds a contract with Mae Murray which has been suspended for a year by mutual consent. Werner Krauss, Lya de Putti, Zenia Desni, Lil Dagovar, and Conrad Zeidt are also well known in America. Many English, French and Italian stars have been utilized in the Ufa Studios, but no well known American star heretofore until Mae Murray signed. Negotiations are also pending with Lillian Rich.

Ufa has just released in Berlin Emil Jannings in "Varieties," about which everyone in Europe is talking at the present time, with Lya de Putti playing opposite. It was directed by E. A. Dupont who was placed under contract by Carl Laemmle several months

(Continued on next page)

Paramount-Trade Commission Case Ends In Washington, D. C.

By Sumner Smith

THE case of the Federal Trade Commission against hte Famous Players-Lasky Corporation, alleging an attempted monopoly in restraint of interstate commerce, has ended after months upon months of testimony. The final oral arguments are being heard in Washington. D. C. The case is receiving much more publicity in the newspapers at the present time than it has heretofore.

W. H. Fuller, chief counsel of the commission, has reiterated his original charges of "an illegal conspiracy," terming certain business practices "unfair." He recommends that the company be obliged to dispose of its theatrical property, said to be worth $100,000,000.

In addition he asserted that the commission can compel Paramount to give up exhibition by the simple issuance of an order. If this is true it stands to reason that other companies in the business interested in theatres will be operating under the threat of such an order against themselves.

In reply to the contentions of the commission's counsel, Robert D. Swaine, representing Famous Players, repeated his earlier statement that the defendant company had been forced into the distributing and exhibiting branches of the industry because of a combination of former customers, known as First National. He said that there was about 17,156 picture theatres in the country on September 1, 1924, of which Famous Players controlled only 179. Fifty-seven of these, he added, were used only for motion picture purposes.

Of the 1,557 picture theatres in New York City, Paramount, he claimed, controlled three where competitors controlled seventy. Of the 1,284 first-run houses throughout the country, Paramount controlled only ninety-five, he declared. Paramount had none in New Jersey, Kentucky, Connecticut, Maryland and Iowa, and only six out of the 540 in Massachusetts and twenty out of the 879 in Texas. He defended block booking.

Illinois Exhibitor Fined for Employment of Minors

Chester Gruber, owner-manager of the Miners Theatre, Collinsville, Ill., was fined $5 and costs by Justice of the Peace James B. Dale at Edwardsville, Ill., on a charge of violating the Illinois child labor law by employing children under the age of 16 years. It was the first fine of its kind in Madison County for many years.

Gruber had permitted children furnished by the Oxman Theatrical Agency of St. Louis to participate in an "amateur" contest at the theatre. Instead of being paid cash the children were given prizes.

CASHIER ROBBED OF $188

A lone bandit stuck up Miss Clara Zink, cashier of the New Maplewood Theatre, 7170 Manchester avenue, St. Louis, at 10 p. m., on November 18, while she was conversing with Patrolman Walters, who was in plain clothes. The robber escaped with $188 after exchanging shots with the officer. The officer was a few feet away from the cashier's cage when the robber entered. So quietly did the chap work that the patrolman did not awaken to the situation until the bandit started to leave. It was then too late.

Universal-UFA

(Continued from preceding page)

ago. It is heralded as the greatest continental picture ever made.

F. A. Murnay, who is responsible for "The Last Laugh" which Universal released, is scheduled to start the production of "Faust" in which Jannings is to play Mephisto, Gosta Ekman is to play Dr. Faustus and, it is hoped, Mary Philbin, who made such a hit in "The Phantom of the Opera," will play Marguerite. Upon the completion of this picture Murnay is to come to America to make one production and upon his return will undertake "Tartuffe," with Jannings and Lil Dagover.

Other productions in work are "Metropolis," which Fritz Lang will produce; "The Waltz Dream," directed by Ludwig Berger with Zenia Desni and Willy Fritsche, and "Manon," in which Lya de Putti will star under the direction of Arthur Robison, an American director.

Real Studio Efficiency

Ufa has five studios in Germany, the largest of which, located at Nieu Babelsburg, just outside of Berlin, is two miles square and is patterned after Mr. Laemmle's own studio at Universal City. Every effort has been made to put production in these studios on the most efficient basis. Huge stages where out-of-doors sets can be built entirely in the studio, showing blocks upon blocks of city streets, or an entire forest, can be constructed and efficiently lighted in the Nieu Babelsburg studio.

During the negotiations last summer, President Pommer conducted Mr. Laemmle through every one of the Ufa studios. In spite of the larger size and more advtantageous location of Universal City studios, Mr. Laemmle was astonished at the efficiency with which every move in the Ufa studios was attended. Everything used there is built in Ufa's own shops and it is very rare that the property man there has to send outside the studios for anything required for production.

Owns 150 Theatres

But the most attractive feature of the Ufa arrangement as far as Universal is concerned is the 150 theatres which it owns. These Ufa theatres are the cream of the German amusement world and have been built with the same view to superiority that characterized Ufa's productions and studios. Nothing has been omitted to make these theatres up-to-date, comfortable and profitable. The Ufa Palace, in Berlin, for instance, is the first-run house in Germany, and its first nights are heralded with the same eclat as accompanies the opera or the drama. The Schumann Theatre, just completed at Frankfort-on-Main, seats 5,000 people and will compare with any theatre in the United States in point of architectural splendor, convenience and popularity.

Fully seventy-five of these theatres have a seating capacity of over 2,000 and are the de luxe first-run theatres in their towns. Most of the theatres have been built by the Ufa company, only a few of them having been acquired by purchase. The investment of the company in these theatres alone is an enormous one.

Ufa's American connection is through F. Wynne Jones of 1540 Broadway, New York City. Mr. Jones has been very successful in handling the American debut of such pictures as "The Last Laugh" and "Siegfried."

Announcing

Of the Screen, By the Screen, And for the Screen

A SERIES of articles by William J. Reilly on the ideas which Hrolf Wisby has developed for the motion picture.

Mr. Wisby has given up the title of Baron Dewitz. He has still retained, however, the title of "The Hrolf Wisby Cinema-Regie" for the production plan on which he has spent a lot of his own time and a lot of his own money. It is a fancy title, and it may be the right one. But in the articles written by Mr. Reilly, the editor of Moving Picture World will try to bring an eight-syllable idea down to a two-syllable basis.

Read the articles, beginning next week. The plan which Mr. Wisby has now perfected in developing production of, by, and for the screen deserves the serious attention and consideration of the industry.

Entering Into a Significant Period—

H. M. WARNER, President of Warner Bros., and some of the outstanding personalities marching squarely behind him in close formation in three big Warner Bros. pictures. Ernst Lubitsch (upper left), the great German director, who produced "Lady Windermere's Fan" with a distinguished cast headed by lovely Irene Rich as "Mrs. Erlynne" (lower right). John Barrymore (upper right) is "TheSea Beast" in the Harry Millard production of this name from the novel "Moby Dick." Syd Chaplin (lower left) is seen here as the widow in his forthcoming Warner Bros. picture, temporarily called "Nightie Night, Nurse," directed by Charles ("Chuck") Reisner, who produced Syd's recent success, "The Man on the Box," for Warner Bros.

One for the Warner Book—Not the "Ploughboy to President" Series

By William J. Reilly

NAPOLEON crossed the Alps and got himself a permanent place on the front page of history's newspaper. A couple of hundred years B. C., the same trick was turned by Hannibal who came over from Carthage and made a military call on Rome via its back door. Hannibal did the trick, too, toting elephants. Little "Nap" gets the newspaper verdict in the Olympic obstacle race championship. But the belt belongs to Hannibal.

They've been doing a Hannibal up at Warner Bros.—crossing the Alps, without any brass band stuff. It may sound funny that any executive in this business should do a single thing without the tom-toms beating an accompaniment. But it's being done every day.

And at Warner Bros. they have been doing it for the past nine months, particularly in the last six months.

We are going to lay the facts on the table, just as H. M. Warner, at our request, laid them on the table for us on last Monday.

What we write won't go into the "Ploughboy to President" fiction as done by the go-getter magazines. No sob stuff. Just facts.

We were having luncheon with Mr. Warner and Myer Lesser, director of advertising, publicity and exploitation for Warner Bros. Not at one of these places where, as Mr. Lesser put it, "The favorite sport is holding conversation with someone four tables away," but at one of those plain folks places. Where the roasting ends with the chicken before the fire in the window.

(Continued on following page)

Writing a Chapter for the Warner Record

Plain folks. Plain food. Plain talk.

Here is the fact bill of fare without any fancy relishes:—

Warner Bros., since they switched from a franchise basis to their present system, and since they absorbed Vitagraph, have written one of the most spectacular chapters of picture history, but a chapter few students of picture history know.

The Warner Company since early in this year has been in an organization obstacle race. It has cleared its last hurdle and is in the open. Warner Bros. are heading into a most significant period of their career. Significant for Warner Bros. And significant for the industry.

Figure out what Warner Bros. have done since April of this year: They made a radical change in selling and distribution policies, necessitating the buying in of franchises; they transplanted the Vitagraph tree—not a young sapling—but a sturdy old oak, with its branches spreading in all directions and its roots reaching in all directions; they had to make a combined production plan, a combined selling plan.

They had to do all of these things when time pressed and when it was important also to do a real assay job on the man power assembled by joining the two organizations.

Out of it all has come since the convention last May:—eighty percent of the original franchises bought back; the Warner Bros. Forty for 1925-26 set, and right up to schedule; the new sales force synchronized with the established advertising and publicity forces. Any one of these a bone crusher.

Back in Napoleon's time the tactical sharps would have called it a *tour de force*. Since we are talking plain talk we just call it "A helluva big job."

Looking at this achievement from the point of view of the exhibitor, we saw that it had a lot to do with the price of butter and eggs and film.

A few weeks ago we said that it was a serious producer problem when exhibitors were forced to close theatres. One more theatre in the no-profit graveyard is one less theatre for the producer to sell film to.

Similarly, when a producing organization does not recover from an inter-organization headache, the illness spreads in another form into the exhibiting field. It becomes an exhibitor problem when a producer shuffles out, making buying less selective for the showman.

Warner Bros. plus Vitagraph, might have been a Noah's Ark, with two of everything on board—stranded on a movie Mount Ararat.

Which is what they are anything else but.

They are out on the main road—a road they have made for themselves. No sob stuff. They have cut that road out themselves.

Three big Warner Bros. pictures are following on each other's heels within the next two months. "Lady Windermere's Fan," directed by Lubitsch. "The Sea Beast," starring John Barrymore. And the second Syd Chaplin which carries the working title of "Nightie Night Nurse."

That part in the career of the Warner Brothers which dates back to the re-organization this Spring and ends with the placing of these three favorites at the picture barrier will never get into the "Ploughboy to President" edition of "Lives of the Warner Brothers." As said before, it's too business-like for the "Rags to Riches" fiction. Which makes it just right for this business publication.

A good many of the conversational courses at our luncheon with Mr. Warner and Mr. Lesser were preceded by this from Mr. Lesser: "'H. M.' won't tell you this, but——." And by and by we had the facts which make up this chronicle of accomplishment.

Back in February of this year H. M. Warner was ready, as far as he personally was concerned, to step out of Warner Bros. rather than continue trying to make pictures, as he said "to satisfy twenty-four different opinions of twenty-four different franchise holders."

"I wanted to give this industry pictures, not opinions," Mr. Warner went on. "And, furthermore, my opinion on my own pictures doesn't mean anything.

"We have no ambition to be exhibitors. We're not buying theatres wholesale. We have taken over what few houses we have to protect ourselves in particular, local situations only. Our buying is a defensive move in our own field, not an offensive move into the exhibitor field.

"Another thing. When I say we have made 'Lady Windermere's Fan', that doesn't mean anything. The important part is how well we have made a great book or a great play. How well we have used the material that originally made it a great book or a great play.

"I'll give you an 'opinion' that means something. I'm willing to stake the entire future reputation and success of Warner Bros. on 'Lady Windermere's Fan', 'The Sea Beast' and the Syd Chaplin picture. There's money on that ball. And if exhibitors want to know how much money we've spent to make these pictures big, I'll not talk telephone numbers to them. I'll show them auditor's sheets."

We have written the above chapter of Warner Bros. history because we believe that what went into that chapter, shaping what is coming next, demands a place in the record.

NELSON RE-ELECTED JUDGE

Henry P. Nelson, theatre owner in Union County, New Jersey, has been re-elected judge of that county for a term of five years. For several years Mr. Nelson has been active in theatre organization affairs, having been secretary of the Motion Picture Theatre Owners of New Jersey for three terms.

PRO-DIS-CO. HEADS ON TOUR

H. O. Duke, assistant secretary of Producers Distributing Corporation, and James Flinn, manager of the booking department, are on tour of the company branches in the eastern and mid-western sections for the purpose of setting play dates on all Pro-Dis-Co. releases now under contract.

Bruce Gallup Now With Fox Advertising Staff

Vivian M. Moses, director of publicity and advertising of Fox Film Corporation, announces that Bruce Gallup has taken charge of trade paper advertising and will assist in carrying out plans for merchandising the big Fox production program for the new season.

Mr. Gallup has had many years of advertising experience, entering the motion picture business about six years ago through the W. W. Hodkinson Corporation. He left there in 1923 to take charge of trade paper advertising for First National, where he remained until the present time. The addition of Mr. Gallup further strengthens the Fox Films exploitation staff.

STILL ARRESTING COTTER

The chief Sunday sport in Moberly, Mo., apparently has dwindled down to the arresting of J. W. Cotter, manager of the Fourth Street Theatre. Six times recently has Mr. Cotter been arrested on a charge of violating the Sunday closing law. Recently he was fined $50 in the city police court, the fine later being sustained in the state supreme court, but Mr. Cotter has taken an appeal on that case. In recent weeks he has given the proceeds of his Sunday shows to Moberly charities.

M. P. T. O. A. GETS $2,000

Joseph M. Seider, business manager of the M. P. T. O. A., has received $2,000 in dues since assuming office.

Europe Seeks to Combat American Pictures with "Patriotic Weeks"

Fiercely Hostile Legislation Becoming the Rule in Many Countries, Especially France, Italy and Great Britain

By W. Stephen Bush

LEGISLATION fiercely hostile to the importation of American films is finding its way into the statutes of more European countries with great regularity. In former letters I have sketched an outline of the extent and character of these laws designed to shut out the films from across the water. Mostly the legislators sought to force a system of reciprocity on the American producer and importer. The import of American films as far as features were concerned was to be confined to an amount of footage equal to the export of the native film to the States. Films of short length have never been affected by this regulation.

The way to meet the situation was very simple. American firms, or such concerns as represented American film interests, bought the necessary footage to insure the legality of their own imports, and then upon its arrival in the States the foreign product was for the most part put in storage. The red tape, of course, was annoying and the expense often an item of liability, but the law worked no very great hardship on the Americans, who continued to control more than 90 per cent. of the foreign markets.

Now a new tack has been taken by the governments that have heeded the everlasting cries of alarm emitted by their respective film interests. It is proposed to have "patriotic weeks" at stated intervals, during which no film may be shown unless it has been directed by natives, acted by natives and distributed by natives. So far none of the important countries have ventured to enact a law to that effect. The government for the present is satisfied to give the scheme its lively moral support and promises to frown on the theatre owner who will try to ignore the "patriotic week." If this moral pressure is found insufficient, a law will be enacted and penalties will be provided for the theatre owner who shows other than native films during the ordained period of patriotism.

In France, Italy and Great Britain the week for showing native films only is to go into effect immediately. For a start only one week in every eight will be devoted to the exclusive showing of home-made films. If the experiment proves a success, the closed season for foreign films will be extended until eventually the native film gains the upper hand and the American film sinks into a condition closely resembling that of "innocuous desuetude."

It is an open secret—at least in the countries I have just mentioned—that the government is by no means sanguine of the success of the experiment and views the whole movement with secret disfavor. The government is interested in the tax producing ability of the picture theatre and in little else. The revenues derived by the large and small countries from taxes imposed on the showing of films constitute a decidedly important item in the financial budget of the state. These taxes can only be collected on admissions. The moment the number of tickets sold goes down, the amount of revenue sinks exactly to the same level. If the public goes to the picture theatres merely as a matter of patriotic pride, willing to put up with any sort of film as long as it is of native origin, all will go well and there will be no diminution in the revenue coming to the government. One cannot help feeling that if the various native producers would concentrate their efforts on making better films instead of pestering their governments with fantastic schemes of "killing off the American competition," they would reach their goal much more quickly and with a more lasting satisfaction. American producers, though they have to meet heavier expenses all around, have never run to their government petitioning it for help and protection against the foreign-made films.

In the mean time, as one looks around among the recent first-runs of the principal producing countries of Europe, one cannot help noticing a tendency to relapse to inferior standards. A concern calling itself the French-Anglo Film Company recently released a production called "Monte Carlo." It was so bad that the Parisian press fell upon it almost angrily. Even if the film was only intended as an "ad" for the notorious gambling resort it was done very badly.

Another French film upon which great expectations had been placed is the recent release called "Le Voyage Imaginaire." It turned out to be most mediocre stuff, and being booked in close sequence upon excellent American films the impression it made was doubly painful. A German company recently returned from India has released a film called "The Light of Asia" and supposed to represent the life and the religious tenets of Buddha. The leading part was taken by a genuine Hindoo, who impersonated Buddha. There is no question that everybody connected with the produc-

(Continued on next page)

No Restriction

THE Board of Trade for German-American Commerce, Inc., of which Herman A. Metz, former comptroller of the City of New York and former United States Congressman, is president, has lined up against the German Kontingent system which restricts the distribution of American films in Germany.

The Board of Trade "emphatically protests" against the limitation of American films and urges that American motion pictures be admitted to Germany without restriction.

The resolution adopted unanimously by this important international trade body has been forwarded to Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., accompanied by "assurance of our co-operation and every good wish for your success in combatting these efforts."

St. Louis Amusement Co. Sets Quarterly Dividend

The St. Louis Amusement Company has declared a quarterly dividend of $1.12½ a share of A stock payable January 2 to stock holders of record December 19. This places the stock on a $4.50 annual basis instead of $3.

The higher dividend rate was reflected in sales of the stock on the St. Louis Exchange during the week, the stock closing at 62, a net gain for the week of $7 per share. Skouras A on the other hand suffered a slight loss for the week, closing quotations being at $59.50 offered and $60 asked, a decline of 75 cents for the week.

Skouras Brothers and Harry Koplar control the St. Louis Amusement Company.

LAEMMLE HONORED BY DINNER

A charming dinner party was tendered by Mr. and Mrs. Sigmund Moos on Monday night, November 23, at the Chancellor Hotel, Los Angeles, in honor of Carl Laemmle, president of Universal Pictures Corporation, who is in California on his annual inspection trip of his Universal City studios. Among the invited guests were Joseph Schenck, Mr. and Mrs. Morris Fleckles of New York, Mr. and Mrs. Ernst Lubitsch, Hans Kraly, Mr. and Mrs. Edward Laemmle, Henry Henigson, Mr. and Mrs. Charles Puffy, Mary Philbin, Paul Kohner, Willy and Robert Wyler, John Considine, Jr., Maurice Pivar, Mr. and Mrs. Louis Gumbiner, Henry McRae, Ernst and Walter Laemmle and Winifred Eaton Reeve.

FILM RENTER MOVES

The Film Renter and Moving Picture News editorial and advertising offices have moved to the following address: 58, Great Marlborough street, London. W. I.

Seider Tells N. J. Showmen Arbitration Seems Possible

HOPE that negotiations now progressing between the national exhibitor organization and the Hays office may materialize into protection for the independent exhibitor from oppressive encroachments, which the speaker termed one of the direct causes for over-seating and impoverishment of box offices, was expressed by Joseph M. Seider in an inspiring report to the directorate of the Motion Picture Theatre Owners of New Jersey, of which he is president.

Mr. Seider's clear definition of "the menace to theatre interests which is hidden in clauses of the proposed amendments to the copyright law" caused the New Jersey directors, meeting on November 19 in the Alexander Hamilton Hotel, Paterson, to realize the immediate need of individual communication with their respective legislators before these federal law makers leave their homes for the Congressional hall.

The directors were especially jubilant over Mr. Seider's report on power rates, which indicates the bringing to a successful close of one of the stiffest fights ever conducted by any state organization in the country.

William Hunt of Wildwood, owner of twelve theatres, reported that as the result of the intensive and special campaign to force the electric companies' hand on the power rate, certain concessions had been made to him which have resulted in his saving $350 a week on his houses.

From other reports rendered at the meeting it is indicated that many of the bigger power plants in the state are surrendering to the fight waged by the exhibitors. In view of this fact and the additional knowledge that but a few of the smaller companies besides the Public Service Corporation are still 'holding out,' the directorate decided to engage the services of Aaron Dawes, an attorney of Trenton, to help finish the battle. The final skirmish will take place very shortly before the Public Utility Commission. After it the directorate feels assured that entire New Jersey will be free from a situation which has been a serious drain for years.

Vigorous opposition was recorded against the action of Famous Players-Lasky in arranging non-theatrical showings for "The Ten Commandments," particularly in Southern New Jersey. It was the general opinion of the directorate that an appeal shall be made to the Philadelphia Board of Trade.

National President R. F. Woodhull amplified Mr. Seider's observations about the Hays-M. P. T. O. A. negotiations, in that he urged all members of the New Jersey organization to be always fair and upright.

The Sunday opening problem was discussed by Joseph Bernstein of Jersey City. Mr. Bernstein, who has been an exhibitor only a comparatively short time, lauded the work of the state organization and expressed his intentions of joining the rank of its real fighters for Jersey justice.

The guest of the directorate at this session was Sam Bullock of the M. P. T. O. of Ohio. Mr. Bullock lauded the advancement of exhibitor organization in his home state. He originally started business in Paterson. The directors were loud in their praise of Peter Adams, whose guests they were in Paterson.

Organize Abroad

THE representatives of the principal American film companies in Italy have organized on the plan of the Motion Picture Producers and Distributors of America, Inc. In reply to their request for advice and useful information, F. L. Herron, head of the Foreign Department of the M. P. D. A., has written them an encouraging letter supplying them valuable material for an effective organization.

Although there are some Italian members, the majority of the members represent American concerns. Metro-Goldwyn is represented by Messrs. Thomas Hale and F. Curione, United Artists by the dean of Italian-American film men, Mario Luporini; Fox by Mr. Fuhs, Universal by E. Raphael. Paramount, represented by Messrs. Suami and Aboaf, at first joined out later withdrew.

Conditions in Italy have made co-operation among the responsible companies an absolute necessity. Prints were ruined by the score and there was an alarmingly large "business" done in duping films. Involuntary credits of six and seven months were nothing unusual. The new organization will be a benefit to the entire industry, working for higher standards of commercial honesty. The art of exhibition, by the way, is at its lowest ebb in Italy, a fact which keeps thousands upon thousands of prospective patrons from the box office.

First National Men Give Eschmann a Shotgun

APPRECIATION of the fair treatment they have received under his leadership during the past two years and a half that he has been general manager of distribution of First National Pictures, members of the New York exchange presented E. A. Eschmann, new United Artists' director of distribution, with a Parker double-barrelled shotgun, one of the finest English guns.

The letter accompanying the gift read: "The boys of the sales department of the New York exchange, wishing to show their appreciation in being associated with one of the squarest shooting executives that it has been their pleasure to work with, ask you to accept this gun, with the hope that you will be able to shoot as straight and true during your hours of recreation as you have in your business dealings."

The signers were Stanley W. Hand, branch manager; A. M. Weinberger, W. G. Roosevelt, A. F. Hickox, Howard Levy, Wendell G. Shields, Samuel Lefkowitz, Clive Waxman, Herman Goldman, E. C. Bullwinkle, Jack Zurick and William A. Benson.

Incorporations

Four companies entered the motion picture business in New York State during the past week, according to papers filed with the secretary of state, the amount of capitalization of one company being authorized at $300,000. This company will be known as the Beatrice Fairfax Pictures, Inc., with Mildred Singer, E. G. Adelman and Morris Vogel of New York City as directors. The other companies, which did not specify the amount of capitalization were: F. S. & S. Corporation, with Max Sheinart, H. J. Freedman, of Brooklyn, and F. V. Goldstein, New York City; Tri Boro Theatres, Inc., H. R. Grossman, Julius Joelson, Harmon Yaffe, New York City; H. M. B. Trading Corporation, H. G. Bailey, A. W. Barmby, Lida McCord, New York City.

Seven companies incorporated in New York State two weeks ago. The companies, with the names of the directors and the amount of capitalization where such is stated in the papers filed, are: Forbell Film Exchange, Inc., $10,000, Samuel Seplowin, Gussie and Frances Farbstein, Brooklyn; Emblem Film Exchange, Inc., Harry Lewis, Grant Hoerner, Henry Herbrun, New York City; Joel Coward, Inc., with Joel Coward, J. C. Wilson, New York City; Lester Donahue, Gloucester, Mass.; Golson Theatrical Realty Corporation, $35,000, Samuel Goldstein, Louis Sonenberg, Cecilia Baer, New York City; Entertainment Pictures Corporation, Jacques Kopstein, Michael Moran, New York City; Joe Rock, Hollywood, Calif.; F. A. Russo, Inc., $10,000, F. A. Russo, Robert Zink, William R. Zink, Brooklyn; W. and H. Amusement Corporation, $25,000, Abraham Weinstock, Morris Harris, Hugo Pollock, New York City.

The Security Pictures Company, Cleveland, Ohio, has filed articles of incorporation which show a capital of $10,000, the interested parties being George S. Spencer, N. T. Harrington, Lee W. Chapman, Oscar Stettler and Foster Hathaway.

"Patriotic Week"

(Continued from preceding page)

tion, which was made in India, worked hard and conscientiously, but the entertainment value of the film takes a lot of finding. The Germans call it a "Kultur" film and it may be all of that, but as a dramatic feature in even a second-class house in the States it seems a distinct improbability.

The Germans are inclined just now to go in for military and historic films which have little value for the foreign markets. There are two productions that seem promising. One which has just been released is a comedy based on the stage play of Franz Molnar, "The Bodyguard," and the other is still in the making, a film version of "Faust," in the studio of the Ufa, which is being directed by the director of "The Last Man," F. W. Murnau. "The Bodyguard" is well done in most respects and will stand being judged by American standards. "Faust" is being made on a very large and sumptuous scale. Some new photographic tricks are to be tried in "Faust" and sensational effects are anticipated. The leading part, curiously enough, is taken by a Swedish actor. The film will be released in two or three weeks.

McRAE HEADS "U" CITY PLANT

Confirmation has just been received at the Universal home office that Henry McRae, a veteran Universal director and studio executive has been elevated to the post of General Manager of Universal City, by Carl Laemmle, the Universal president. McRae takes the place of Raymond L. Schrock, who recently resigned, and will have complete jurisdiction of the vast studio plant, located in the San Fernando Valley, 16 miles out of Los Angeles.

New Associated Sales Appointments

Lederman, Theuerkauf and Others Are Named

THESE are fast-stepping days at the Associated Exhibitors home office, as evidenced by a budget of appointments made public this week by E. J. Smith, general sales manager of that organization. Three new district sales directors and an equal number of territorial managers are listed in the latest anouncement, giving proof of the pace that E. J. Smith has set for the sales end of the Oscar Price-P. A. Powers distributing machine.

Probably most prominent in the news items because of his world-wide film experience and extensive acquaintance in the trade is the acquisition of Dan B. Lederman. Mr. Lederman, probably among the best known of the Universal veterans, has been appointed district sales director covering the following Associated offices: Minneapolis, Omaha, Des Moines, Oklahoma City, Kansas City, Denver and Winnipeg.

Before the stir in film circles occasioned by the name of Dan B. Lederman had subsided, General Sales Manager Smith had added another live morsel of news to his budget by closing with Lester Theuerkauf for the post of district sales director covering the Far-West offices: Los Angeles, Salt Lake City, Butte, Portland, Seattle, San Francisco, and Vancouver.

Mr. Theuerkauf was formerly general manager of the Universal West Coast theaters in addition to service that earned him high ranking as a sales executive while handling the Universal Los Angeles office. In his new post at Associated he succeeds Oren F. Woody, resigned.

Lew Thompson, well known by theatre owners throughout the Middle West, is the third district sales director to be annnounced. He will be in charge of the Cleveland, Pittsburgh, Cincinnati and Detroit offices.

Philadelphia, Chicago and Charlotte are the Associated Exhibitor offices to have new managers named this week, following upon an anouncement last week that told of new directors for as many other offices.

J. S. Mednikow is the new Chicago manager, coming to that post from the Universal organization. Mr. Mednikow's film experience has been all-around, starting when a youngster as a projectionist, later to take up selling with the Celebrated Players Corporation. Merit soon brought him to the top as sales manager of the Friedman exchange, where he remained for eight years before joining the Universal Chicago organization.

From Philadelphia to service abroad in almost every Continental European country and then back to Philadelphia is the record of the new Associated Exhibitor manager for the Quaker City office. A. Blofson, Mr. Smith's appointee, was in charge of Universal's Philadelphia office when Carl Laemmle drafted him for an important job assisting Mr. Smith in Europe. Mr. Blofson was general manager in France for Universal, with supervision over all of Latin Europe.

Raleigh T. Good has been named to succeed Phelps Sasseen as manager of the Charlotte branch. Mr. Good started in the film business seven years ago with the old Mutual and has seen service with Fox, F. B. O. and Universal.

It is an indication of the quality of sales organization being built up for Associated by General Sales Manager Smith, as well as a tribute to that executive's personal qualities, to note that practically all of the men named in recent weeks as additions to his staff have been shoulder to shoulder with him in past sales efforts and are now enthusiastically rallying to the banner of a commander in whom they have faith.

These are busy enough days for the Associated sales chief between building up the selling force that is to keep pace with the new Associated spirit and filling the gap left by the resignation of John S. Woody insofar as the handling of sales is concerned. He found time, however, to express his appreciation of the loyalty shown by the men who are gathering around him and, in response to a query, to outline the remarkable film career of the new mid-western sales director, Dan B. Lederman. In announcing the appointment, Mr. Smith added the following comment:

"Mr. Lederman is one of the real pioneers of the picture business. Starting in the Omaha territory almost twenty years ago, he formed the first chain of the theatres west of the Mississippi River. Later he was connected with the General Film and Mutual Film companies as managers of various branches.

"When the Universal Film Company was formed, Lederman joined Carl Laemmle and has been with him ever since. Seventeen years ago he was manager of the Universal branch office in Des Moines. Later he came to New York as special representative. At one time he was assistant to Mr. Laemmle. Then he was sent into foreign fields and opened all of Universal's Brazilian offices. Recently he has been manager of the Universal home office.

"Mr. Lederman will be remembered by hundreds of exhibitors in the Middle West and his appointment will be welcomed. He was formerly one of the most popular exchange managers in the Middle West. He combined a thorough knowledge of the business with a remarkably pleasing personality."

DAN B. LEDERMAN, District Sales Director, Associated Exhibitors.

Norwalk, Conn., Theatres Sold to Danbury Showman

The Regent and Palace Theatres in Norwalk, Conn., have been sold by Charles and David Esterson, of the Regent Theatre Company and the Stanley Amusement Company to Andrew J. Collins, owner of the Empress Theatre in Danbury. The price is said to be more than $200,000.

Moving pictures will be continued by the new owners, although it is also announced that more legitimate attractions will be added to the programs. Vaudeville also will be a feature. The Estersons purchased the Regent Theatre in 1922, taking over the Palace a month later.

Mr. Collins, the new owner, is an experienced theatrical man, having been associated with the business for several years.

HURT BY EXPLOSION

Eugene Gerbase, manager of Universal in Denver, Col., had a narrow escape from serious injury a few days ago. He was tending his furnace at home when an accumulation of gas exploded and burned him about the face and shoulders. The injured part of his body is plainly noticeable although it is hoped that the healing will leave no scars. The accident did not confine him to his home, as he was on the job as usual ever since the accident.

UNIVERSAL BUYS THEATRE

Si Charnisky has sold a two-thirds interest in the Capitol Theatre at Dallas, Texas, to Universal Pictures Corporation for $92,362 and will retain a one-third interest and the management. Ray Stinnet, president of the Capitol Amusement Company, has resigned but will continue in an advisory capacity, and Miss Jean Darnell will be retained as director of publicity.

J. S. MEDNIKOW, Chicago Manager, Associated Exhibitors.

Adding Theatres

THE American Theatres Corporation, of which Joe Hopp is president and Charles Casanave booking manager, is adding more theatres to its circuit every week.

During the past week, the Echo at Des Plaines, Ill., under the direction of H. L. McGee, the Polo at Polo, Ill., under the management of Walter Young, and the new Paris, Ill., theatre under the B. Vought management have joined the American cricuit.

This gives them thirty-eight theatres in the American booking circuit, and several more have signified their intention to come in before the end of the month, according to the management.

First National Sued For Injunction and An Accounting

THE First National Pictures, Inc., is defendant in a suit filed in the New York County Supreme Court by the Osida Productions and George Fitzmaurice Productions, Inc., for an injunction and accounting of the three last Samuel Goldwyn releases through First National, "The Dark Angel," "His Supreme Moment" and "A Thief in Paradise." The document details the Fitzmaurice contract with First National, alleging that it required an advance of $300,000 on each picture and stating that "The Eternal City" cost $355,531, "Tarnish" $247,520 and "Cytherea" $293,183. "The Dark Angel" cost $300,475, it says, "His Supreme Moment" $300,873 and "A Thief in Paradise" $293,075.

The charge is made that the contract, when renewed, allowed First National to recoup any losses on two of the pictures from the third and that a "conspiracy" made the books show a loss on the first two pictures of the second group, such losses to be recouped from the earnings of "The Dark Angel."

According to the complaint; the exhibition value of "A Thief in Paradise" was reduced from $1,200,000 to $900,000 and that of "His Supreme Moment" from $900,000 to $800,000. The claim is made that First National threatened to reduce the exhibition value of "The Dark Angel;" also that the Fitzmaurice pictures were sold with "inferior product" and the rentals so allocated that the true values were not obtained.

Samuel Spring, secretary and treasurer of First National, replies: "Mr. Goldwyn's charges are utterly unfounded. First National acted within its rights and in a spirit of perfect fairness and is perfectly willing to meet Mr. Goldwyn in court, where it has no question of the outcome."

STAY OF EXECUTION

A stay of execution has been granted by County Judge Charles Hickey in the order which he gave out last week directing the sheriff to dispossess Allan Moritz from the Ritz, formerly the Lumberg Theatre, in Niagara Falls, N. Y., because of the non-payment of rent for several months.

Start Small Chain

Bob Wagner of Little Falls, N. Y., a veteran showman who handled the Gateway in that city for several years until the theatre was taken over recently by the Schine interests, will now be associated with Cliff Servatius, former manager for Nate Robbins in Utica, in a chain of houses which may number anywhere from four or five to a dozen or more. Since Mr. Wagner left the Gateway and since Mr. Servatius decided to divorce himself from the Robbins' interests, following their acquisition by the Strand interests, the two men have been quietly looking around for houses. The first of the chain has been secured in Middleville, and the house, now closed during extensive improvements, will be ready to open on December 5.

According to present plans, the two men will secure their theatres from the smaller places rather than the big cities, and in this respect they will follow the policy of William Smalley of Cooperstown, who has a chain of a dozen or more theatres in villages.

Six New Neighborhood Theatres Planned for Omaha

SIX new neighborhood theatres are to be erected in Omaha and completed by next summer, according to an announcement made by Sam and Louis Epstein, South Omaha realty operators. Each of the six theatres is to cost $50,000. The contract for the first of the six to be built has already been signed, Contractor Alex Beck of Omaha getting the contract. This theatre will be at Sixteenth and Corby Streets.

Each of the six theatres will have a seating capacity of 750 persons. The plans for the first theatre calls for eight exits, the idea being to make it easy to empty the house in case of emergency. The most modern design and lighting system will be used throughout.

Each theatre will also have a nursery where parents may leave small children in the care of competent attendants. This will be the first time this feature has been worked out in any Omaha theatre. The projecting room and projection equipment will be of the most modern design and of fireproof construction.

The Epstein brothers, besides operating in real estate, own the Orpheum and Roseland Theatres in South Omaha.

ASCHERS TAKE OVER PARTHENON

Ascher Brothers have added another theatre to its rapidly growing string of Chicago theatres. They have purchased the Parthenon Theatre in Berwyn from S. J. Gregory and took control on November 23. This is one of the largest and most beautiful of Chicago's suburban theatres and it will be number fifteen in the Ascher string. George Laing of the Ascher office is re-arranging the policy of the theatre, and Lewis P. Newhafer, general manager for Aschers, will personally direct the administration and engage the new staff.

A New Moving Picture World Service

ON the page opposite, Moving Picture World begins its news service,

Reviews from the Screen Viewpoint of Plays, Books, Stories, Operas By Gray Strider

There are many producers, scenario heads, directors and stars who are vitally interested in the problem of finding suitable screen material. What they find and what they make vitally concerns the exhibitor, so that this new department will be an aid to many elements of the industry.

"Reviews from the Screen Viewpoint" is designed to supplement existing forms of research. On Broadway plays it will be of particular interest to those on the Coast who do not get a chance to analyze the stage productions from the picture point of view.

Miss Strider comes to Moving Picture World well equipped for her job. She knows the fields she is analyzing, and the screen for which she is analyzing those fields.

We ask your co-operation in making her department a real aid to the industry.—THE EDITOR.

Reviews from the Screen Viewpoint of Plays, Books, Stories and Operas

By Gray Strider

THIS Department is being inaugurated with the desire to bring to all interested readers of Moving Picture World a fresh viewpoint on screen material. Most of the Broadway productions will be covered, whether they are considered screen possibilities or not, so that interested readers in and out of New York may have a definite idea of the latest stage presentations.

No doubt some of the stories and plays dealt with here have already had consideration. Anyhow we want to give you our ideas which will not be the stilted words of a bored and weary literateur, but the reactions of normal people whose emotional relaxations come when they are seated in the unobservant movie darkness.

These seeking ones—the harrassed mother who steals away an hour from fretful children, the factory girl, trying to silence the interminable din in her ears, the husband whose shrewish wife never permits a moment of soul peace, the unhappy little rich girl whose only knowledge of mother love may come from a "Stella Dallas," the society woman sick of false fronts and mercenary compliments, the sensitive business man longing for something besides business, the old men and women, pushed aside by hasty modern life, a bit puzzled over it all—these types are the ones whose wishes we are going to respect and not the super-hyper-educationally stuffed few who have more interest in posing than in living, more regard for high (?) art than for humanity, and more praise for a futuristic idea which they can't quite grasp than for an honest human emotion.—GRAY STRIDER.

"In a Garden"

IN Philip Barry's so-called comedy which Arthur Hopkins is presenting at the Plymouth Theatre, Laurette Taylor, the wife, Frank Conroy, the husband, Louis Calhern, the lover, and Ferdinand Gottschalk, the family friend, romp over the stage in a little metaphysical mess which wouldn't bring a nickel into any movie box office short of burlesquing the whole idea or insulting Mr. Barry by dressing up his effort with a few Chinese wars, a train wreck and a happy ending.

It's our old friend the triangle decked out in store clothes. The successful writer and devoted husband, Adrian Terry, decides to give up writing about life and live it instead. Lissa, his wife, is overjoyed but the old friend, Roger Compton, is disgusted. He blames Adrian's marital happiness for this decision and trying to force the husband back to his work makes him bitterly unhappy by telling him that Lissa, before her marriage, had a very romantic half hour in a moonlit garden with Norrie Bliss, who left the next morning to take up his decorative duties in the American Diplomatic Servcie in China. To make things really good, it develops that Norrie is arriving that very afternoon from a seven years' absence—to spend a few days with the happy Terry family.

The logical husband, accustomed continually to dissecting cause and result erects a replica of the garden in his library and plans to have himself called away so Lissa and Norrie may find themselves in the old setting and discover a romantic incident can't repeat itself after such a long time. Adrian hopes to disprove Roger's theory that every woman is mentally the mistress of the man who first brought her romance.

But Lissa has a neurotic complex which only a day over, the wash tub can cure. She yearns for "unreason" and "unryhme." She wants "yellow ducks" and "kings but not cabbages;" "a baby and a star."

Adrian doesn't prove anything and the third act finds three of the most undecided people I have ever seen. The lover leaves to wait for the wife—forever, if ever; the wife departs for strange parts because she doesn't know which man she loves and the husband is left lonesomely and savagely tearing down the perfumed mimosa from the unhappily constructed garden wall.

And a bad time was had by all, which shouldn't be duplicated on the screen—but if it is, be sure to get Ferdinand Gottschalk. He, if anybody, might help the slender idea to survive.

"The Wind Bloweth"

THIS book of Donn Byrne's is so crammed with life—color, beauty, passion, diversity of characters and scenes—that it couldn't help proving an artistic triumph as well as a box office success. As said above, this may be material that has had consideration, but it is good material and we are glad to give our viewpoint on it.

You might have to change the title and have the hero's culminating romance come to him before he reaches forty—instead of after—but with the exception of these minor details, the story will unroll itself.

"O God, my loved one, that you and I were in Dublin town! Or on a white strand where no foot ever touched before. Day in, night in, without food or sleep, what mattered it? But you to be loving me and your white arm around me so generously" was one of the songs of the Gaelic poet, Colquitto Campbell, who at his end had only his deathless poems to bequeath to his little son, Shane Campbell.

Shane lives in the glens of Antrim with his cold Huguenot mother and his two uncles, Robin, an immense learned man, and Alan, the greatest sportsman of all Ireland. He gets the salt water itch in his veins and goes to sea instead of to college. Around the Horn fighting the sails, in the horse latitudes with no breeze stirring, in the night watches off the Azores, he grows to manhood, idealizing women as grand princesses, only to reach port and find them common drabs.

Everything palls in the foreign ports where the coral waters swish sluggishly and he sees a mirage—a home thatched and whitewashed with a cobbled garden, a wife dreaming over the half door, and within a cradled child and drowsing dog.

He goes home and is rushed into a marriage by pretty, sullen-mouthed, red-haired, dowerless Moyra Dolan, and her lying, cheating hag of a mother. It's Moyra's only chance—"And if the Queen of Sheba and she having nothing but her shift were to offer herself in marriage to a strong farmer, he would refuse her for the cross-eyed woman in the next town-land who had twenty acres and five good cows."

Titles come ready made for a picture from the pages of the book. Shane's dream house proves a strange dwelling, his wife a cold woman who dies two years later in a fit of temper while beating her husband's faithful dog.

The soft rain falls as Moyra is lowered into a rectangular slot in the ground and the not-yet twenty-two year old husband is left with a dumb wonder which only the great sea with its crisp winds and treacherous sliding icebergs can cure.

Shane searches years for his true love, and finds her. But first he has two romances whose exquisite tragedy can scarcely be equalled; with Claire-Anne, Mouth of Honey, whom he meets and kills in Marseilles—and with Fenzile, daughter of a Druse chieftan in Beirut, who leaves him for a huge, white-robed, turbanned wrestler whom Shane has crippled for life.

This story is too beautiful to smudge up in a few words, and we can't do it. But Shane finds his real love, a strange, dark woman—one of the greatest Shakesperean actresses the world has ever seen—back in Ireland. And he proposes to her in the sea as she jumps off a sailing ship full of guns which they have just brought back from St. Petersburg to aid an Irish rebellion. She fights him terribly and this strong man says: "Granya, if you don't keep quiet, I'll have to hit you . . ." He drags her back on board and sends for the parson.

"Go below, Granya, and get those wet things off—"

And this unconquerable woman answers meekly "Yes, Shane—Very well Shane."

It's a great book, laying Ireland's pulse bare on the pages, and not only Ireland, but the sea; Marseilles where Pontius Pilate was judge after his Judea tragedy; Beirut with Arab shepherds, Greek priests, veiled women, and donkey boys; Baltimore like a sweet old lady; Rio, like some sparkling jewel; Lisbon, quiet as a cathedral; and the end comes within the sound of our own Broadway with its clop-clop of hansoms, its tram cars with their tired horses and its hawk-eyed commercial men. Shane sits there quietly in the twilight dusk of his New York drawing room, and down the stairs drift the high voices of his two children—his and Granya's saying, "Our Father which art in Heaven."

A wonderful orchestration, woven around the old Irish melodies and the music of the sea, could be made for "The Wind Bloweth."

Somebody, besides making a lot of money is certainly going to send forth a good picture into the world.

EMORY JOHNSON'S PRODUCTION, "THE LAST EDI TION," for F. B. O., has many tense moments. This is one, as shown at the recent New York City premiere at the B. S. Moss Cameo Theatre.

Fox Announces Big December Schedule; "The Golden Strain" Included in List

IN addition to the big Christmas special, "The Ancient Mariner," Fox Films' December schedule contains three feature pictures based on red-blooded American fiction and one picturization of a John Golden stage hit. Second in importance to the Christmas picture is "The Golden Strain," the first of the four Peter B. Kyne stories to be brought to the screen this season by Fox. This will be presented for New Year's week.

The Fox short subject program contains another two reeler in the Van Bibber series based on the stories by Richard Harding Davis, two Imperial Comedies and two Fox Varieties.

"When the Door Opened," based on James Oliver Curwood's thrilling story of the North Woods, opens the month on December 6. Jacqueline Logan wins new laurels in the role of the French Canadian heroine. Walter McGrail, Frank Keenan, Margaret Livingston, Robert Cain and the big police dog, Prince Royal, are in the supporting cast. With such a cast and the background of the Canadian Northwest, Reginald Barker, who directed, has produced a masterpiece. The flood scene is one of the greatest ever screened.

Two pictures are scheduled for December 13—"Wages for Wives" and Buck Jones in "The Desert's Price." "Wages for Wives" is the screen version of the Golden stage hit, "Chicken Feed," written by Guy Bolton. Jacqueline Logan plays the role of the bride, and Creighton Hale is the bridegroom in this merry drama of the family bankroll. It's a box-office cast, with Earle Foxe, Margaret Livingston, Zasu Pitts, Margaret Seddon, Claude Gillingwater, David Butler and Dan Mason in the principal supporting roles. Frank Borzage has directed with the skill he demonstrated in bringing "Lazybones" to the screen.

Buck Jones gives a realistic portrayal of the hero created by William MacLeod Raine in his novel, "The Desert's Price." Florence Gilbert, "the Van Bibber girl," plays the leading feminine role, with little Edna Marion in the second lead. Montague Love and Arthur Houseman divide the villainy effectively. The story gives Buck ample opportunity to ride and fight. W. S. Van Dyke directed.

The big event of the month will be the showing of "The Ancient Mariner," based on Samuel Taylor Coleridge's great poem, on December 20 for the holiday season. Paul Panzer plays the title role in the fantasy sequence directed by Henry Otto, with Gladys Brockwell and Vivian Oakland in support. In the modern sequence Clara Bow is the heroine. Earle Williams, hero of many leading roles, has turned villain. Leslie Fenton plays the juvenile male leading role, Nige de Brullier is the mariner of the modern story, which was directed by Chester Bennett. Fox Films is putting over a big exploitation campaign tied up with schools, libraries and newspapers.

The first of the four original Peter B. Kyne stories to be picturized by Fox Films is "The Golden Strain," a story of the old West, scheduled for December 27. Victor Schertzinger has had a large company at Fort Huachuca, the historic old post of the 10th U. S. Cavalry, making the outdoor scenes. Madge Bellamy is the belle of the post and Kenneth Harlan plays the role of a dashing young cavalry officer. Ann Pennington, Hobart Bosworth, Frank Beal, Lawford Davidson and Frank McGlynn, Jr., play the other principal roles.

Earle Foxe, star of the Van Bibber comedies, strays into Paris as "A Parisian Knight," in the latest of this series of inimitable two-reelers to be released on December 13. Florence Gilbert and Frank Beal continue in the principal supporting roles. This was directed by George Marshall, the Fox comedy chief.

For December 13 Fox has also listed "Heavy Swells," an Imperial two-reeler. Gene Cameron and the petite Edna Marion are the newlyweds in this sea-going comedy, which Henry Lehrman directed. Tom McGuire and Edna Boland are in support.

Sid Smith and Marion Harlan are all up in the air in "The Flying Fool," another "Imperial Comedy directed by Lew Seilor, which is scheduled for December 27. Harry Woods is the villain.

Two Fox varieties, one reel armchair journeys through the world we live in, are on the December list. "Toiling for Rest," depicting strenuous vacationists climbing mountains, will be released on December 13. "Iron Trail Around the World" is scheduled for December

Rogell Leaves Universal

Albert Rogell has resigned from Universal City. The young director who first came into prominence as the discoverer of Fred Thompson and later brought Reed Howes and Billy Sullivan to the front, has been under contract at Universal for almost six months. During this time, he directed Art Acord in one picture and Jack Hoxie in four, of which the latest, just completed, is entitled "The Grinner." Rogell made an enviable production record on each of these pictures, in each case besting the estimates of time and money as worked out by the studio's production department. His resignation was tendered because of the lack of opportunity which he saw at Universal, where he was kept making Westerns, when he feels that his forte is comedy drama.

Finishes Sea Film

Kathryn McGuire has finished her work in the leading feminine role of "The Phantom Pilot," the Sovereign Production filmed with the cooperation of the United States Navy, under the direction of Harry Moody, for independent release. During the course of the story, Miss McGuire had her first airplane ride and made her first trip to sea on a battleship, the U. S. S. Pennsylvania. This marks her first appearance in a sea picture since her engagement with Buster Keaton in "The Navigator."

"The Road to Yesterday" Scores Big Hit At Philadelphia and Los Angeles Premieres

ACCLAIMED by the press and the public as one of the finest pictures of the current season, Cecil B. De Mille's first personally directed independent production, "The Road to Yesterday" registered a decided triumph, last week during its premiere presentations at the new Figueroa Theatre in Los Angeles and The Stanley in Philadelphia.

Joseph Schildkraut, featured player in the production, appeared in person at the first two evening showings at the Stanley Theatre and was accorded an ovation at each appearance.

Frank Beuhler, general manager of the Stanley Company of America, presented Schildkraut in an address in which he referred to him as "one of the ablest stage players in the country whose genius was displayed to the full in the picture about to be projected."

In his speech, Mr. Schildkraut paid a tribute to the genius of Cecil B. De Mille, both as playwright, actor and producer which was warmly applauded. He said that with such able men producing pictures, the silent drama was being placed upon a high pedestal of art. He told of the realism of the railroad smashup shown in the production and how hard the players worked to make not only this scene, but that of the duel absolutely realistic, and in the performance of which all personal risks to life and limb were forgotten.

As an expression of gratification over the audience reaction to "The Road to Yesterday," Jules E. Mastbaum, president of The Stanley Company, wired congratulations to W. J. Morgan of Producers Distributing Corporation in which he said:

"Road to Yesterday opened today at Stanley Theatre—capacity and enthusiastic audiences at very performance. Picture acclaimed one of finest of season. Cecil B. De Mille and all concerned are to be congratulated on production which has every element that makes for delightful entertainment—Joseph Schildkraut star made personal appearance—won audience with his personality even as he did with his excellent acting in picture."

(Signed) Stanley Co. of America,
JULES E. MASTBAUM, President.

The picture not only scored a decided hit with the audiences but the press was unanimous in its praise. The Philadelphia Public Ledger said in the course of a long review that "The Road to Yesterday" certainly should be included among the "ten best" of the season and continues with: "It is a great pleasure to report, that for once the picture has all the honors on its side. It is elaborate, as all De Mille productions usually are, and every scene, every incident, is done in good taste. There is a richness of material and an almost embarrassing amount of fine action. Certainly, the five outstanding members of the cast deserve the highest praise."

The Philadelphia Sun reviewer writes that "the picture is far superior to the stage version upon which it is based," and warmly praises both the production and players.

The Evening Ledger referred to the picture as "typical of the artistry of Cecil B. De Mille" and "excellent acting which leaves a tremendous impression of a story quite different from the usual photoplay."

The Philadelphia Inquirer said: "It is a powerful picture and has a notable cast. Joseph Schildkraut, as Kenneth, gives a stimulating, vivid and forceful performance. Jetta Goudal, as Malena, and the gypsy is excellent. Vera Reynolds makes the role of Beth emotional and interesting. William Boyd, as Jack, gives to his part a clean-cut, gripping impression. Trixie Friganza adds to the comedy. Careful attention to details, and the fanciful environment makes this photoplay a splendid success."

The Philadelphia Record reports: "Deserves to rank with the best by Cecil B. De Mille. * * * De Mille did not write the play—that he resurrected from the stage offerings of a score of years ago—but he did generously and lavishly and brilliantly put into the screen production many of the resources of his large photoplay 'plant' and the vast experience he has had in the making of screen successes."

The Evening Bulletin says: "The film presents a delightful fantasy through the medium of a cast of more than usual ability."

The Los Angeles premiere of "The Road to Yesterday" also marked the formal opening of the "palatial" new Figueroa Theatre and the occasion was a brilliant affair in the amusement life of Los Angeles. The enthusiastic reception of the production was a duplication of Philadelphia's open armed acceptance and the California critics vied with their eastern brothers in showering praise upon the picture.

Florence Lawrence, in The Examiner, said: "De Mille has introduced so much spellbinding melodrama and fast action that the presence of a theme may easily be forgotten unless you want to remember it. Jeanie Macpherson and Beulah Marie Dix have linked up the two periods with a sensational climax which has rarely been equalled on the screen. The train wreck promises to bring cold thrills to the most hardened of theatre-goers."

Kenneth McGaffey in the Illustrated Daily News says: "Cecil De Mille shows more stuff than he did when he was cutting stories out of whole cloth. This story receives careful and magnificent treatment at his hands and the train wreck sequence surpasses anything of the sort we have ever seen on the screen."

Edwin Schallert in The Times says: "The picture works up to pitch of excitement with the train wreck one of the most realistic that has ever been filmed and evidences De Mille's technical skill at its best."

Guy Price of the Evening Herald starts his review by saying "The Road to Yesterday" is the best picture Cecil De Mille ever made and states he is willing to stake his reputation on that statement. He refers to the spontaneous applause which broke out at the train wreck scene and says: "When these folk break into enthusiastic praise with pure spontaneity you may write it down that the person being lauded has achieved something worth while with a master touch that has placed him on the topmost rung of cinema fame. De Mille has evolved a screen offering that will live long in the annals of art. It is gripping; convincing; thrilling and heartrending."

Rupert Julian to Direct H. B. Warner in "Silence"

Rupert Julian, who has just finished "Three Faces East," directing the picture and also playing the role of the Kaiser in the production, is enjoying a brief vacation prior to the start of his next picture for Cecil B. De Mille. The latter part of this month he commences work on "Silence,' Max Marcin's greatm ystery melodrama, which has been adapted for the screen by Beulah Marie Dix.

H. B. Warner, widly known stage star, comes direct to the De Mille studio from a year's triumph in New York in the stage version of "Silence," produced there by Crosby Gaige. He will play the lead in the screen adaptation, under the direction of Julian.

"99-44/100% Pure Laughs Await You!"

One of the slogans suggested by the Short Feature Advertisers' Association for National Laugh Month that will bring 'em in for you during January, 1926.

Book for National Laugh Month with a Smile!

"It's a Knockout"
says Photoplay Magazine

THE CALGARY STAMPEDE—Universal

THREE cheers for Hoot Gibson and his director, Herbert Blache! Of all the excellent Westerns that Hoot has appeared in, this is by far the best—in fact it's a knockout. The action is decidedly different from the usual cut-and dried Westerns. The most remarkable riding stunts are performed and we can just imagine the shouts from the young "fellas" when they see this. And, grown-ups, don't miss it!

Reports to Universal Indicate "The Phantom" Breaking Records

BOX-OFFICE reports reaching the Universal home office from theatres of all sizes in all sections of the country indicate that "The Phantom of the Opera" is universally topping the excellent records established by "The Hunchback of Notre Dame," its phenomenal successor on the Universal "super" release schedule. Universal officials are elated over the exceptional results with "The Phantom," which they hardly dared hope would equal "The Hunchback" figures, much less surpass them.

An indication of how "The Phantom" is breaking "Hunchback" records is contained in the following reports recently received by the Universal sales executives now made public:

At Peery's Egyptian Theatre, Ogden, Utah, "The Phantom" broke house records and this despite the fact that theatre had unusual and record-breaking business with "The Hunchback." The manager wired the following report to Carl Laemmle, Universal chief:

"Heartiest congrtaulations to Mr. Laemmle and entire Universal organization on 'The Phantom of the Opera.' Opened yesterday to biggest business in history of the theatre and we have played practically all of the big ones. Give us more like this and 'The Hunchback.'"

At the Martini Theatre, Galveston, "The Phantom" topped "The Hunchback" by $600 despite the fact that it rained during the entire engagement, and despite a higher scale of prices for "The Hunchback."

In the big Stinnet & Charninsky house in Dallas, "The Phantom" played rings around "The Hunchback." Here is the report wired in by the Dallas partners:

"Phantom" going bigger every day. Third night of engagement cashier sold thousand tickets in twenty-five minutes. Four hundred stood through entire performance to see picture and we turned away more than 1,500 people. Played Saturday to 4,652 admissions—this record for house—would have been twice as many if we could have handled mob. Business Sunday 430 admissions better than corresponding day Hunchback—phenomenal!"

In the Plaza Theatre, Sioux City, Ia., "The Phantom" established one of the biggest days in the theatre's history, despite severe weather conditions. The report is as follows:

"We packed them in today despite terrific wind and snow and rain throughout entire afternoon. Played to one of the biggest days in history of theatre. Patrons loud in their praise. We look for a record-breaking week."

In Orlando Flas., "The Phantom" played to 40 per cent of the population in three days. Similar reports reached the Universal home office from Charleston, W. Va., where the picture drew 15,484 admissions in three days in a city of 39,678 inhabitants.

"The Phantom" is making excellent records for itself in piling up high admission figures even in small or comparatively small houses, Universal ponts out. For instance, in the Columbia Theatre, Portland, Ore. it played to 3,615 admissions for the first day and 3,365 the second day in a 822 seat house. In Seattle it played to 4,577 admissions the first day and 4,652 the second day in a 1,074 seat house—the Columbia. In Spokane it played to 6,505 admissions in two days in a 993 seat house—The Clemmer Theatre. In the American Theatre in Denver it opened with 3,941 admissions and topped that with 5,157 the next day, the biggest day in the history of the theatre.

"THE CALGARY STAMPEDE"—That's a whirlwind of action, and you can see that there's tense drama in it the way Hoot Gibson puts it over in Universal's feature of that title.

NORMAN KERRY, star in Universal pictures, is one of featured players in "The Phantom of the Opera."

Only Woman in Cast

Wanda Hawley the Only Girl in "Combat" New "U" Jewel Starring House Peters

When "Combat," the Universal picture starring House Peters is released, fans will witness something never before seen in a feature length photoplay.

In the entire picture Wanda Hawley, leading lady, is the only girl to appear on the screen. Not even a woman extra was used by Lynn Reynolds, director of this rugged tale of the lumber camp. The outdoor scenes were made in the Plumas County, Cal., lumber district.

Long shots and closeups alike are jammed with unshaven backswoodsmen of a poundage that would rival the heaviest football team in the country, and there is not a single feminine figure, except Miss Hawley, in any of the scenes.

The cast includes, besides fifty of the hardest appearing characters in the movies, Walter McGrail, C. E. Anderson and Steve Clemento.

Camera work on the picture was completed early this week. Reynolds and the Universal City Editorial Department are now busy whipping it into final shape.

Neilan Signs Lewis

Will Be Featured in "Wild Oats Lane," a Producer Distributing Corp. Release

Mitchell Lewis has ben signed by Marshall Neilan for a role in the latter's production of "Wild Oats Lane." Lewis at present is playing one of the leading roles in "What Price Glory" with the Los Angeles company. He will be featured in the Neilan picture in a cast headed by Robert Agnew and Viola Dana and which also includes John P. MacSwinney, Scott Welch, Jerry Miley, Margaret Seddon and Robert Brower.

The story was adapted to the screen by Benjamin Glazer from Gerald Beaumont's well known story, "The Gambling Chaplain. It will be released by Producers Distributing Corporation.

The cast of "Wild Oats Lane" contains the names of three actors who have never appeared on the screen before. John P. MacSwinney, who plays the Chaplain, is well known on the stage.

"REGISTER AMBITION—'is my idea of how to put it into the lens." Charles Murray, in the Metropolitan production, "Steel Preferred," is speaking.

Next Barthelmess Picture

"Kid From Montana" Announced As Next Release

"The Kid From Montana" has been selected as the next Richard Barthelmess picture for First National release to follow "Just Suppose," according to an announcement made by J. Boyce Smith, general manager of Inspiration Pictures, producers of the Barthelmess productions.

In the coming picture, an adaptation of the novel "Q" by Katherine Newlin Burt, published by Houghton, Mifflin Co., Mr. Barthelmess will have an opportunity to add another to his long list of distinct characterizations which have marked him as one of the most versatile stars on the screen. He will take the part of a breezy young cowboy who falls in love with an aristocratic girl while she is summering on a ranch in Montana. Inheriting land on which there is a fortune in oil, he conceals his wealth and woos the girl under the guise of a poor man. Much of the action in the later sequences of the pictures transpires in the fashionable suburbs of Boston.

The adaptation of the story will be made by Mrs. Violet E. Powell and C. Graham Baker and the scenario will be written by Don Bartlett. The role of the dashing cowboy appeals strongly to Mr. Barthelmess. It will be unlike anything he has done in the past.

Returns to "U" City After Long Absence

Virginia Valli, Universal's popular star, is working under the banner of her own company again for the first time in almost a year.

She is playing the featured feminine role in "Wives for Rent," in which she co-stars with at O'Malley. Since she completed her featured role in 'Siege" in the early part of 1925, she has been loaned out to other film companies. Her wanderings have taken her to Europe, where she made one picture.

"Wives for Rent" is being directed by Svend Gade, who also made the last Universal production in which Miss Valli appeared.

Cummings Starts Filming "Johnstown Flood" for Fox

WORD comes from the Fox West Coast Studios that "The Johnstown Flood" has been started under the direction of Irving Cummings. As the title indicates, this dramatic production concerns the spectacular happenings of the great disaster.

In 1901, at the Pan-American Exposition in Buffalo, a spectacle of the flood, with stage effects, showed the high points of the catastrophe. It is interesting to note that this show made the most money of any attraction on the Midway. It was bought later by Thompson and Lundy, for Luna Park. At Coney Island "The Johnstown Flood" repeated its financial success. That is a slight indication of what exhibitors may expect when they play the film.

What was only a stage effect in miniature, lasting possibly five minutes in the Exposition spectacle, runs for a half hour or more on the screen, with actual life-size scenes. The advantage of the motion picture over the stage has been utilized to its fullest extent in "The Johnstown Flood." Exhibitors who remember the rushing, roaring flood in the Fox production, "The Town That Forgot God," will be pleasantly astonished at the greater sweep of the deluge in this offering.

The story was written by Edfrid Bingham and the scenario by Robert Lord. The cast is headed by George O'Brien and Florence Gilbert. Others in the cast are Janet Gaynor, Anders Randolf, Paul Nicholson, Paul Panzer, Walter Perry, Georgie Harris, Sid Jordan and Max Davidson.

Exploitation will surely have its inning when such a showman's picture is released next January.

Laemmle Night is Big Success in Los Angeles

Carl Laemmle Night was observed November 21st at the Rialto Theatre, Los Angeles, where "The Phantom of the Opera" is having a long run. In addition to the theatre's regular audience, practically all the employees of Universal were in attendance. This number was augmented by stars and stock players.

Before the showing of the picture there were demands for the Universal president. He was forced to mount the stage and respond to the applause of the audience. In addition to Lon Chaney, Mary Philbin and Norman Kerry also were introduced. Up to the present "The Phantom of the Opera" has broken all attendance records at the Rialto.

Finish Big Fox Film

Fox Completes Production of "The Gilded Butterfly"

Fox Films announces that production has been finished on the supreme attraction, "The Gilded Butterfly," directed by John Griffith Wray, who also made "The Winding Stair." The story is by Evelyn Campbell and the scenario by Bradley King.

The production sets forth the folly of following the crowd in social and business life. The care with which this picture was made is indicated in the cast, which is made up of several actors who have recently been stars in their own right. Alma Rubens, now at the high point of her brilliant career, has the feminine lead. Bert Lytell, popular for years, plays opposite Miss Rubens, in the role of an artillery captain. Herbert Rawlinson, Frank Keenan and Huntley Gordon have prominent parts.

The richness of the settings, the fine attention to detail and the excellent photography are noteworthy in this screen offering, which will be released January 3rd.

EVIDENTLY ANSWERING "WHERE WAS I?"—"There you are," says the pointing finger to the question which gives the title for Universal's feature in which Reginald Denny stars.

Hines' "Driverless Car" on Exploitation Trip to 91 Important Cities in Country

IN LINE with C. C. Burr's policy to back up the Johnny Hines First National series with as comprehensive an advertising, publicity and exploitation campaign as possible, this producer has just started the famous "driverless car" on a transcontinental trip that will bring the message of "The Live Wire," "Rainbow Riley," and "The Brown Derby" to ninety-one important cities throughout the country.

Due to the remarkable success which this car met in the Eastern part of the country and also in the Provinces of Ontario and Quebec, in Canada, where it succeeded in obtaining front page stories and photos concerning Johnny Hines and the calibre of his pictures, Mr. Burr, in conjunction with First National, deemed it advisable to further help the exhibitors of the country by sending this "driverless car" on its transcontinental tour.

Wherever this unique automobile has gone, it has caused comment of a most unusual box-office nature, since the car wends its way in and out of the heaviest traffic with no driver visible at the wheel. This car has been so constructed as to have the entire steering mechanism and driver's seat hidden beneath the cowl. On each of its trips, this bizarre ballyhoo has proved so effective from an exploitation standpoint that many requests from exhibitors throughout the country have been pouring into the C. C. Burr office daily for an appearance of the "driverless car" in their particular cities. So many were these demands, that Mr. Burr routed the car directly across the country in order that exhibitors everywhere who have booked "The Live Wire," "Rainbow Riley" and "The Brown Derby" may profit by the publicity.

The car is under the guidance of M. A. Lafayette, who has driven it for upwards of 100,000 miles during the past year. He left for Wilmington, Delaware, as the first leg on its journey. The cities in which the "driverless car" will appear and remain for a period of from three to six days are as follows: Wilmington, Del.; Fredericksburg, Richmond, Newport News, Norfolk, Va.; Henderson, Durham, Raleigh, Winston-Salem, Charlotte, Asheville, N. C.; Spartanburg, Columbia, Charleston, S. C.; Augusta, Savannah, Macon, Atlanta, Ga.; Knoxville, Chattanooga, Nashville, Tenn.; Florence, Birmingham, Montgomery, Mobile, Ala.; New Orleans, Monroe, Shreveport, La.; Natchez, Jackson, Vicksburg, Miss.; Beaumont, Houston, San Antonio, Austin, Waco, Ft. Worth, Dallas, Wichita Falls, Texas; Chickasha, Oklahoma City, Tulsa, Bartlesville, Okla.; Wichita, Hutchinson, Dodge City, Kan.; La Junta, Pueblo, Colorado Springs, Denver, Loveland, Colo.; Cheyenne, Wyo.; Salt Lake City, Ogden, Utah; Pocatello, Idaho Falls, Boise, Nampa, Lewiston, Idaho; Baker, Pendleton, Portland, Salem, Corvallis, Eugene, Marshfield, Grants Pass, Ore.; Walla Walla, Spokane, Wenatchee, Seattle, Tacoma, Olympia, Wash.; Redding, Chico, Marysville, Sacramento, Stockton, Oakland, San Francisco, San Jose, Santa Cruz, Madera, Fresno, Visalia, Porterville, Bakersfield, Los Angeles, Santa Ana, San Diego, Calif.

Arrangements have been made whereby advance and current stories concerning the car and its mission are being sent daily by Dave Weshner of C. C. Burr's office to both newspapers and exhibitors in each key city visited by the car. According to the route planned and the comprehensive tie-ups effected, it is expected that the "driverless car" will spend a complete year on its itinerary.

CAN YOU PINCH A CAR—for driving without a driver?—that's going to worry the cops in the ninety-two cities that Johnny Hines and M. A. Lafayette will hit with the driverless car, putting Johnny over for C. C. Burr's First National "pepsters."

To Co-Star in "Wives for Rent"

Pat O'Malley will be co-starred with Virginia Valli in "Wives for Rent," a Universal Jewel production now under way at Universal City. Considerable difficulty was experienced by Svend Gade, who will direct the picture, in finding a suitable actor to play opposite Miss Valli. Several prominent players were considered but O'Malley's finished work as the Grand Duke Sergius in "The Midnight Sun," convinced Gade that Pat was the man he wanted.

"Wives for Rent" is after a novel by Goesta Segercrantz. It was Americanized and adapted to the screen by Charles Whittaker and Gade. It is a domestic comedy drama containing a new and startling idea.

"His Secretary" Is Title of Norma Shearer's New Play

"His Secretary" has finally been decided upon as the name under which Norma Shearer's new starring vehicle for Metro-Goldwyn-Mayer heretofore known under the working title of "Free Lips," is to reach the screen. Hobart Henley is director of this production, in which Lew Cody has the leading male role. The picture is said to contain without question Miss Shearer's finest work. Studios officials predict that "His Secretary" will exceed in popularity even the remarkably successful "A Slave of Fashion," also directed by Henley and based on a Samuel Shipman story adapted to the screen by Bess Meredyth.

"His Secretary" is based on an original story by Carey Wilson, scenarized by Louis Leighton and Hope Loring. The picture boasts a distinguished cast, including Willard Louis, Karl Dane, Estelle Clark, Gwen Lee, Mabel Van Beuren and others.

Carewe Signs Dolores Del Rio and His Daughter Yvonne

As a result of the excellent work they did in "Joanna," Edwin Carewe, the First National producer-director, who has just returned to the Coast after a brief stay in New York, announces the signing of Dolores del Rio and Yvonne Carewe, his own daughter, on three-year contracts with a two-year option clause.

Mr. Carewe discovered Dolores del Rio, a a society woman of Mexico, during a tour of that country and offered her a chance to test her screen possibilities in "Joanna." Her work, according to an announcement, was so conspicuously good that she was offered and signed the contract to appear hereafter on Carewe-made productions.

Metro Can Be Proud of Achievement As "The Big Parade" Opens At Astor

A MOST enthusiastic audience greetedit in reproducing the heart-breaking realities the premiere of Metro-Goldwyn-Mayer's "The Big Parade" at the Astor Theatre last Thursday evening, November 19. John Gilbert is starred in this Laurence Stallings story. Metropolitan newspaper critics, every one of them, acknowledged "The Big Parade" to be one, of the greatest motion pictures ever produced anywhere at any time. Players, directors, executives, people thoroughly familiar with the production of pictures and tricks of the camera, sobbed audibly one moment, cheered wildly the next and laughed boisterously a moment later.

The premiere at the Astor Theatre ran as smoothly as clockwork. It was not until the Sunday previous that the Metro-Goldwyn-Mayer company took over the theatre. Within the space of four and one half days experts of Loew's, Inc., and the M-G-M organization had completely redecorated the house from top to bottom, installed new seats, carpets, lighting fixtures and so changed the interior of the theatre that the former lessee did not recognize it when he came to witness "The Big Parade." At the same time the lobby was entirely redecorated, new signs placed on the marquee and one of the largest flash signs ever erected on Broadway put up. Four and a half days to completely refurnish, light and redecorate a theatre probably in itself constitutes a record.

A brilliant first night audience attended the premiere of "The Big Parade." John Gilbert, who had come East for the opening, headed a large delegation of well known stars who were in evidence. Leatrice Joy, Richard Dix, Mae Murray, Lewis Stone, Elsie de Wolf, Alice Joyce, Hope Hampton, Fannie Ward, Anna Q. Nilsson, Richard Barthelmess, Ruby de Remer, were among the stars present.

Other well known personages of the theatrical world who attended included Lee Shubert, E. F. Albee, David Warfield, the author Laurence Stallings, Jules Brulatour, Henry King, Sydney Olcott, Tom Terriss, Edgar Selwyn, Jessie Lasky, Samuel Goldwyn, Messmore Kendall, Harold Franklin, Jules Murray and the following Metro-Goldwyn-Mayer and Loew's, Inc., officials and executives: Marcus Loew, Arthur Loew, David Loew, Major Edward Bowes, David Bernstein, Leopold Friedman, J. T. Mills, Charles C. Moskowitz, Charles K. Stern, Felix Feist, Edward M. Saunders, Edward Schiller, M. H. Meinhold, Charles J. Sonin, Howard Dietz, Joe Vogel, Paul Burger and Col. J. E. Brady.

Excerpts from the remarkable reviews in the New York dailies follow:

"'The Big Parade,' with its orchestration, is by all odds the most stirring of all motion pictures which I have seen," writes Quinn Martin in the New York World. "There has been nothing out of the World War acted either on stage or screen to approach of the battlefields; the sacrifice; the glorious valor of muddy soldiers moving bravely on to death; little moments of happiness while the heavens burst in flames; the fine, stout thread of romance which wove itself into the pattern of the conflict as American soldiers hailed and said farewell to their Frenchies. In this picture you see the spit of the fire of the German machine gun, the horror of its accuracy, the desolation that comes of its monotonous song. You see it all. And written so expertly, directed so understandingly, and acted with such brilliance is the story of love which runs through it that it is safe to assume no drama drawn from the experience of American soldiers in the war could be expected to burn so white in the excitement of its telling.

"But 'The Big Parade,' grim and terrifying as it becomes in its swiftest moments, is then again comedy of the lightest, brittlest stripe. I think the hefty bartender, Bull, and the riveting expert, Slim, who enlist with Jim and carry on as his buddies until they fall in No Man's Land, are two of the most delightful persons ever placed upon a screen. The work of Renee Adoree, as Melisande, is a revelation. Miss Adoree is an extremely talented young woman. Of the performance given by John Gilbert it is only proper to remark that I know of no one who could have done better. It is a picture play of surpassing loveliness. I cannot quite find the word to do it justice."

"Such direction, such writing, such acting, such titles!" exclaims Harriet Underhill in the New York Herald Tribune. "It isn't possible to describe this perfect thing, for 'The Big Parade' is just a series of scenes so alluring in their reality that one feels inclined to break into cheers. There is a charming love story and the biggest scene in the picture comes when the lovers are torn apart by the vicissitudes of war. It was one of the most thrilling things we ever sat through. This is undoubtedly the finest picture of the war that ever has been made."

"Something Gargantuan leaped into the Astor Theatre last evening," reports Frank Vreeland in the New York Telegram, "when the war came alive again for the sake of the Metro-Goldwyn-Mayer picture, 'The Big Parade,' and raked the screen fore and aft. It was such a formidable frontal attack on the feelings of the spectator that for once the applause of the usual hysterical first night audience was smothered at times as they sat silent, lost in honest enthrallment. It was at the end that the hallelujahs burst forth like bombs."

"'The Big Parade' is splendid," remarks Palmer Smith in the New York Evening World. "It moves with the power and sweep of a tide and has a grip like the undertow. It is one of those rare achievements in picture making that is all good and grows progressively better with each reel. 'The Big Parade' is infinitely more than a war play. It deals with humanity in war, the bitter and the sweet, the fineness and the hellishness, the friendliness and the hate. It is utterly free from sentimentalism and hokum, but full of sentiment."

"The motion picture of the war, 'The Big Parade,' opened at the Astor Theatre last night," testifies Rose Pelswick in the New York Evening Journal. "Wonderful, remarkable, extraordinary, thrilling — superlatives that have been used so often in connection with other pictures can hardly do justice to it. War scenes have been done before, but they were futile compared to these. There is comedy and there is pathos—you live with

IMAGINE YOUR THEATRE NAME in place of "Astor"—the crowd and the title of Metro-Goldwyn-Mayer's vast panorama of human emotions can stand as they are—the opening day of the run.

ALONG THE LINE OF MARCH OF "THE BIG PARADE"

Humor, pathos, drama, tragedy—all the emotions of human life lived by human people—that's the line of march that takes Metro-Goldwyn-Mayer's overwhelming story straight to its destination—a responsive throb in every human heart.

the characters, you suffer with them, you laugh with them—and you love them."

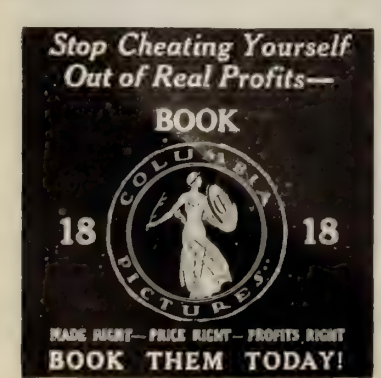
"The huge crowd was fairly electric with enthusiasm," testifies Regina Cannon in the New York Evening Graphic, "and when the last of the twelve reels was run off they voiced their approval and appreciation with longer and louder applause than has greeted a cinema spectacle in many a movie moon. The story is so human that it hurts. It contains grim tragedy, sparkling comedy, deep pathos, and a realism that has never before been translated so successfully to the screen. Words fail us when we speak of John Gilbert's performance. Mr. Gilbert surpasses himself as the hero of this World War Drama. The naturalness with which John Gilbert comports himself on the screen is something to be marveled at. His characterization in 'The Big Parade' is the finest we've ever seen in motion pictures."

"'The Big Parade' passed before a notable audience at the Astor last night," observes Norbert Lusk in the New York Morning Telegraph, "and left laugher and tears and thrills in its wake. Laurence Stallings' chronicle of the war has been translated into terms of the screen by King Vidor and Metro-Goldwyn-Mayer, and the result is such as to make the spectator forget virtually every war scene ever filmed before. The story is crowded with comic and dramatic and touching moments, rich in characterization, packed with incident and large movement. As nearly as could be judged in the excitement of a first-night audience, 'The Big Parade' will duplicate its effort wherever shown and should crowd the Astor for months to come. It is one of those fine achievements of the screen which no one can afford not to see and to talk about."

"An eloquent pictorial epic of the World War was presented last night at the Astor Theatre," says Mordaunt Hall in the New York Times, "before a sophisticated gathering that was intermittently stirred to laughter and tears. This powerful photo-drama is entitled 'The Big Parade.' It is a subject so compelling and realistic that one feels impelled to approach a review of it with all the respect it deserves, for as a motion picture it is something beyond the fondest dreams of most people. The thunderous belching of guns follows on the heels of a delightful romance between a Yankee doughboy and a fascinating French farm girl. There are humor, sadness and love, and the suspense is maintained so well that blasé men last night actually were hoping that a German machine gun would not 'get' one of the three buddies in this story. The battle scenes excel anything that has been pictured on the screen, and Mr. Vidor and his assistants have ever seen fit to have the atmospheric effects as true as possible. This is a pictorial effort of which the screen can well boast."

"Miracle of miracles—the perfect picture has arrived!" writes Mildred Spain in the New York Daily News. "'The Big Parade' is the best picture that has ever been made. It is the justification of the moving picture industry. 'The Big Parade' gets you, hammers down your defenses and then, miraculously, leaves you with the glow of idealism."

"'The Big Parade' is a tale of the war such as no one before has had the courage to relate," declares Martin B. Dickstein in the Brooklyn Daily Eagle. "The performances of the principals are true portrayals of honest types, vivid, sincere, convincing, charming in their utter naturalness. No finer exhibition of play-acting is to be seen on any screen in the film theatre. It is unquestionably one of the most outstanding pieces of cinematics which have come along in a decade. And as such it merits your early attendance."



Production Plans at M.-G.-M. Studios Call for Record Winter Activities, Says Mayer

PRODUCTION plans for the final quota of pictures to be filmed by Metro-Goldwyn-Mayer for the 1925-26 season forecast record winter activities at the Culver City studios, announces Louis B. Mayer, executive in chief for M-G-M.

Among the most important pictures to be filmed, commencing within the next few weeks, is Marion Davies' next starring vehicle, "Beverly of Graustark," a Cosmopolitan production for Metro-Goldwyn-Mayer based on George Barr McCutcheon's famous mythical kingdom story, which has been read and loved as a popular novel by millions of people throughout the world. Antonio Moreno has the leading male role.

The story lends itself admirably to Miss Davies' wide range of histrionic ability and offers a pictorial background and elegance of settings seldom found in a piece of fiction of such delightful character. The Cosmopolitan star will be directed by Sidney Franklin, who has been loaned to M-G-M by Joseph M. Schenck, and who has directed many of the finest photoplays of Norma and Constance Talmadge.

Another production which is expected to attract considerable attention will be "The Light Eternal," which will mark Benjamin Christianson's American debut as a director. This picture is scheduled to start within the next two weeks with Norma Shearer as the bright and particular star.

The story is an original by Christianson who has won an enviable reputation in Denmark, Sweden and Germany as author, director and actor. The tale is modern, opening just prior to the World War and closing some few months after the termination of hostilities. The story centers about the activities of the underworld with an emphatic proportion of heart interest.

One of the greatest productions of the winter producing schedule, "Bardelys the Magnificent," falls to the lot of King Vidor, who has made two of the greatest pictures in the history of the screen—"The Big Parade," the Laurence Stallings story starring John Gilbert and adapted by Harry Behn, and "La Boheme," starring Lillian Gish, the latter still in the making with Miss Gish and Gilbert making their first film appearance together. "La Boheme" has been adapted by Mme. Fred Degresac from the Henri Murger narrative, "The Latin Quarter," and scenarized by Harry Behn. "Bardelys the Magnificent" is to be done almost entirely in technicolor and John Gilbert will be starred in the leading role. Dorothy Farnum has scenarized this Sabatini story.

Jack Conway is to direct another big picture, "Brown of Harvard," which is to be filmed at Harvard University, in Massachusetts. It will be an intimate story of American college life based on the famous stage play by Rida Johnson Young which, almost two decades ago, was one of the most successful of American plays.

"Paris," an original story by Carey Wilson, is to be directed by Paul Bern as his initial M-G-M directorial effort and the cast will include Charles Ray as the hero and Eleanor Boardman in the featured feminine role. The story is to have a setting of elegance and luxury unequalled on the screen, and will include a number of ballet creations and a great number of startling costumes.

Among the M-G-M pictures on which production is now nearing completion are "Dance Madness," the S. Jay Kaufman story adapted by Federico Sagar and directed by Robert Z. Leonard with Conrad Nagel and Claire Windsor in the leading roles; Elinor Glyn's "The Reason Why," directed by Jack Conway from the screen adaptation made by Carey Wilson and featuring Aileen Pringle and Edmund Lowe; "His Secretary," starring Norma Shearer and directed by Hobart Henley from the Carey Wilson story adapted by Louis Leighton and Hope Loring; "The Barrier," adapted from Rex Beach's famous novel by Harvey Gates and directed by George Hill with an all-star cast including Norman Kerry, Lionel Barrymore, Henry B. Walthall and Marceline Day, and "Sally, Irene and Mary," the Edward Dowling stage success adapted to the screen by Louis Leighton and Hope Loring and directed by Edmund Goulding, with Constance Bennett, Joan Crawford and Sally O'Neil featured.

"Mare Nostrum" (Our Sea), a Rex Ingram production for Metro-Goldwyn featuring Antonio Moreno and Alice Terry, and adapted by Willis Goldbeck from the Blasco Ibanez novel, is now being cut and titled by Director Ingram abroad.

And finally there is "Ben Hur," which is expected to be the greatest motion picture ever produced. Directed by Fred Niblo with Ramon Novarro in the title role, and played by a notable cast, this mammoth picturization of the Lew Wallace play and novel is scheduled to hold its world premiere in New York on Christmas Eve. The story has been adapted to the screen by June Mathis and is being produced by arrangement with A. L. Erlanger.

To Direct "Second Chance"

John McCormick, general manager of West Coast production activities for First National, has selected Lambert Hillyer to handle the directorial responsibilities of "Second Chance."

Hillyer recently returned to the Pacific Coast after a successful directorial season with First National in the East. Production on the picture will be started at an early date.

NOT EVEN A DIAMOND NECKLACE CAN MASK THIS BRIDE

In her forthcoming picture for Metro-Goldwyn-Mayer, directed by Christy Cabanne, Mae Murray wears a diamond necklace with ninety perfectly cut gems, composing the only violet phosphorescent necklace in existence. (We are informed that this bauble is insured for $300,000, and, while Miss Murray sports it about the set, she is guarded by ten armed men.) The picture is "The Masked Bride."

Eleven Companies at Work On Big F. B. O. Productions

EARLY winter finds the F. B. O. lot buzzing merrily with many companies at work.

James Hogan is off in a cloud of dust, so to speak, with "King of the Turf," a racing melodrama from the joint pens of Louis Joseph Vance, the novelist, and John C. Brownell, home office scenario head of F. B. O. J. Grubb Alexander wrote the script. The principals will be Kenneth Harlan, Dolores Costello and Henry B. Walthall.

Harmon Weight is cutting and editing his oil field melodrama "Flaming Waters," produced for F. B. O. by Associated Arts Corporation, to whose credit goes also "Drusilla With a Million," F. B. O.'s outstanding hit of the year. Mary Carr, Pauline Garon and Malcolm M'Gregor are featured in the new production.

"The Midnight Flyer," a railroad melodrama also is in the hands of the F. B. O. editors. It was adapted by J. Grubb Alexander and directed by Tom Forman with Dorothy Devore and Cullen Landis featured.

Emory Johnson will shortly launch "The Non-Stop Flight," a dramatization of the recent naval air flight to Hawaii. It will have an all-star cast and be Mr. Johnson's most ambitious effort to date.

Evelyn Brent has just completed "A Broadway Lady," by Fred Kennedy Myton, and will start work next week on "Bright Lights," by the same writer.

Fred Thomson is preparing his next.

Dick Talmadge is at work on "So This is Mexico," (tentative) a melodramatic comedy.

Maurice (Lefty) Flynn is preparing a football drama after completing "Smilin' at Trouble." Flynn, be it known, was a gridiron hero at Yale and the most popular player in the collegiate world a decade ago. Harry Garson will film this story.

Tom Tyler is shooting exterior scenes for "The Cowboy Musketeer" with Bob De Lacy handling the megaphone.

Bob Custer has finished "The Ridin' Streak" and is filming fight scenes for "The News Buster," in which he plays the role of a cowboy reporter. Del Andrews is directing.

Alberta Vaughn, Larry Kent, Kit Guard and Al Cooke are working on Episode Nine of "The Mazie" series with Ralph Cedar directing.

Attractive Press Book on Keaton's "Go West" Ready

Metro-Goldwyn-Mayer's book on Buster Keaton's "Go West" is out, and contains an array of exceedingly useful and attractive information, including every imaginable suggestion of worth to the exhibitor in arousing the interest of his public.

The booklet, printed in window card size, contains, suggested posters, accessories, production and feature stories, advance and review stories, catchlines, ads and slugs, news paragraphs, lobby cards, heralds, throwaways, biographies of the star and of the cast and exploitation material in abundance, including new suggestions as to tie-ups and contests of a decidedly practical and worthwhile nature. The "Go West" press book is among the liveliest and valuable ever issued.

"Go West" is a Joseph M. Schenck presentation for Metro-Goldwyn-Mayer written, adapted and directed by Buster Keaton himself.

Advance Reports Show Big Grosses on "Merry Widow"

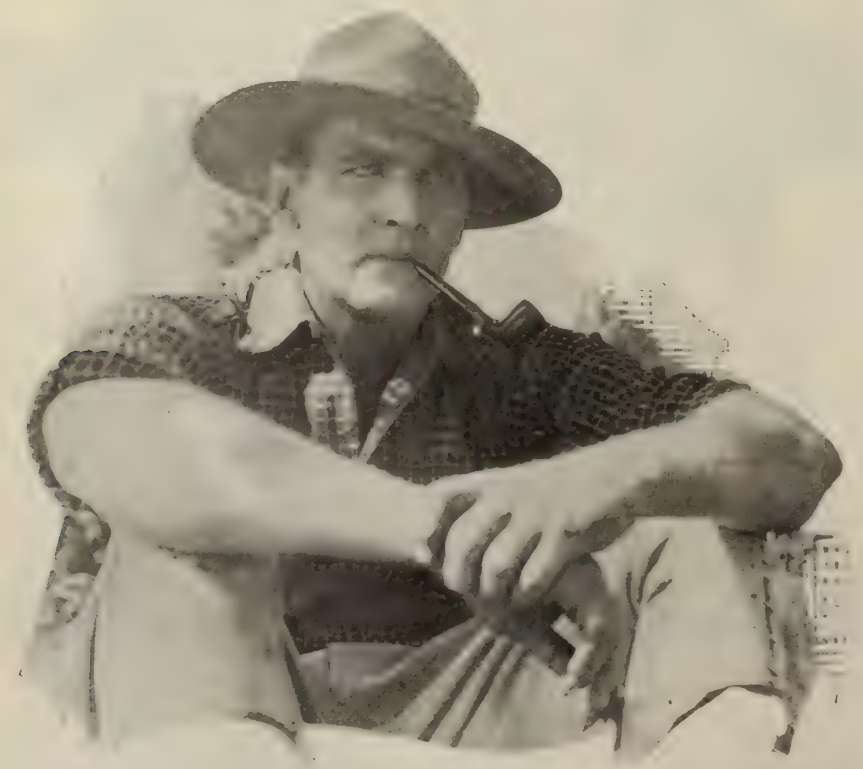
ADVANCE reports of big grosses being rolled up by preview showings of Erich von Stroheim's "The Merry Widow," starring Mae Murray and John Gilbert, are pouring into Metro-Goldwyn's offices from enthusiastic exhibitors. Small towns and large are greeting this Metro-Goldwyn-Mayer production with the same unequalled applause and enthusiasm which the film aroused at its Chicago premiere at the Roosevelt Theatre, where it is in its fifth big week, and in New York at Gloria Gould's Embassy, where it has been playing since opening in August.

"Von Stroheim's 'The Merry Widow' opened at my Paris Theatre yesterday," wires Don Nichols, Manager of the Durham Amusement Company in Charlotte, N. C., "with the weather man against it. We had the worst weather we have had this year. In the face of this we had to use the S. R. O. Today with weather not much better we topped the opening day. All the flowery things Gloria Gould has said of 'The Merry Widow' does not tell the half of it. Congratulations to you and to the 'Widow.'"

A wire from Metro-Goldwyn's exchange in Cleveland, O., reports that the film has been held over a second week at the Valentine Theatre in Toledo and also at the Allen Theatre in Akron. Also that on opening at the Stillman in Cleveland the picture has equalled the house record and is building daily, and that the film has been held over at the Grand Opera House in Canton, O.

Another wire, from M-G's Oklahoma Exchange, reports that the film is being held over for a second week at the Sun Theatre in Omaha, Neb.

Variety, theatrical trade sheet, heads its report on the financial returns being registered in Chicago for the week with the statement that "The Merry Widow" alone among pictures in the Windy City showed life in the box-office, and continued to draw capacity audiences to the Roosevelt Theatre. These reports on pre-view showings foreshadow unequalled success for the film throughout the country.



ONE OF THE BIGGEST MEN IN PICTURES (and that goes in more ways than one) is Maurice B. ("Lefty") Flynn, the F. B. O. star, seen here in the character he portrays in "Smilin' at Trouble," shortly to be released.

"Fifth Avenue" Completed

The filming of "Fifth Avenue," Robert G. Vignola's production, which has been in the making by A. H. Sebastian for many weeks, ended in a veritable blaze of glory, when final scenes for the picture were taken among the hills of Westwood.

The setting represented a row of shacks forming the colored quarters on a southern plantation, and the entire scene for a quarter of a mile was illuminated with great searchlights.

The principal actors were two score negroes, who entertained the large crowd of sightseers, as well as themselves, by putting on a rousing series of dances in the light of a great campfire.

Changes in M-G-M Sales Staff

A number of changes in the administration of Metro-Goldwyn's exchanges is announced by the New York offices of the organization, effective November 16.

Samuel Eckman, Jr., has taken over the supervision of the Boston and New Haven offices in conjunction with his present supervision of the New York, Albany and Buffalo offices.

George A. Hickey has assumed supervision of the Philadelphia, Washington, Pittsburgh and Charlotte offices, and Felix Mendelssohn has been placed in charge of special work for the home office sales department.

Blackton Will Make Four a Year for Warner Bros.

WARNER BROS. and J. Stuart Blackton have completed final arrangements whereby Blackton will make four pictures a year for release by the former organization.

The first Blackton production on the current Warner schedule will make its appearance at about the beginning of the coming year. This is "The Bride of the Storm," adapted from James Francis Dwyer's story, "Maryland, My Maryland." Dolores Costello and John Harron have the featured roles, and the strong supporting cast includes Otto Mattieson, Sheldon Lewis, Tyrone Power and Julia Swayne Gordon.

This is the second picture Blackton has made for Warner Bros., but, because of arrangements previously made for the release of other features, it is to make its public appearance first.

Jack Warner and Bennie Zeidman, Warner West Coast studio executives, in particular feel that in his acquisition they gained a valuable asset to the organization.

Dates Set for Pro-Dis-Co. Releases Through February

PRODUCTION activities at the De Mille, Metropolitan and Christie studios have now progressed to the point where Producers Distributing Corporation has set positive release dates for all pictures to be released during the current season which ends February 1st.

The release schedule as now definitely arranged, shows that Producers Distributing Corporation will release a variety of subjects of particularly wide range and a list of titles that embrace the best works of the most popular and famous authors and playwrights and the best known screen writers and scenarists.

During November four features will be released; these include Cecil De Mille's personally directed production "The Road to Yesterday," Frances Marion's "Simon the Jester," Metropolitan's "The People Vs. Nancy Preston" and "The Wedding Song" starring Leatrice Joy; directed by Alan Hale at the De Mille Studio.

"Madam Behave" the Al. Christie feature will be released on December 6., "The Man From Red Gulch" on December 13, and "Three Faces East," the Rupert Julian production with an all star cast on December 27.

The January releases include: "Steel Preferred" featuring William Boyd, Vera Reynolds and Charlie Murray on the 3, "Rocking Moon" with John Bowers and Lilyan Tashman on the 10, "Braveheart" starring Rod La Rocque on the 17., "Fifth Avenue" with Marguerite De La Motte on the 24, and "The Danger Girl" the first Priscilla Dean picture from Metropolitan will be released on January 31.

Beaudine to Direct Classic for Warners

William Beaudine will direct a screen classic for Warner Bros. as his next contribution to the year's program of this firm. One of the most lavish and costly productions ever turned out under the Warner banner is to be entrusted to the director who but recently concluded the filming of two pictures for Mary Pickford. This announcement comes as a tribute to Beaudine because of his exceptional work during the past year, according to Jack Warner and his associates. More details as to the nature of the production the elongated megaphone wielder will next film, will be forthcoming shortly.

Finishes "American Venus"

Many Prominent Players in Cast of Big Frank Tuttle Production for Paramount

Frank Tuttle has completed his biggest Paramount production to date. "The American Venus," begun in Atlantic City during the September beauty pageant which culminated in the award of the "Miss America" title to Fay Lanphier, was finished recently at a swimming hole near Ocala, Fla.

Esther Ralston, Ford Sterling, Lawrence Gray and "Miss America" head a cast which includes a list of notable players. They are Louise Broks, Follies dancer, who has been given a long-term contract with Paramount; Edna May Oliver of the stage comedy hit, "The Cradle-Snatchers;" Kenneth MacKenna, William B. Mack and W. T. Benda, prominent painter and original actor of the "Benda masks." Ernest Torrence and Douglas Fairbanks, Jr., who as guests of Atlantic City and hosts to the 80 inter-city bathing beauties entered in the contest, played King Neptune and his son Triton during the carnival, also are in the picture. Seven of the leading contestants in the pageant were given minor roles.

Many scenes are photographed by the Technicolor process, among them an elaborate fashion show and a series of artistic tableaux presented by 20 beautiful girls.

Assisting Frank Tuttle was Russell Matthews.

LAURA LA PLANTE IN A NEW POSE. This beautiful Universal-Jewel star has her first dramatic role in Olga, chief ballet dancer of the Russian Imperial Opera Ballet, in "The Midnight Sun," Universal's next super-production, being directed by Dimitri Buchowetzki, the noted European director. Laura is seen here as a slave girl in one of the elaborate opera sequences. The production is scheduled for early release.

THOMAS MEIGHAN paid a visit to the Dolly sisters at their home in Maidenhead-on-Thames, during his recent visit to the British Isles. The Paramount star made part of his forthcoming production, "Irish Luck," in Ireland. The girl seen here with Tom is Rozika Dolly, one of the jolly sisters now playing a long theatrical engagement in London.

Lasky Announces New Line-up of Paramount Production Forces

COINCIDENTAL with the beginning of the most ambitious producing schedule in the history of Paramount, Jesse L. Lasky made public a new line-up of the Paramount producing forces, as determined upon a conference of the production department heads at the recent Paramount convention in Chicago.

As first vice-president of the corporation, in charge of all production activities, Mr. Lasky has made the following appointments:

Hector Turnbull, William Le Baron and B. P. Schulberg will be associate producers and will be in charge of actual studio production, Mr. Turnbull and Mr. Schulberg will be the producing heads of the Lasky studio in Hollywood, and Mr. Le Baron will be in charge of production in the Long Island studio.

Charles Eyton, as already announced, has been appointed general foreign representative of the production department and will leave for Europe to make arrangements for production there.

Walter Wanger continues as general manager of the Production Department and Edwin C. King as general manager of the Long Island studio. Victor H. Clarke has been appointed general manager of the Lasky studio. Ralph Block, managing editor of the editorial department, has been appointed supervising editor at the Long Island studio as a member of Mr. Le Baron's staff. Lloyd Sheldon will be senior supervising director at the Long Island studio and other supervising directors, besides Mr. Block, will be Tom J. Geraghty, Julian Johnson, Townsend Martin and Luther Reed. On the West Coast Lucien Hubbard will be senior supervising editor and his associates will be Garnet Weston and Kenneth Hawkes.

Henry Salsbury continues as manager of exhibition and distribution relations in the home office and John W. Butler as manager of the production department's home office.

"For the last several months," said Mr. Lasky, "we have been working out plans for our coming group of productions. We have evolved an organization of the producing department which gives us the producing brains of some of the ablest showmen in the picture business, and our reorganization makes it possible to give even greater individual attention to each production."

Made Story Dep't. Manager

Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation, in charge of production, has just announced that Maude Kirk Miller, who for several years has served in the editorial department of the company, has been appointed manager of the story department. Miss Miller will assume her new duties immediately.

New Blackton Picture

Deep Human Appeal is Seen in Warners' "Gilded Highway"

An intensely human document, finely presented, was the characterization given "The Gilded Highway" by officials and executives of Warner Bros., after viewing the first print this week. "The Gilded Highway" is a J. Stuart Blackton production, adapted from W. B. Maxwell's moving tale, "A Little More."

The story of a family that suddenly acquires wealth without earning it, only to see the supposed good fortune slip away, it plays upon the pride, the yearnings and the jealousies of every-day folk and presents a logical commingling of humor, pathos and heart appeal.

John Harron and Dorothy Devore have the leading roles. Florence Turner, one of the earliest stars of the screen, has an appropriate part, while other important roles are filled by Myrna Loy, the new Warner "vamp"; Macklyn Arbuckle, Andre Tourneur, Sheldon Lewis, Tom Mills, Gardner James and Mathilde Comont. Marian Constance was the author of the scenario.

Cast of "Far Cry" Complete

Four Prominent Players Have Been Added to Big First National Production

The cast of First National's "The Far Cry" is complete. Four names, all prominent in the land where pictures are made, have just been announced from the First National offices as the last of the important players to be cast. These are Julia Swayne Gordon, who will play Claire's (Blanche Sweet's) mother; William Austin, who is engaged to essay Eric Lascerfield; Dorothy Revier, 1925 Baby Star of the Wampus, who will play Yvonne Beaudet, and Mathilde Comont engaged for Margaretta.

"The Far Cry" is Balboni's initial effort for First National and is being made under the supervision of June Mathis. Blanche Sweet plays the leading feminine role with Jack Mulhall opposite. Other important members of the cast include Hobart Bosworth, Leo White, Myrtle Stedman, and John Sainpolis.

CHARLES EYTON

Who has been appointed general foreign representative of Paramount's Production Department.

"U" Gets "Les Miserables"

Carl Laemmle Obtains American and British Rights to Photodrama of Victor Hugo's Greatest Masterpiece

Carl Laemmle has purchased the rights for the United States, Canada, Great Britain and other territories, of the negative of "Les Miserables," recently produced in France. Probably the most famous of Victor Hugo's thrilling romances, "Les Miserables" will be the third of this great masters works being handled by Universal. Mr. Laemmle's big success with "The Hunchback of Notre Dame," was followed first by his acquisition of the screen rights of "The Man Who Laughs," and now, by the distribution rights of "Les Miserables."

Continental authorities have appraised the current film version of "Les Miserables" as "one of the most valuable, outstanding productions of modern times," according to E. H. Goldstein, treasurer of Universal. The picture was produced by Les Films de France, a subsidiary of La Societe des Cineromans, under the direction of Henri Fescourt.

Sandra Milovanoff, the noted Russian stage and screen star, enacts the role of Fantine, while Gabriel Gabrio, one of the most brilliant of Continental artists, is cast as Jean Valjean.

Title of Mrs. Valentino's F. B. O. Picture Temporary

F. B. O. announces that "Do Clothes Make the Woman?" the title of the Gold Bond production starring Mrs. Rudolph Valentino (Natacha Rambova) is temporary. Announcement of the new title will be made as soon as a more fitting name for the picture is selected.

The entire unit, consisting of Mrs. Valentino, Clive Brook, leading man, Sam Hardy, heavy; Kathlene Martin and Johnnie Gough, is at work at the Tec-Art Studios in West 44th Street, New York, concluding interiors. Daniel Carson Goodman is personally supervising the production, while Harry O. Hoyt is directing with Jack Hyland acting as assistant director.

CHARLES RAY

Having completed his work in "Bright Lights," for Metro-Goldwyn-Mayer, has signed a long contract with Louis B. Mayer to remain in M.-G.-M. galaxy of stars.

HERE THEY ARE — Conway Tearle and Agnes Ayres — the way you'll see them in the Tiffany production, "Morals for Men," in which they are featured.

F. B. O. at Work on 4 Gold Bond Specials for Current Program

At least four more big productions will be produced by F. B. O. before the current program is completed, it was announced by J. I. Schnitzer, vice-president of the company in charge of production.

This work, in addition to filming at least fifteen star series features with Fred Thomson, Evelyn Brent, Dick Talmadge, Lefty Flynn, Tom Tyler and Bob Custer, will keep the big F. B. O. plant functioning at full blast for some time to come, it is stated.

Still another important addition to the season's program is being produced in New York City by F. B. O. with Mrs. Rudolph Valentino in the leading role. It is called temporarily "Do Clothes Make the Woman?" This title will be changed as soon as a more fitting name is selected. Harry O. Hoyt is directing, Daniel Carson Goodman is personally supervising the production and Olive Brook is featured in support of the star.

The first of the remaining big features to go into production at the coast studios is "The King of the Turf," a racing melodrama by Joseph Louis Vance and John C. Brownell, home office scenario head of F. B. O. James Hogan has been engaged to direct and casting has already begun.

Emory Johnson, F. B. O. producer-director, who has just completed "The Last Edition," will shortly begin work on a film dealing with aviation which bids to be one of F. B. O.'s outstanding attractions of the year. It will dramatize the recent non-stop flight of the navy to Hawaii.

Laura Jean Libby's "A Poor Girl's Romance" also has a place on the schedule. This will be filmed shortly after the first of the year and will be a modern romantic drama. The story was one of the most popular that came from the pen of the late Mrs. Libby whose readers were numbered by millions two decades ago.

The fourth feature to be made will be "The Isle of Retribution," a novel by Edeson Marshall, which has run into many editions.

Recent Gold Bond specials completed by F. B. O. and shortly to be released are "The Midnight Flyer," directed by Tom Forman and co-starring Dorothy Devore and Cullen Landis and "Flaming Waters," featuring Mary Carr, Pauline Garon and Malcolm M'Gregor, which Harmon Weight directed.

Begins "Dancing Mothers"

Herbert Brenon has begun production of "Dancing Mothers" at the Paramount Long Island studio. The story is an adaptation by Forrest Halsey of the stage success of that name by Edgar Selwyn and Edward Goulding. The cast includes Alice Joyce, Conway Tearle, Clara Bow and Donald Keith.

"A Marvelous Picture"
says Photoplay Magazine

HIS PEOPLE—Universal

A MARVELOUS picture dealing with the simple happenings from the everyday life of the Ghetto folks. The story is filled with the human interest stuff that is appreciated by so many fans. The Comisky family is no different than a goodly number of families now living on the East Side today. Many have the same high ideals as the father, a Russian immigrant. Realism is the keynote throughout the picture and never does it become stagey.

The production ranks high in quality, which speaks for the masterly direction of Edward Sloman.

The cast, consisting of Rudolph Schildkraut, Gordon Lewis, Blanche Mehaffey and Kate Price, is excellent. Schildkraut, as the father, gives one of the most impressive performances seen on the screen this year.

Sax Has Production Plans for Next Season

SAM SAX of Gotham Production and Lumas Film Corporation returned to New York last week after a flying trip to Los Angeles and prepared to set the machinery going on production plans for the season of 1926-27.

His trip to the coast accomplished two important things. First the start of the last four productions to be released on this year's schedule. Camera work on the first of this four will begin the day after Thanksgiving, the subject being, "The Speed Limit." The complete cast of this subject to be announced shortly. Following, there will be made in the order named, "Hearts and Spangles," a circus story; "Racing Blood," a new angle on a racing picture and finally, Thunder, the marvel dog, in "The Sign of the Claw," the first "dog story" with the entire action taking place in a large city and minus the old familiar back woods locations.

Upon being questioned as to next season's activities for his organization, Mr. Sax said, in part: "Although the basic foundation of my next year's line-up has been formulated for, I feel it is a little too early for business reasons to announce exact details. I will say this, however, that for 1926-27 Lumas Film Corporation will be in a position to supply the entire needs of an exchange as far as feature photoplay material is concerned.

"We will produce a diversity of subjects such as to suit the requirements of any type of exhibitor. This does not necessarily imply a great volume of subjects, merely a matter of selective grouping and careful classification.

"We are constantly improving both our production and distribution facilities and it is our intention to make each picture a little better than the predecessor. The kind of subjects released by us are the result of a careful canvassing of both the distribution and exhibition branches of the industry and our exact line-up will contain a great many elements of surprise in it."

The present program of 12 Gothams will be completed and ready for delivery well in advance of previously announced release dates it is stated from the New York office of Lumas Film Corporation.

London Society to Revive Warner Pictures

"THE MARRIAGE CIRCLE," starring Monte Blue and Marie Prevost, the Ernst Lubitsch production released on the Warner Bros. 1923-24 schedule, is one of five films so far selected by the Film Society of London for Sunday revivals in that city. This organization purposes to present to the British public the best screen offerings of the past, in addition to newer European photoplays which the English picture theatres have let pass by.

The International Film Guild has recently been formed in New York, intending to follow the lead of the London society, as far as revivals are concerned. Attractions which it intends to revive are those which have attained "a definite aesthetic standard."

John S. Cohen, Jr., motion picture editor of the New York Sun, published a few days ago a brief list of attractions whose revival he requested by the Guild. In this last also a Warner-Lubitsch production was included, "Kiss Me Again," in which, too, Monte Blue and Marie Prevost had the leading roles.

In the same issue of the Sun appeared a letter from J. Hyatt Proper, a fan, submitting "ten pictures of the past which ought to make very interesting screen entertainment if revived by the Screen Arts Guild." Of these, two mere Warner Bros. triumphs, John Barrymore in "Beau Brummel" and "The Marriage Circle" again.

Trevor in "Dancing Mothers"

Norman Trevor, who is playing on the New York stage in "Young Blood," has been added to the cast of "Dancing Mothers," which Herbert Brenon is producing at the Paramount Long Island studio. His last picture was "The Song and Dance Man," also under the direction of Mr. Brenon.

Others in the cast of "Dancing Mothers" are Alice Joyce, Conway Tearle, Clara Bow, Donald Keith, Dorothy Cumming, and Elsie Lawson.

Arlen Added to Cast

Richard Arlen has been added to the cast of "Behind the Front," it has been announced at the Lasky studio. "Behind the Front," a comedy of the A. E. F., features Wallace Beery, Raymond Hatton and Mary Brian. Edward Sutherland is directing the picture.

Balsdon Joins Vital

George A. Balsdon, for ten years assistant general manager for Vitagraph, has joined Vital Exchanges, Inc., as home office representative and starts immediately on a tour to all Vital exchanges. He will begin with a trip to Canada.

"A Perfect Riot"
says Photoplay Magazine
WHAT HAPPENED TO JONES—Universal
MORAL "Girls never marry a man from out-of-town unless you go out of town to marry him."
William A. Seiter has taken the famous stage production and turned it into one of the funniest laugh-producers. Aside from the comedy viewpoint he has succeeded in keeping a suspense element throughout the picture which is rarely found in comedies. So much so that one wonders just how things will turn out
Reginald Denny, as usual, handles his rôle with an evenness and originality that marks him a true blue comedian He and Otis Harlan do a Syd Chaplin stunt that is a perfect riot Three guesses? Marion Nixon is a charming heroine and Zasu Pitts lends a hand to furnish some laughs The children won't mind this a bit

JUDGING FROM THIS FLASH they're going to call F. B. O.'s "The Wyoming Wildcat"—with that new boy, Tom Tyler—a "howling success."

Illustrated Weeklies Laud "The Freshman"

ILLUSTRATED weeklies in the East and West have given unstinted praise to "The Freshman," Harold Lloyd's newest feature comedy production for Pathe release.

Herbert Crooker, writing in the New York Mid-Week Pictorial, made the following comment on the Lloyd picture:

"'The Freshman' is one of those happy college comedies in which the dignified dean is upset and tumbled into the mud—but who cares! Never was such a freshman seen on any campus—but who cares! Liberties are taken on the football gridiron which would amaze the late Walter Camp—but what of it! The laughs are all there, and that's about all you want when you buy your tickets at the box-office.

"With the many discreet hints tabulated above, you can readily see the great possibilities for laughter with Harold leading the cheers. The comedian has extracted hilarious situations from football practice that this writer never believed existed. In giving a party for the students Harold manages to lose his evening clothes in an astonishingly new manner. And the football game is a downright howl that should worry the building inspectors of any theatre.

"As the naive undergraduate Harold Lloyd is at his best. He handles his wistful moments splendidly and his humorous capers are a joy. The comedian's best work is probably during his moments of discomfiture, both on the gridiron and the ballroom floor; and a scene on the latter, in which he keeps up a spirited conversation with a young lady, while from behind a curtain a tailor sews up his ripped garments, is a gem of comedy. Jobyna Ralston, as the girl, acts with sympathy and understanding, making an exceedingly pretty picture and one worth going to college to find."

The photoplay reviewer of the Town Crier, a Sunday magazine section of the Wichita Beacon, Kansas, writing in the same vein, said in part:

"The fact that Harold Lloyd is probably the keenest student of humanity in the ranks of the picture stars is proven by the unfailing accuracy with which he is able to gauge the public demand. He has set for himself the task of knowing at all times just what the amusement seekers want, and he gives it to them, embellished and idealized as only he can do it. This is the reason for the unprecedent popularity that is his—this, and the clean, frank and wholesome note that rings aloud in every picture he has produced.

"It has been some time since the screen has had a story of college life, and never has Harold Lloyd himself appeared as a college boy—so what better than to add to his gallery of humorous portraits a freshman—a boy trying earnestly to enter into college life with his best foot ever forward, and always getting it stepped on!

"But even a water boy can achieve fame and glory, as is proven in the grand climax of 'The Freshman,' which is said to outdo every laughing thrill Harold Lloyd has ever closed a comedy with.

"Jobyna Ralston is again Lloyd's leading lady, but the remainder of the cast is made up of faces new to his pictures. They are Brooks Benedict, Hazel Keener, Pat Harmon, James Anderson and Joe Harrington, and hundreds of college kids and co-eds, and eighty thousand spectators crammed into Leland Stanford's beautiful stadium at Berkeley, Calif., to see the big game."

Ruth Roland's New Pony

"Beans" is the name of Ruth Roland's new cow pony, a recent addition to her large stable of riding horses. Beans won his "monicker" as the result of a contest conducted by a motion picture "fan" magazine, in which thousands of names were suggested by Ruth Roland fans, and over three hundred dollars in prizes were given by Miss Roland. Gertrude B. Frank, of Waukesha, Wisconsin, was the winner of the first prize—a lovely diamond ring. Beans is almost a twin, in looks, to "Joker," the famous horse used by Miss Roland in so many of her serials, and throughout her most recent feature picture, "Where the Worst Begins," now being released through Truart Films Corporation. But now Ruth is puzzled as to Beans' family tree—he doesn't seem to belong to any of the ordinary families of "Lima," "Chile," "Navy" or "String" Beans.

Hoxie Starts Soon on New Western

"The Tuneful Tornado" is the title of the new picture Jack Hoxie will do for Universal. It was written by Harrison Jacobs, who also adapted it to the screen. Albert Rogell, who has been directing Hoxie recently, will supervise the making of "The Tuneful Tornado." The picture will go into production shortly. Hoxie recently completed "Grinning Guns," in which he played the role of a newspaper man.

"WHEN THE DOOR OPENED"—WHAT?—Heartache and drama, building to a huge climax, in which these three—Jacqueline Logan, Walter McGrail and Frank Keenan—figure intimately in the William Fox feature of that title.

Screen Snapshots
THE PUNCH OF THE PROGRAM
PRESENTING
INTIMATE GLIMPSES
OF YOUR
FAVORITE STARS
MEET YOUR SCREEN IDOLS SOCIALLY
SEE THEM AT WORK
SEE THEM AT PLAY
IN
SCREEN SNAPSHOTS
THE GREATEST SHORT SUBJECT ON THE SCREEN
Be Sure You Book the Original
SCREEN SNAPSHOTS
1600 Broadway New York

Rolland Flanders in Three Big Pictures Simultaneously

ROLLAND FLANDERS is the latest to achieve fame as a multiple motion picture actor, having acted in three pictures simultaneously. He was pursuing his way as a young juvenile, when he received a call to take part in the Pathe Serial, "Enemies of Uncle Sam," starring Helen Ferguson and George O'Hara, under the direction of William Nigh.

When the call came to report for work he found that the picture was being "shot" at night owing to the fact that there was a rush of work on at the studio. This left his days entirely free, so when First National sent for him to play the juvenile role in "Bluebeard's Seven Wives," with Ben Lyon and Blanche Sweet, under the direction of Al Santel, he saw no reason, just because he was working in one picture, to treat with disdain this unlooked for gift of the Gods. So things went along merrily without conflict.

Just about this time Fred Newmayer started casting for the Leon Errol picture, "The Lunatic at Large," for First National, and he signed Mr. Flanders for one of the important roles, expecting that work would not start until after all of the scenes in "Bluebeards Seven Wives" had been shot. But a shift in the schedule caused a change in plans, with the result that time became something to think about and to worry about. It all worked out right, however, and no directorial war resulted.

Mr. Flanders made his real start in picture work in the Marion Davies feature, "Janice Meredith." Later he appeared in D. W. Griffith's, "Isn't Life Wonderful"; the Davis production, "Red Love," the First National, "The Live Wire" and "The Pace that Thrills" and the Famous Players-Lasky productions, "Wild, Wild Susan" and "Man to Man." Other pictures which he will be seen in are "The Pinch Hitter," starring Glen Hunter and Constance Bennett and "Camille of the Barbary Coast," with Owon Moore, for Associated Exhibitors, and the Marshall Neilan production, "Wild Oats Lane," with Viola Dana, for United Artists.

Starts "Danger Girl"

Priscilla Dean has started work in her first starring vehicle for Metropolitan Pictures Corporation.

"The Danger Girl," an adaptation of "The Bride," a stage play written by George Middleton and Stuart Olivier, will be the first Dean-Metropolitan offering. It is being directed by Edward Dillon.

ROLLAND FLANDERS
One of the coming young leading men in motion pictures, who recently appeared in three productions in the East simultaneously.

Anita Stewart Signed for Role in Belasco's "The Prince of Pilsen"

Anita Stewart the aesthetic, affixed her signature to a contract with A. H. Sebastian whereby she will appear in the Belasco Production of "The Prince of Pilsen" to be produced at the Metropolitan Studios for release through Producers Distributing Corporation.

Miss Stewart, whose recent most sensational success was the Cosmopolitan film "Never the Twain Shall Meet," has been much in demand since that film was released. Negotiations on the present contract have been pending for several weeks.

Miss Stewart has been signed for a minimum of two pictures with an optional contract for two additional productions.

Her first featured role will be in "The Prince of Pilsen," based on the comedy operetta of that name which several years ago swept the entire country off its feet. At one time no less than ten companies were touring the country in the production. "The Prince of Pilsen" was reported to have beaten the box office record of "The Merry Widow" when the latter was showing in its comic-opera form.

Anita Stewart was given the role largely on the strength of her excellent work in "Never The Twain Shall Meet," says Mr. Sebastian. As for the star herself, she is elated at the prospect of appearing in this new picture, especially as the role will call for intricate dramatic interpretation with great opportunities.

It is not yet certain who will play the star male role in the picture.

"The Prince of Pilsen," of course, will have a military setting. Commenting on the picture plans, A. H. Sebastian said: "It is our intention to produce this new picture on a lavish scale. I fondly hope that it will be the biggest and best production of my career. Its possibilities are little short of wonderful, and from all present indications it should develop into the outstanding motion-picture of this season."

It is likely that the company will go to Cincinnati to film part of the exteriors for the picture.

"The Prince of Pilsen" in operetta form was written by Frank Pixley and Gustav Luders. The continuity for the film version was written by Anthony Collewey.

Five Completed Columbia Features in Laboratory

"The Handsome Brute," "Lure of the Wild," "Ladies of Leisure," "Fate of a Flirt," and "The Thrill Hunter" are scheduled for release before the Columbia 1926 season begins. "Lure of the Wild," which was directed by Frank R. Strayer, starring Lightening, the wonder dog, and an all star cast headed by Jane Novak, is expected to be a box office production with all the record smashing qualities of "Steppin' Out," made by the same director, which has established new records in practically all the first run houses in which it has been shown.

"Amundsen Polar Flight" Booked by Stanley Theatre

"The Amundsen Polar Flight," the authentic motion picture log of the Amundsen-Ellsworth expedition, which is being distributed by Pathe, has been booked for first-run showing at the Stanley Theatre in Philadelphia and for the other theatres in the large circuit to follow the initial presentation at the Stanley.

Presented in three reels of dramatic action, "The Amundsen Polar Flight" offers a "personally conducted" trip with the noted explorers on their perilous flight to the Arctic Circle to within a short distance of the North Pole.

Have Leading Roles

Eleanor Boardman and Charles Ray, announces Hunt Stromberg, associate executive at the Culver City studios, have the leading roles in "The Auction Block," the Rex Beach novel upon which Hobert Henley has now begun work at the Metro-Goldwyn-Mayer studios. Frederick and Fanny Hatton have adapted the story to the screen.

La Mont to Direct Conley

Charles LaMont will wield the megaphone on Lige Conley's next Educational-Mermaid Comedy. LaMont has been directing the Juvenile Comedy cast.

Associated Exhibitors Announce the Release of Weaver's "Hearts and Fists"

ASSOCIATED EXHIBITORS announce for early release "Hearts and Fists," a smashing drama of the lumber camps, directed by Lloyd Ingraham and featuring Marguerite de la Motte and John Bowers. The picture was adapted from the popular story of the same title which appeared in the American Magazine.

Produced by H. C. Weaver Productions, "Hearts and Fists" was photographed in the heart of the big timber district of the state of Washington. Through the courtesy of a lumber company, the lumber camp scenes were pictured in one of the biggest and most up-to-date lumber camps in the Northwest. The result is that a stirring drama has been screened against backgrounds as compelling and towering as the big trees themselves.

The idea of fidelity to detail has been carried out in every instance, which fact adds immeasurably to the entertainment value of the picture. With a real lumber camp, real lumber-jacks, a real lumber-camp railroad and all the other necessities at hand, Director Ingraham is said to have made a picture that fairly breathes the aroma of love and battle in the big pines.

The story deals with the strenuous efforts of the son of a lumber king to carry on after his father's death. The son starts out with his only possession a few thousand dollars, unlimited determination and two loyal friends to help see him through. Naturally he triumphs over adversities and wins the girl of his choice, but so compelling and thrilling is the screen telling of the story with its dramatic complications as to make an unusually entertaining photoplay.

An interesting feature regarding the cast is that it includes Lois Ingraham, daughter of Director Lloyd Ingraham, who makes her screen debut in "Hearts and Fists." Also in support of Marguerite de la Motte and John Bowers are Alan Hale, Charles Mills Mailes, Kent Meade, Jack Curtis, Howard Russel and others.

De Mille's Current Producing Program Nearing Completion

WITH the starting of production on the eighth picture of Cecil B. DeMille's 1925-1926 schedule, the editorial force of the De Mille Studio is concentrating on the preparation of the last four units of De Mille's 1925-1926 production program.

De Mille himself is now directing "The Volga Boatman," eighth on his schedule of twelve pictures for the season, opening scenes of which are being filmed on location near the Sacramento River, with William Boyd, Julia Faye, Elinor Fair and Theodore Kosloff featured. Meanwhile, finishing touches are being applied to "Braveheart" by Alan Hale, who is directing this picture, with Rod La Rocque starring. Jeanie MacPherson is superintending the preparation of the script for La Rocque's next starring vehicle, "Red Dice," due to go into production November 30. Beulah Marie Dix has completed her adaptation of "Silence," the great crook drama, and Rupert Julian will start shooting November 23, his cast headed by H. B. Warner, who starred in the New York stage presentation of the play.

Leatrice Joy, who is now vacationing in New York, will return by the middle of December to prepare for her starring role in "Eve's Leaves," her fourth picture under the De Mille banner. Paul Sloane will direct the production from the adaptation by Elmer Harris, starting January 4.

The last production on the present schedule, "Bachelor Brides" will go into production January 14, with Rod La Rocque starring in the screen adaptation of this rollicking stage success. Alan Hale is to direct the picture, for which Douglas Doty is preparing a screen treatment. Due to the recent consolidation of the De Mille and Metropolitan studios, next season's production will be even larger than De Mille's first activity as an independent motion picture producer.

CHARLOTTE BIRD

This clever young actress will be seen in Sidney Olcott's production of "The Best People," for Famous Players-Lasky Corporation.

Gets Character Actor

Universal Sign Nat Carr Under Long Term Contract

With the obtaining of Nat Carr's signature to a long term contract, Universal now has both Nat and his brother, Alexander Carr, under contract.

The two brothers are nationally known stage stars and have recently entered the movies, where they are broadening the popularity of their names by their excellent screen work.

Both are character actors. Nat made his debut with Universal in "The Beautiful Cheat" in which Alexander also played. Following that Alexander was loaned to other companies, while Nat has played in "His People" and 'The Cohens and Kelleys."

As a result of the work in these last two pictures, he was put under contract and now has a prominent role in "Wives for Rent," which has just gone into production under the direction of Svend Gade. Pat O'Malley and Virginia Valli are co-starred in it.

Starts on Big Fox Film

Anna May Wong Joins "A Trip to Chinatown" Cast As It Goes Into Production

Anna May Wong has just been engaged by Fox Films to play the important role of Ohtai in "A Trip to Chinatown," the first of the ten celebrated Charles Hoyt plays to go into production on the Fox lot. Additional authentic Oriental atmosphere will be provided by George Kuwa.

Production has been started under the direction of Robert P. Kerr with Margaret Livingston in the much coveted role of the comedy widow. Earle Foxe, star of the Van Bibber comedies, will be the leading man, and J. Farrell MacDonald has the role of the gay old uncle. Others in the cast are Harry Woods, Marie Astaire, Gladys McConnell, Charles Farrell, Hazel Howell and Wilson Benge.

"A Trip to Chinatown" will be released as a feature length comedy on February 7.

BILLIE DOVE will be seen as Douglas Fairbanks' leading lady in his forthcoming photoplay, "The Black Pirate," for United Artists' release. Miss Dove, a Ziegfeld Follies beauty, was chosen from more than a thousand young ladies considered for this role.

F. N. Drive in January

Big Cash Awards for Branch Managers and Exchange Personnel

Samuel Spring, secretary- treasurer of First National Pictures and chairman of the Sales Cabinet, announced that January will be known as First National Month, during which all branches will conduct special campaigns for the showing of First National's product.

There will be large awards in cash prizes to branch managers, salesmen, bookers, cashiers and all other employes connected with the exchanges. It is also announced that cash awards will be made in the three branches securing the best results in billings during the eleven weeks' period starting November 15th and ending January 30th. The entire personnel of all other branches reaching or exceeding the quota for this eleven weeks period will will receive a bonus.

The full details of the First National Month campaign will be presented to branch managers and their staffs by the members of the Sales Cabinet on their trip to exchanges, starting Sunday, November 22nd. On this whirlwind tour, Mr. Spring will be accompanied by Ned Marin, sales manager of the western territory, and A. W. Smith, Jr., sales manager of the eastern territory and Ned Depinet, sales manager of the southern territory.

Books Gotham Pictures

Two more Gotham Productions have been booked over the entire New York circuit of the Fox theatres. This important booking was the result of the screening of the two latest productions of this company, "One of the Bravest," the big fire picture starring Ralph Lewis and "The Part Time Wife," a story of the Hollywood studios featuring Alice Calhoun and Robert Ellis.

On Way East

William de Mille, who has just completed the production of his original story, "The Splendid Crime," for Paramount; Pierre Collings, scenario writer and Monte Katterjohn departed from the Coast yesterday for New York. They will arrive here Monday morning, de Mille bringing a print of his newest feature.

While in the East, de Mille will confer with home office production officials concerning his next production, which will be one of the big specials scheduled for the spring and summer season.

ESTELLE TAYLOR,

Whose engagement by Warner Bros. to play in the special John Barrymore production, "Don Juan," has brought immense pride and gratification to her husband, Jack Dempsey. "We're comrades in the arts and partners in love," say Jack and Estelle.

Two Big F. B. O. Pictures for Early Winter Completed

Two important melodramas have just been completed by F. B. O. to be released early this winter.

They are "The Midnight Flyer," directed by Tom Forman from a story by Arthur Guy Empey and featuring Dorothy Devore and Cullen Landis and "Flaming Waters," featuring Mary Carr, Pauline Garon and Malcolm M'Gregor.

The latter was produced by Associated Arts Corp. for F. B. O., Harmon Weight directing and Ludwig G. B. Erb supervising production details.

Keith's First Paramount Film

Donald Keith, whose long-term contract with Ben Schulberg has been taken over by Famous Players-Lasky Corporation, will have his first role in a Paramount picture as the juvenile lead opposite Clara Bow in "Dancing Mothers." This is a Herbert Brenon production featuring Conway Tearle, Alice Joyce, and Dorothy Cumming in Forrest Halsey's adaptation of the Selwyn-Goulding stage play.

Chadwick Completes Eleven

Four More of the 1925-26 Program Will Soon Go Into Production

Chadwick Pictures Corporation's production has been progressing so rapidly at the company's West Coast studios that eleven of the fifteen releases on the 1925-26 program have already been completed. It is expected that the remaining four will go into production shortly.

"The Wizard of Oz," released on September 1st, the first Chadwick picture of the 1925-26 program, has proven one of the outstanding comedies of the year. Another Larry Semon special comedy, "The Perfect Clown," to be released December 15th, has already been completed.

"American Luck," George Walsh's first modern action romance for Chadwick, is one of this star's four which have already been completed. "Blue Blood," the second, will be released on December 1st. There will be six productions to this series.

"Some Punkins," Charles Ray's first of two rural comedies on the Chadwick program, was released November 1st. "Sweet Adeline," also completed, is scheduled for release on January 15th.

"The Unchastened Woman," a special production, starring Theda Bara, which will be seen on Broadway shortly, is a November release.

"The Last Edition" Plays to Capacity at the Belmont

Louis Gans, manager of the Belmont Theatre, 650 Tremont Avenue, New York City, contends that "The Last Edition," Emory Johnson's tribute to the journalistic profession, is the greatest box office picture of the year. As evidence, he points proudly to the fact that "The Last Edition" played the Belmont Theatre day and night with "Don Q" and "The Gold Rush" on the same street, and his theatre was jammed to the doors at every performance.

Third Tyler for F. B. O.

"The Cowboy Musketeer" has been chosen as the release title for Tom Tyler's third F. B. O. Western feature now in course of production at F. B. O. under the direction of Bob De Lacy. Besides the star, Frankie Darro, and a horse and a dog are featured in the story as "Tom Tyler's gang." The feature formerly was called "Up and At 'Em."

"HEARTS AND FISTS" gives you action—the sort you like—with Marguerite de la Motte and John Bowers starred: Associated Exhibitors is sponsor for this H. C. Weaver production.

From One Skyrocket to Another

ON HER RETURN FROM EUROPE, PEGGY HOPKINS JOYCE, star of Associated Exhibitors' "The Skyrocket," was showered with roses from the sky. The man who bombed the famous beauty with flowers was R. Rex Renee, famous French war ace. The photo shows the airplane in which he convoyed the Mauretania to her dock. Renee has just been made a sales representative for Associated Exhibitors in Albany.

Tom "Still Doing His Stuff"

One day last March, Mary Pickford issued a hurry call for Tom McNamara to join her staff for a week in an advisory capacity. The famous star wanted Tom's advice relative to certain phases of the story, "Little Annie Rooney," she was about to produce and she assured McNamara that she would not require his service more than one week. Eight months have elapsed since that time and Tom is as yet "doing his stuff" on the Pickford lot and judging from present indications it will be some time before he removes his bag and baggage to another studio.

Billie Dove and Husband Looking Forward to Vacation

If Billie Dove and her husband, Irving Willat, are fortunate enough to conclude their present occupations simultaneously, they will enjoy a brief vacation together for the first time since they have been married. To date the petite star and the director have never finished their respective pictures at the same time, hence if either one desired a holiday they necessarily had to journey alone. But now it looks like Miss Dove will appear in her concluding scenes of "The Black Pirate," opposite Douglas Fairbanks, at the same time Mr. Willat films concluding scenes for the Paramount picture he is producing and the noted screen couple will at once embark on a second honeymoon if their anticipation is at last realized.

"Joanna" Completed

Having completed the final editing and titling of his latest First National Picture, "Joanna," Edwin Carewe left New York for the Coast. He made a brief stop-over in Chicago to confer with Watterson R. Rothacker and then headed straight for Hollywood where he will begin preparations for his next production.

Renee Greets Peggy Joyce

Famous French Flyer Drops Flowers on Ship Bringing Home Associated Exhibitors Star

When Peggy Hopkins Joyce, star of Associated Exhibitors' "The Skyrocket," arrived from Europe last week on the Mauretania, she was greeted by another "skyrocket"—R. Rex Renee, famous French Ace. Hovering over the giant steamer as the greyhound glided through Quarantine, Renee bombarded the star with roses, and helped give the star a reception that made the front page of practically every New York paper.

And now Renee, holder of every decoration for bravery that it is possible for one man to obtain, has earned new laurels in the Battle of Business. Through appointment by E. J. Smith, sales manager of Associated, Renee becomes a member of the sales force of Associated Exhibitors, working out of the Albany branch under Abe Eskin, recently-appointed manager.

Renee is by no means new to the film selling game. Back in 1912 he rolled up sales records in the Oklahoma territory that augured well for his future as a sales executive But with war he enlisted as a flyer. His war record is history.

So if a film salesman should happen to call on you by way of the roof, you will know that R. Rex Renee, famous French ace and "skyrocket," has arrived to tell you more about Peggy Hopkins Joyce in "The Skyrocket."

Pete Morrison's Next?

"The Hidden Cabin" is the title of the third of the Pete Morrison series of pictures that the popular Western star is making for release by Universal. The story was written by Frank C. Robertson and ran as a magazine serial. The players supporting Morrison have not yet been selected.

King Vidor Feted

At Testimonial Reception and Supper Director Is Presented with Handsome Military Rifle

Signal honors were conferred on King Vidor, Metro-Goldwyn-Mayer director, by his fellow craftsmen of the Motion Picture Directors Association at a testimonial reception and buffet supper staged at the megaphone wielder's clubhouse, in Hollywood, recently.

The affair was in tribute to genius shown in directing of "The Big Parade." Ceremonies reached their zenith, with a presentation of a handsome military rifle to the M-G-M producer, by William Beaudine, president of the directorial association.

Compliments to Vidor were paid by Louis M. Mayer, vice president and general manager of Metro-Goldwyn-Mayer; Edwards Davis, president of the 233 Club, and President Beaudine.

An elaborate entertainment program, headed by Master Vincent Caruso, juvenile star of Thomas C. Regan Productions, who just returned from a six weeks' vaudeville engagement at the Palace theatre, New York, was intermingled with the speeches.

Practically every prominent producer and director in the industry attended the festivities.

Boasberg Leaves F. B. O.

Al Boasberg, for several years connected with the Home Office of Film Booking Offices, has resigned and left for Hollywood to assist in the production of Buster Keaton comedies.

Boasberg has written many vaudeville acts, and has contributed several sketches for the musical comedy stage, which were presented by the Music Box Revue and other musical productions in New York.

OLGA CALVE

European motion picture beauty, is a Russian Countess. She recently arrived in the United States with her husband, Lou Marangella, well known motion picture publicist, who met Calve when he went to Rome to handle publicity on the Fred Niblo production of "Ben Hur" for Metro-Goldwyn-Mayer. Calve played a role in this picture.

Countess Goubarev is Here

Accompanies Her Husband to America And Will Play in Pictures

Lou Marangella, the journalistic impresario who journeyed to the land of the Caesers in behalf of "Ben Hur," has fallen from grace and become a Benedict. Lou was married in gay Paree, that charming city on the Seine, several months ago.

Unlike the American girl who seeks a foreign title, Lou has turned the tables on the usual plot, and married the Countess Goubarev, known in film and theatrical circles on the Continent as Olga Calve. Miss Calve has a remarkable record of achievements. As a member of the Russian nobility she fought in the World War, serving as a lieutenant in the Cossack ranks of the Black Army. Her experiences, not only in the war but also in the Bolshevik revolution that followed, are declared to be full of thrilling dramatic incidents, and the new Mrs. Marangella is writing her memoirs for future publication.

There is nothing to be said about Lou's career, except that he met his bride across the sea, came back with the "Ben Hur" company, and then journeyed overseas again for the marriage ceremony. His best man was Ted Taylor, a Los Angeles newspaper man, at present on the editorial staff of the Paris Times.

Miss Calve has been on the Russian stage, and for the last few years has been playing leads in French films. She has also played minor roles in a number of American films made abroad. Our hearty congratulations to the bride and groom, who are now in the East.

Get Ready for
National Laugh Month.
Is Right On Your Neck!

Chatkin Joins Famous B. and K. Theatres

David Chatkin, for the past four years sales manager of Educational Pictures, has joined the new Famous Players-B. and K. Organization. Mr. Chatkin will handle the buying and booking of short subjects, and will work under the direction of Sam Dembow.

James R. Cowan, who formerly handled this phase of the work, has been promoted to the Production Department of the new theatre organization.

Harry Langdon to Join First National Soon

Harry Langdon will gather up his greasepaint and wardrobe and move bag and baggage to his new bungalow at First National studios, December 3rd.

Harry is finishing his contract with Mack Sennett, working on his last comedy for the noted producer and, at the same time, making preparations to start work for First National.

The first fun film which Langdon will produce under his new contract will be feature length. Five scenarists and gag-men are engaged on the script and expect to have it finished when Harry reports for work.

More Players Added to Cast of "Too Much Money"

Derek Glynne, George Henry, Dorothy King and Cliff Worman were added this week to the cast of "Too Much Money" which John Francis Dillon is directing for First National at their New York studios.

Lewis Stone and Anna Q. Nilsson have the featured roles and Robert Cain has the "heavy" part. "Too Much Money" is an adaptation of Israel Zangwill's stage play of the same title and is the story of a married couple who had too much money.

BETTY JEWEL

having completed her work in Robert T. Kane's production, "The New Commandment," was signed by Samuel Goldwyn for the leading feminine role in his forthcoming production, "Partner's Again." This is a Potash and Perlmutter story, with Alex Carr and George Sydney in the principal roles. Miss Jewel proceeded immediately to Hollywood following her signing of the contract.

PAULINE FREDERICK

One of the things that has not been "Right with the Movies" for more than a year, past, has been the absence of this great actress from the Hollywood Studios. We hear Miss Frederick is returning from Australia, and may return to the screen immediately.

Pauline Frederick Returning

Actress Appeared in Every Important City in Australia

After eight months in the Antipodes, Pauline Frederick, noted star of stage and films, is returning from Wellington, N. Z. aboard the S. S. Tahiti for San Francisco.

It was in March of this year that Miss Frederick and her supporting company sailed for Australia on what was scheduled to be a three months tour under the direction of J C. Williamson and the personal management of "Snowy" Baker. Her repertoire, consisting of "The Lady" and "Spring Cleaning," both plays she had used as vehicles in California theatres, proved so popular that her stay was prolonged five months beyond the original period. During her Australasian tour, Miss Frederick appeared in every important city on the continent.

Upon her return to the United States, Miss Frederick will spend a fortnight at her Beverly Hills estate and will decide, during this time, whether she will accept a theatrical engagement to bring her plays to New York and London, or remain in California on one or more of the film contracts which have been proffered to her attorney, M. J. Herbert.

San Francisco to See "Phantom of Opera" Again

"The Phantom of the Opera" is going back to San Francisco for a triumphant return engagement, according to announcement from Carl Laemmle. The Universal production had its pre-release showing there several months ago, and had a successful run of eight weeks at one of the larger theatres. So popular was the picture that the St. Regis theatre has booked it for a second showing.

A party of Universal stars, including Mary Philbin, who plays the feminine lead in "The Phantom," Raymond Keane, Louise Dresser, Arthur Edmund Carew, Charles Puffy and others, will attend the opening of the picture.

Paul Kohner, Universal casting supervisor, will chaperone the theatre party.

"Lady Windermere's Fan"

ERNEST LUBITSCH, the distinguished German director, produced this Oscar Wilde play for Warner Bros., with Irene Rich, May McAvoy, Bert Lytell and Ronald Colman in the cast.

NEXT Tuesday evening, December 1, has been definitely set as the date for the gala world preview of the Warner Bros.-Ernst Lubitsch production "Lady Windermere's Fan," at the exclusive Casa Lopez in New York. Preceding the actual preview, Vincent Lopez will be host at an elaborate dinner-dance to Miss Irene Rich, the "Mrs. Erlynne," of the picture.

More than two hundred persons, prominent in the picture industry or in artistic, professional or social life, have accepted Mr. Lopez's invitation, and the affair has been given an international flavor in keeping with the world-wide appeal made by the masterpiece of the British literary genius, Oscar Wilde.

The executors of the celebrated dramatist's estate, it wlil be recalled, were importuned by film organizations of several nationalities to dispose of the screen rights before they finally yielded to the American company, and then only on the implicit understanding that the picture should be directed by the German-born producer, Ernst Lubitsch.

Thus, the best in each of a group of countries was called upon to make his contribution. Finally, it remained for Mr. Lopez, representative of yet another nationality, to arrange an elaborate entertainment which should emphasize impressively the international character of the event.

Incidentally, Miss Irene Rich, Warner Bros. star, cut short her vacation in Europe and hurried back across the Atlantic to be the honored guest at Tuesday's entertainment.

Miss Rich will be the hostess of the evening by special invitation of Vincent Lopez. During the dinner an elaborate revue will be given, to be followed in turn by dancing and the presentation of the screen production. Mr. Lopez's famous orchestra will furnish the music for the entire evening, and the event will be broadcast on the radio.

The attitude of the literary world toward this presentation is evinced by the fact that there will be present several English authors who are in this country, prominent American writers and official representatives of the Society of Authors of both the United States and England.

Screen Stars Will Appear At Customs Service Ball

FAMOUS motion picture and stage actors and actresses will appear on the program of entertainers at the entertainment and reception of the New York Branch, National Customs Service Association, to be held on Tuesday evening, December 8, in the Grand Ball Room of the Hotel Commodore.

Four operatic stars will appear and sing operatic selections. Opera stars, actresses and actors have at all times received most courteous treatment from the Inspectors, and other Customs employees, with whom they have had occasion to meet in the conduct of their business. This has been the experience particularly of those in the theatrical profession, who make frequent visits to Europe. Many times individuals in the profession have been able to keep their engagements only because the Customs men have facilitated the handling of their baggage.

The entertainment and reception is given in honor of Collector of Customs of the Port, Philip Elting; Arthur F. Foran, Comptroller; Thomas W. Whittle, Surveyor; and Fred. J. H. Kracke, Appraiser.

Vincent Lopez has been engaged to furnish the music for the occasion and will appear personally with his renowned Club Orchestra.

The coming entertainment and reception is the first social event planned by this organization, and the cooperation by the public has instilled the members and their friends with great enthusiasm in working up the social.

More than three-fourths of the United States Customs employees at the Port of New York make up the roster of this Association. When it is realized that the Port of New York includes all these cities with a waterfront near Greater New York, such as Jersey City, Newark, and Perth Amboy, extending as far north as Albany, and east as far as Montauk Point, one may comprehend the extensive area covered and the widespread locations of the members.

The officers of the Association are:

George L. Conell, President; John J. Viele, 1st Vice-President; E. T. Humphrey, 2nd Vice-President; Charles W. Nelson, Recording Secretary; F. A. Ostrick, Corresponding Secretary; Julius Waldauer, Financial Secretary; Ernest S. Braidwood, Treasurer and Jeanne Bruce, Register. Committee on Arrangements, James S. Long, Chairman, Room 219, Barge Office. E. S. Braidwood, John J. Viele, Frank Sullivan, Harry Wanamaker, F. A. Ostrick, Julius Waldauer, Jesse Moir, Charles W. Nelson, Charles Connolly, E. T. Humphrey, Jeanne Bruce, Robert Behr, John E. Lenz, August K. Thomas, William F. McKenzie, Jesse L. Perry and Walter A. Kennedy.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

Associated Exhibitors

EAST OF BROADWAY. (5,783 feet). Star, Mary Carr. A fair police story with some good acting and a very good cast. Have run better pictures from Pathe. Tone and appeal, good. Sunday, yes. Special, no. Working class city of 13,500. Admission 10-15. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

HEADLINES. Star, Alice Joyce. A very ordinary offering in the opinion of my patrons, and I acquiesce. A newspaper story, rather far fetched, with Virginia Lee Corbin doing a fine "flapper," and that let's it out. Not a picture for the small towns. I'd think this over very carefully before I played it, screen it before buying if possible. Weather fair. Attendance so-so. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

F. B. O.

AFTER THE BALL. Star cast. Was liked by everybody and did a fair business. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

BANDIT'S BABY. (5 reels). Star, Fred Thomson. A picture with a lot of hokum, but the way they eat them does you good. The horse is wonderful. Fred's pictures are our best bets. They outdraw everything. Tone, good. Sunday, yes. Special, no. Appeal, one hundred per cent. Rural class and townseople town of 800. Admission 10-25. Firkins & Laws, Crystal Theatre (200 seats), Moravia, Iowa.

DRUSILLA WITH A MILLION. (7,301 feet). Star, Mary Carr. Only thing which is lacking is a good title; the title doesn't mean anything at the box office, but the picture is there. A human-interest comedy which will please all. Don't be afraid to advertise, push it. Tone, good. Sunday, yes. Special, yes. Appeal, one hundred per cent. Rural class and townspeople town of 800. Admission 10-25. Firkins & Laws, Crystal Theatre (200 seats), Moravia, Iowa.

DRUSILLA WITH A MILLION. (7,301 feet). Star, Mary Carr. A good picture, but not what it should have been with the publicity it had behind it. I did fair with it but have done better with other F. B. O. pictures. Tone, good. Sunday, yes. Special, yes. Fair appeal. Working class city of 13,500. Admission 10-15. G. M Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

FIGHTING SAP. Star, Fred Thomson. A good western production. We have played several of his pictures and they are all good, but he does not draw the business he should. Tone, good. Sunday and special, no. Appeal, eighty-five per cent. Town and rural class town of 1,028. Admission 10-25, 25-50 for specials. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

FOOLS IN THE DARK. (7 reels). Star cast. Had good comments from a number of patrons and it went over fairly well. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

GIRL OF THE LIMBERLOST. (6,500 feet). Star cast. This picture did very well in part due to the popularity of the book. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

HIS FORGOTTEN WIFE. (6,500 feet). Star cast. Fair picture that played to fair houses. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

ON THE STROKE OF THREE. (6,757 feet). Star, Kenneth Harlan. Fair program picture, but not the exciting melodrama that the press book said it would be. Tone, okay. Sunday, yes. Special, no. Fair appeal. Generall class

> **"You don't want to book punk pictures any more than the rest of us do. But you'd like to play all the good ones you have dates for.**
>
> **"So we send these tips—and because we're exhibitors, reporting voluntarily and without bias, you know they're dependable — to help you along.**
>
> **"Now you swing into line and let's make it a give-and-take proposition. We're glad to help you. You help us."**
>
> **OUR GANG.**

town of 1,000. Admisison 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville Louisiana.

SCAR HANAN. (6,000 feet). Star, Yakima Canutt. A real western picture filled with lots of action in it. There is an outlaw horse they ride in this picture that is worth the advertising to see it alone. Tone, none. Sunday and special, no. Appeal, ninety per cent. Town and rural class town of 700. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

SCAR HANAN. (6,000 feet). Star, Yakima Canutt. A fair western that pleased the devotees of that class of pictures, and there are quite a few of them yet. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

SMOOTH AS SATIN. Star, Evelyn Brent. They liked this here. Played it on a Saturday and it pleased greatly. A nicely made program offering that moves along and keeps entertaining all the way. Weather fair. Attendance Saturday excellent. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

THAT DEVIL QUEMADO. (4,720 feet). Star, Fred Thomson. A good action picture that will please any audience. Tone, none. Sunday and special, no. Appeal, ninety per cent. Town and country class town of 700. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

TRIGGER FINGERS. Star, Bob Custer. Fair western picture that did a fair business. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

WHITE SIN. Star cast. Fair picture that played to fair business. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

WILD BULL'S LAIR. (6 reels). Star, Fred Thomson. Another real Thomson, and this fellow does not make very many bad ones. This horse of his is in a class by himself. Tone and appeal, good. Sunday, yes. Special, no. Working class city of 13,500. Admission 10-15. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

First National

BAD MAN. (6,404 feet). Star, Holbrook Blinn. A different picture that will please. Book it. Tone, fair. Sunday and special, no. Appeal, ninety per cent. Farmers town of 400. Admission ten cents on program pictures and 10-25 on specials. Ross S. King, Opera House (225 seats), Barnes City, Iowa.

BELL BOY 13. (5 reels). Star Douglas MacLean. A fine little program picture and went over in fine shape. Weather was very bad, so didn't do very much at the box office, but those who saw it were well pleased. Print in good condition. Tone, good. Sunday and special, no. Appeal, ninety per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

BLACK OXEN. (7,831 feet). Star, Corinne Griffith. I was supposed to run this over a year ago and there's nothing to be said since it has been reported so many times. However, it is a good picture, and wherever Corinne Griffith is popular it will please her following; it is a very high class production. Special, yes. Appeal, eighty-five per cent. Industrial class town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

CHICKIE. Star, Dorothy Mackaill. Pretty good, but rather sad in spots for here. It got by, that's about all. If you play this and are a small town exhibitor, be careful of the rental. Fair weather. Attendance not so good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

DARK ANGEL. (7,311 feet). Star, Ronald Colman. One of the year's best. One hundred percent audience appeal. Jos. L. Caudell, Grand Theatre (220 seats), St. Pauls, North Carolina.

HER REPUTATION. (7 reels). Star cast. A good picture. Good story, good acting. Tone, fair. Sunday and special, no. Appeal, eighty per cent. Town and country class town of 700. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

IDLE TONGUES. (5,447 feet). Star, Percy Marmont. Fine acting on Marmont's and Miss Kenyon's part, but the story was a little draggy. However, it was interesting and has a good moral that should have gone home to quite a few in the audience. Tone and appeal, fair. Sunday, yes. Special, no. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

KNOCKOUT. Star, Milton Sills. A knockout of a picture. Had more comments from patrons on this than I did "The Sea Hawk." Plenty of action. If you are in a high class town I would advise you not to run the trailer. Tone, okay. Sunday, doubtful. Special, yes. Appeal, one hundred per cent. All classes town of 2,000. Admission 10-20. L. H. Greife, Opera House (500 seats), Windsor, Missouri.

LOST WORLD. (9,700 feet). Star cast. A wonderful production. Caused a lot of speculation as to how the animals were worked, and so on, but as a whole very much enjoyed by all because it was unusual. Good tone. Appeal 85 per cent. No for Sunday, yes as special. Draw business and farmer class, town 2,200. Admission 10-25. A. F. X. Jenkins, Community Theatre, David City, Nebraska.

LOST WORLD AND SALLY. Star cast. Two of the year's best. One hundred per cent. audience appeal. Jos. L. Caudell, Grand Theatre (200 seats), St. Pauls, North Carolina.

LOVE'S WILDERNESS. (7,057 feet). Star, Corinne Griffith. Not bad, but lacks a lot of being really worth while. Why do they use such leading men? Is the male population of Holywood migrating? Can't give this one very much. Tone, not bad. Sunday and special, no. Ordinary appeal. Better classes city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

MADONNA OF THE STREETS. (7,507 feet). Star, Nazimova. Here is a mighty

pleasing picture. The better informed will criticize the forced happy ending, but all in all it's a first-class picture where they like intense drama. Tone, fine. Sunday, yes. Special, yes. High appeal. Better classes city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

MAKING OF O'MALLEY. Star, Milton Sills. Fine cop story that pleased one hundred per cent. Well acted, directed and photographed. A clean plot and enough action to keep the roughnecks from calling a straight "love picture." Tone, okay. Sunday, yes. Almost a special. Strong appeal. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

MAKING OF O'MALLEY. Star, Pat O'Malley. A fine picture that will please all who witness it, therefore, just prove how you can exploit it and get some change for yourself. Couldn't call it a special, but a very high grade program offering. Weather fine, attendance, ditto. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

MY SON. Star, Alla Nazimova. Went over real well here, and incidentally the first picture in many moons of Nazimova's that pleased, so you'll probably have to step on the loud pedal to get the public interested. This has real value, a good picture, not a special, and at reasonable rental you should cash. Weather fine, attendance good. Dave Seymour, Pontaic Theatre Beautiful, Saranac Lake, New York.

PAINTED PEOPLE. Star, Colleen Moore. This star does not draw here. Rental too high, no profit. Tone, good. Sunday, yes. Special, no. Fair appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

SANDRA. (7,905 feet). Star, Barbara LaMarr. Well produced but hardly worth the trouble. Few liked it and none enthused over it. Tone and appeal, not much. Sunday and special, no. Better classes city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

THOSE WHO DANCE. Star cast. Good picture. Just above program schedule. Rental too high. No profit. Tone, good. Sunday, yes. Special, no. Fair appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

WHEN A MAN'S A MAN. (6,910 feet). Star, John Bowers. A real picture. Does not follow the book very closely, but will draw very good. Very interesting. Tone, good, Sunday, yes. Hardly suitable for special. Ninety per cent. audience appeal. Farmers town of 400. Admission ten cents on program pictures and 10-25 on specials. Ross S. King, Opera House (225 seats), Barnes City, Iowa.

WHITE MONKEY. Star, Barbara LaMarr. If you buy enbloc and have to take this picture, if you show it, get a suit of armor, otherwise lay it on the shelf. A pretty bad picture. Weather fair. Matinee good, night here and there a patron. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

WHY MEN LEAVE HOME. (8 reels). Star cast. A good program picture, but not much action, although name has drawing power. Also good moral to picture. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. Town and country class town of 700. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

WHY MEN LEAVE HOME. Star cast. Good picture, no profit. Rental too high. Tone and appeal, good. Sunday, yes. A little above program schedule. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

Fox

AS NO MAN HAS LOVED. Star cast. A worthy version of a masterpiece that gives prestige to your house and raises the standards of the industry. Fine, thrilling, story and production is excellent, though cast did not seem ideally selected. Step on it hard. They'all like it. Tone, fine. Sunday, yes. Special, decidedly. Great appeal. Better classes city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

CONQUEST. Star, William Farnum. A good reissue. Good action in the last two reels, but the first four are dry, even if it is of historical interest. Story of General Sam Houston, liberator of Texas. Tone, good. Sunday, no. Special, no. Appeal, seventy-five per cent. Factory class. Admission 15-25. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

CYCLONE RIDER. (6,672 feet). Star, Reed Howes. Fast moving story, well photographed and directed. Charles Conklin as the negro was a knockout. In fact, he is the best "nigger" on the screen today, and his appearance always is greeted with gales of laughter. People like this kind of action story, and it is a wonder the producers don't make some effort to supply more like 'em. Tone, okay. Sunday, maybe. Special, no. Very strong appeal. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg. Amuse-U Theatre, Melville, Louisiana.

HEARTS OF OAK. (6 reels). Star cast. Very good. Should hold the interest of everyone from beginning to end; last reel very sad, good views of Arctic ice fields. Acting good. Print good. Tone, good. Sunday, yes. Special, no. Appeal, one hundred per cent. Factory class. Admission 15-25. David Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

HUNTED WOMAN. (4,954 feet). Star cast. This is an excellent picture, but for some reason I have never in my six years of dealing with Fox been able to put their so-called specials over. They have made so many rotten ones that it is like the little boy and the wolves, when they do make a good one nobody believes it is. This one will please all who see it. Tone, okay. Special, no. Appeal, eighty-five per cent. Industrial class town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

HUNTED WOMAN. (4,854 feet). Star cast. Stars not very well known, and while photography was excellent, and action was good, the direction was very poor and the suspense was not of the kind to make the fans gasp at the climax. Tone, rough in spots. Sunday, maybe. Special, no. Fair program. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

KISS BARRIER. Star, Edmund Lowe. Not a bad picture. It will just get by and that is all. Title kills it. Tone, fair. Sunday and special, no. Appeal, seventy-five per cent. Town and country class town of 1,500. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

LUCKY HORSESHOE. (5,000 feet). Star, Tom Mix. Four days to good business. Patrons kicked on this because of its costume and foreign atmosphere. General class city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

OH YOU TONY. Star, Tom Mix. A very good production, but not his best by any means. Did well at the box office through rain and mud. Tone, good. Sunday and special, no. Appeal, very good. Town and rural class town of 1,028. Admission 10-25, 25-50 on specials. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

OH YOU TONY. Star, Tom Mix. Fine according to comments. I didn't get to see it, but it pleased my western fans. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

TIMBER WOLF. (4,800 feet). Star, Buck Jones. Not Buck's best, but it drew a satisfactory business for three days. C. D. Buss, Strand Theatre, Easton, Pennsylvania.

Metro-Goldwyn

DADDY'S GONE A-HUNTING. Star, Alice Joyce. Play this if you must, but be prepared for some hectic exclamations. Did not satisfy at all here. Weather fair. Attendance, not much. Dave Selmour, Pontiac Theatre Beautiful, Saranac Lake, New York.

DENIAL. Star, Claire Windsor. Very, very ordinary as to picture and attendance. This is one that I'd forget, if it's in the contract play it, if you play 'em all, if not show something that will please, which will not be hard to get. Attendance—the opening sentence tells of this. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

DIXIE HANDICAP. (6,965 feet). Star cast. A very good picture of the old time southern chivalry. A very good storm and wild animal scene and an excellent racing scene. Very good entertainment. Tone, fine. Sunday, yes. Special, no. Appeal, ninety per cent. Town and country class town of 1,500. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville Pennsylvania.

EAGLE'S FEATHER. (6,500 feet). Star, James Kirkwood. An excellent western picture, not the shoot-'em-up kind. Will please any small town audience. Tone, good. Sunday, yes. Special, no. Appeal, ninety p er cent. Farmers town of 400. Admisison ten cents on program pictures and 10-25 on specials. Ross S. King, Opera House (225 seats), Barnes City, Iowa.

HE WHO GETS SLAPPED. (6,613 feet). Star, Lon Chaney. Very good picture. Something different. Drew good crowd which showed profit at box office. Tone, good. Sunday and special, yes. All classes town of 1,000. Admisison 10-30. G. H. Perry, Peoples Theatre (250 seats), Cloverdale, California.

LITTLE ROBINSON CRUSOE. (6,216 feet). Star, Jackie Coogan. Went over very well, especially with the children and young people. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

MONSTER. Star, Lon Chaney. Gave everybody the creeps. The usual Chaney. Have some fans who like him, but the most of them say he is a splendid actor but not an entertainer. Too horrible. Nuf sed. Tone and appeal, no. Sunday and special, no. Business class and farmers town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

PLEASURE MAD. Star cast. Was a good picture and pleased the majority. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

PRAIRIE WIFE. Star cast. Patrons

Between Ourselves

A get together place where we can talk things over

When I started getting the finest assemblage of sincere exhibitors to sending these tips, I HOPED it would find a helpful response.

Now, after the years have marched along, I KNOW it has.

But just the same I like to have some of the boys say things like this:

"I wish to state that I find your 'Gang's' Straight from the Shoulder tips of great benefit in my business and enjoy the Moving Picture World in general."

G. H. Perry, People's Theatre, Cloverdale, California, said that—AND HE HELPS MAKE IT SO!

A pat on the back for the boys who send these tips without expecting any pay at all is only fair. They get no other kick out of it. Give them your appreciation!

And help them help you.

VAN

voted this an insipid affair, and after the matinee proved it by staying away. Weather fair. Attendance pretty good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

RAG MAN. (5,908 feet). Star, Jackie Coogan. This is good entertainment. Almost as good as "The Kid." Step on it. Best Jackie has done in years. Tone, good. Sunday, yes. Special, no. High appeal. Better classes city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

SHERLOCK, JR. Star, Buster Keaton. Just a fair production that for some reason or other failed to attract business here. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

SILENT ACCUSER. Star cast. The best dog picture I have ever seen. Acting by Peter the Great wonderful. Everyone thoroughly enjoyed it, and many stopped by to tell me. A good picture for any house and should draw if played up right. It will stand heavy advertising. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

SO THIS IS MARRIAGE. (6,300 feet). Star cast. A surprisingly fine picture. Due to the fact that it was sent in as a substitute we did not get a chance to exploit it, but it is a fine photoplay worthy of real advertising. Tone, okay. Sunday, yes. Special, yes. High appeal. Better classes city of 14,000. Admisison 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

STRANGERS OF THE NIGHT. Star cast. Considered a fair production, but did rather poorly at the box office. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

THY NAME IS WOMAN. (9,087 feet). Star cast. Had several favorable comments on this picture and business was fair. Al. C Werner, Royal Theatre, Reading, Pennsylvania.

WAY OF A GIRL. Star, Eleanor Boardman. One of those pictures that goes back to the writer every few minutes. Some bird smoking cigarettes and rambling with a pin. Rotten, walked out on it. Tone, okay. Sunday and special, no. Appeal, forty per cent. R. X. Williams, Lyric Theatre, Oxford, Mississippi.

WHITE DESERT. (6,464 feet). Star, Pat O'Malley. This is an extra good picture. Will please any audience. Several big thrills and beautiful scenery. If we had known what we know now we would have raised our prices on this one. Tone, good. Sunday and special, yes. All classes, town of 1,000. Admission 10-30. G. H. Perry, People's Theatre (250 seats), Cloverdale, California.

WHITE DESERT. Star cast. A good picture full of action and scenery, strictly a program affair, although from the publicity it looks big in spots. It only "looks big," it isn't. There's snow all over the screen and you want to have your theatre well heated or everyone will shiver. Weather fine. Attendance pretty good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

WIFE OF THE CENTAUR. (6,586 feet). Star cast. Very good. Everyone liked this picture. Very deep, not for youngsters as far as thought is concerned, nothing slushy, nothing immoral. Print good. Tone, good. Sunday, yes. Special, no. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

YOLANDA. (10 reels). Star, Marion Davies. This one took great here. All on account of Davies, as our audiences don't like costume pictures, but they liked this one. Tone, good. Sunday, yes. Special, no, unless they like costume pictures. Appeal, ninety per cent. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

ZANDER THE GREAT. (6,844 feet). Star, Marion Davies. The best picture this star has made, somehow we never did as well as expected but it is a good picture. Will stand lots of advertising. Tone, good. Sunday and special, yes. One hundred per cent. appeal. Rural class and townspeople, town of 800. Admission 10-25. Firkins & Laws, Crystal Theatre (200 seats), Moravia, Iowa.

More Tips from Tom Hays

"The Goose Hangs High" (Paramount), good; "Marriage Cheat" (First National), passable; "Learning to Love" (First National), good; "Prairie Wife" (Metro-Goldwyn), good; "Friendly Enemies" (Producers Dist. Corp), oh, boy! if you like comedies, book it; "Sinners in Silk" (Metro-Goldwyn), is O.K.; "Wine of Youth" (Metro-Goldwyn), this was no good here; "Girl Shy" (Pathe), not so bad but not what it has been cracked up to be; "Charley's Aunt" (Producers Dist. Corp.), it is a riot.

"Seven Chances' (Metro-Goldwyn), O.K.; "Classmates" (First National), good; "Red Lily" (Metro-Goldwyn), not so good for us; "Sally" (First National), good; "Tongues of Flames (Paramount), not so good. Thomas L. Haynes, Old Lyme Amusement Co., Old Lyme, Connecticut.

Paramount

GOLDEN PRINCESS. (8,584 feet). Star, Betty Bronson. Any one who likes the Peter Pan girl will certainly love this picture. Gold rush days of '49 with very good action. My patrons all liked it. Print new. Paper very good. Tone, good. Sunday, yes, and no for special. Good appeal. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

GOOSE HANGS HIGH. (6,186 feet). Extra fine production. By all means play it up big. Fine for holiday program. Draw general class, town about $5,000. Admisison 15-30. C. A. Anderson, Liberty Theatre (600 seats), Kalispell, Montana.

LIGHT OF WESTERN STARS. (6,650 feet). Star, Jack Holt. Good picture that drew well, nothing more need be said. Weather fine. Attendance excellent. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

LIGHT OF WESTERN STARS. (6,650 feet). One of the best westerns Paramount has ever made. Pony Express and The Wagon are no better. We cleared enough to get a square meal on this. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

LUCKY DEVIL. (5,935 feet). Star, Dix. A worthy evolution of the old Wallie Reid Auto stories and much better. A knockout Saturday feature, or good for any red-blooded audience anywhere. Tone, good. Sunday, yes. Strong appeal. Draw mixed class, town about 3,000. Admission 10-25-30. J. J. Wood, Redding Theatre (800 seats), Redding, California.

MANICURE GIRL. (5,989 feet). Star, Bebe Daniels. This is a story of a manicure girl who craves luxuries and excitement, but, though many temptations, remains true to her poor but honest lover. Bebe Daniels and Edmund Burns make a human story out of it and after many sacrifices save enough to buy a bungalow. A refreshing story with a moral. Draw tourist city of 3,000. Admissions 10-30. George W. Walther, Dixie Theatre, (500 seats), Kerrville, Texas.

MANICURE GIRL. (5,989 feet). If you are picking out boobs, hand the man who is desponsible for this the medal. We think we see Bebe slipping also. Thank the Lord, tomorrow I have an Independent picture. Maybe we will half way please the congregation. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

MEN AND WOMEN. (6,232 feet). Star, Richard Dix. This is a picture where a false friend tries to steal another man's wife. Richard Dix isn't himself in this play. Good suspense all through, but climax not natural, especially for Dix. Our patrons don't like this kind of a picture. We got by, though, with good short subjects. Sunday, no, and no as special. Appeal, none. G. H. Perry, People's Theatre, Cloverdale, California.

NEW BROOMS. (5,443 feet). Why should this have been thrust on me? Story was pleasing, but the photos and other advertising drove them out of the lobby as fast as they came near the theatre. It appears to me some one should get the air for picking such a title. And the man who designed the advertising should be shot at sunrise or sooner if possible. Idiots are not all dead. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

NIGHT CLUB. (5,721 feet). Star, Raymond Griffith. Much enjoyed by my patrons. Play it, go after it and make some money. Weather fair. Attendance better than the weather. Health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

OLD HOME WEEK. (6,780 feet). Star, Thomas Meighan. This did not prove a box office attraction. Story is draggy in places—something lacking. Fails to ring the right way for a special. However, it is worth seeing; just a little above program schedule. Good tone, fair appeal. Yes for Sunday, no as special. Draw farmers and merchants, widely scattered, town 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

PETER PAN. (9,593 feet). Star, Betty Bronson. A beautiful production that we are glad we played even though we only broke even. Miss Bronson is great. Tone O. K. Yes for Sunday and as special. 85 per cent. appeal. Draw town and rural, town about 1,000. Admissions 10-25, specials 15-30 and 25-50. W. C. Geer, Princess Theatre (175 seats) Vermont, Illinois.

PONY EXPRESS. (9,229 feet). Stars, Compson-Cortez. For western exhibitors another "Covered Wagon" or "North of 36," and sold on a white man's basis. A genuine American epic. Will back up any amount of boosting. Tone, good. Sunday and special, yes. Great appeal. Draw mixed class, town about 3,000. Admissions 10-25-30. J. J. Wood, Redding Theatre (800 seats), Redding, California.

PONY EXPRESS. (9,920 feet). Good, but not as good as "The Covered Wagon" as they advertise. Draw general class. Admission 10-25 and 15-35. H. V. Smoots, Vine Theatre (600 seats), Mt. Vernon, Ohio.

PONY EXPRESS. (9,929 feet). Star cast. Comes about as near equaling the Covered Wagon as anything since the Wagon was made. We play it one more day. Rain cutting attendance. Tone, good. Sunday, no, and special, yes. Very good appeal. Draw town and rural class, town about 1,028. Admission 10-25 and 25-50. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

PARAMOUNT PICTURES. On an average, Paramount pictures are the best. If you have a high or middle class audience, use them. There is a certain fine quality in Paramount's that rough necks cannot see. Draw farming and lumber class, town of about 425. Admissions 10-20-25. C. E. Dellinger, Doric Theatre, (250 seats), Wardensville, West Virginia.

SAINTED DEVIL. (8,633 feet). Star, Rudolph Valentino. Star has lost out here en-

tirely, so of course no one cared for the picture. Tone, fair. Sunday, no, ad no for special. Appeal, none. Draw rural class, town about 1,450. Admission 10-30. I. I. Kennedy, Electric Theatre (350 seats), Glasgow, Missouri.

SEVEN KEYS to BALDPATE. (6,974 feet). Star, Douglas McLean. First McLean picture ever run in my house and it went over nicely. A mystery comedy drama, taken off the stage play of same name. Print new. Good tone. Sunday, yes, and no for special. Good appeal. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

SEVEN KEYS TO BALDPATE. (6,048 feet). Star, Douglas McLean. The version wasn't commensurate with the touting it got, and our critical audiences termed it a mere program picture. Suspense is the keynote and it's well done; no exertion on the parts of all involved. Tone, O.K. Sunday, yes, special, no. Eighty-five per cent. appeal. Draw mixed class, town about 1,300. Admission 10-20. Pace & Bonman, Rialto Theatre (300 seats), Pocahontas, Iowa.

Pathe

FRESHMAN. (6,683 feet). Star, Harold Lloyd. Excellent comedy. Will please all Lloyd fans and should do a very good business. Tone and appeal okay. Sunday, okay. Special, yes. General class town of 3,500. Admission 10-25. Krieghbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

GIRL SHY. (7,457 feet). Star, Harold Lloyd. Lloyd always goes good here. This picture tame at the start but makes up for it in the last two reels. Lots of laughs. Tone, good. Sunday and special, yes. Appeal, ninety-five per cent. Farmers town of 400. Admission ten cents on program pictures and 10-25 on specials. Ross. S. King, Opera House (225 seats), Barnes City, Iowa.

PERCY. Star, Charles Ray. This a very good picture but it did not get me any money. Star is a back number and does not draw as he did several years ago. Tone, good. Sunday, yes. Special, no. Fair appeal. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

Producers' Dist. Corp

CHARLEY'S AUNT. Star, Syd Chaplin. In my opinion the laugh hit of the season. You're going to be asked some coin of the realm for this, expect it and then sell it hard. You can increase, I did very slightly and not a murmur. Weather fine. Excellent attendance. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

CHARLEY'S AUNT. (7,245 feet). Star, Syd Chaplin. Played a bit late but to record crowds. Pleased one hundred per cent. C. L. Brattin, Princess Theatre, Sidney, Montana.

CRIMSON RUNNER. Star, Priscilla Dean. It's a crying shame this artist can act, but the picture is the veriest rot. You know how "Priscilla" stands in your town, I know now too. If it was me, I wouldn't show this picture on a bet, I consider it positively the worst in which she has ever appeared. Weather fine. Attendance, matinee fair, night I might as well have closed up. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

FRIENDLY ENEMIES. Star, Mat Moore. A very good comedy drama with plenty of pathos and heart appeal. Tone, and appeal, okay. Sunday, okay. Semi-special. General class town of 3,500. Admission 10-25. Krieghbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

FRIENDLY ENEMIES. Stars, Weber and Fields. They liked it here, because in my estimation eighty per cent. of the population here is from New York City and the W. and F. popularity counted, not a "Charlie's Aunt" but a very good comedy much of the fun being told in titles, and as a rule that is not satisfactory but the "language butchering" amused 'em here. Weather fine. Attendance good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

CORINNE GRIFFITH
Charm condensed in a corner of a couch —certainly that's Corinne in "Classified" for First National.

LET WOMEN ALONE. Star cast. A fair program picture for small houses that still charge ten cents admission. Tone, good. Sunday, yes. Special, no. No appeal. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

OFF THE HIGHWAY. (7,641 feet). Star, William V. Mong. The acting in this one is great. Photography bum. Old story done in old way, but acting carries the story through, can be used three days to good business. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. Factory class. Admission 15-25. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

ROARING RAILS. Star, Harry Carey. A dandy melo-drama, heart interest, thrills, forest fire. The child acting is wonderful. Business class and farmers town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

STOP FLIRTING. Star, Wanda Hawley. Only fair. Laughs entirely too infrequent. Play it but be sure and have a good program surrounding it and possibly you'll escape censure. I was very particular in the selection of my short stuff and that virtually "made" my program for the day. Weather fair. Pretty good attendance. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

WHAT SHALL I DO. (8,000 feet). Star cast. Picture good. Pleased all who saw it. Title misleading and killed the picture. Wallins Theatre, Wallins Creek, Kentucky.

United Artists

HILL BILLY. Star, Jack Pickford. Very well liked but did only a moderate business. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

ISN'T LIFE WONDERFUL. Star, Carol Dempster. A great character study about a lot of potatoes, acted magnificently, not a false move of any of the direction. Candidly I can't see how a small town can play to anything with this because its appeal is so limited. It was requested here, and they got it at a very moderate rental. Would have lost my life if I paid what was originally requested, as it was I sneaked by and they saw the picture. Some liked it, others walked out. Weather fair, attendance considering the offering fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

ONE EXCITING NIGHT. Star cast. A real good show that failed to pull them through rain and mud. A complete flop at the box office. Tone, good. Sunday, no. Special, yes. Appeal, ninety per cent. Town and rural class town of 1,028. Admission 10-25, 25-50 on specials. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

THIEF OF BAGDAD. Star, Douglas Fairbanks. It's class throughout and a fine spectacular affair. The question arises whether you can play it and get by, if there are patrons enough in your town to come across buy it, what they consider it worth, that's something else, buy it reasonable and charge accordingly. Don't run it for "prestige" for if you do try cashing some "prestige" at your local bank. Weather fine. Attendance, great, it had to be. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Universal

BUTTERFLY. Star cast. An excellent offering. Tone and appeal, good. Sunday and special, yes. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

CALIFORNIA STRAIGHT AHEAD. Star, Reginald Denny. They liked it here. Plenty of action and plenty of laughs. Weather rain, which affected the attendance. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

DANGEROUS INNOCENCE. (6,759 feet). Star cast. This is a nice picture, but the name didn't appeal. I believe the story's name "Ann's An Idiot" would have been better as lots of people have read the story. It is a pleasing show with considerable comedy. Tone, fine. Sunday, yes. Special, no. Town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

DARING CHANCES. (6,260 feet). Star cast. Just a good western. Nothing extra good for Saturday crowds in small towns and country. Sunday and special, no. Appeal, eighty per cent. Town and country class town of 1,500. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

DON DARE DEVIL. Star, Jack Hoxie. Best Hoxie up to date. Rural class town of 1,450. Admission 10-30. I. I. Kennedy, Electric Theatre (350 seats), Glasgow, Missouri.

FAMILY SECRET. (5,076 feet). Star, Baby Peggy. Very good entertainment. Will not appeal to everybody but it does give the variety that a theatre should have. Baby Peggy quite clever. Tone, good. Sunday, yes. Special, no. Appeal, eighty-five per cent. Small town class and farmers town of 350. Admission 10-35. Nelson & Ottem, Rex Theatre (140 seats), Osnabrock, North Dakota.

FIGHTING AMERICAN. Star cast. Right. No matter how crazy you make a picture you'll always find some that will like it. This case was no exception. Some even thought it very good. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

K—THE UNKNOWN. Star, Percy Marmont. A little gruesome in places but an interesting story and worth seeing. Tone, good. Sunday, yes. Just above program. Fair appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

K—THE UNKNOWN. Star cast. A very good picture that should please the better class of patronage. Print good. Tone, good. Sunday, yes. Special, no. Fair appeal. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

LAW FORBIDS. (6,262 feet). Star, Baby Peggy. A very fine picture dealing with the divorce problem. Baby Peggy does her part in fine shape. Good for any day in week. Excellent tone. Sunday and special, yes. Appeal, one hundred per cent. Town and country class town of 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

LOVE AND GLORY. Star cast. This is a costume picture but it is very good and well worth a boost. Print good. Tone and appeal, good. Sunday and special, yes. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

MAN IN BLUE. Star, Herbert Rawlinson. A most excellent program picture, full of action and yet plausible, comedy not neglected

and all in all one of the best of its type released this year. Please note the classification. A program picture, but excellent and with a good filler program you'll sell a lot of good will with this filmplay. Attendance (Saturday) right up to the average. Weather fine. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

OH DOCTOR. (6,507 feet). Star, Reginald Denny. A good fast moving picture in the last few reels but not so good at first. It has the bang at the right place and will please. Tone and appeal, okay. Sunday and special, no. General class town of 3,500. Admission 10-25. Krieghbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

OH DOCTOR. (6,507 feet). Star, Reginald Denny. This is a very pleasing comedy. Not as good as his two later pictures but it is fine and pleased. "I'll Show You the Town" and "California Straight Ahead" are very fine. Tone, good. Sunday and special, yes. Town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

PEACOCK FEATHERS. Star, Jacqueline Logan. My quarrel with this one is the title, while the title fits the picture like a glove, it is a boomerang when it comes to drawing for me out here in the sticks. Tone and appeal, good. Sunday, yes. Very small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

RECKLESS AGE. Star, Reginald Denny. A high society comedy. Very much enjoyed by my patrons. Plenty of action and thrills. Tone and appeal, good. Sunday and special, no. Business class and farmers town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

RIDIN' THUNDER. Star, Jack Hoxie. This is a very good Hoxie subject and to the patronage that like this type of picture it will please. Has some fine riding in it and plenty of action. Special, no. Appeal, seventy per cent. Industrial class town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

SUNSET TRAIL. Star cast. A very good western picture that my people all liked. William Desmond as the "Happy Hobo" was fine. Tone, fine. Sunday and special, no. Appeal, ninety-five per cent. Town and country class town of 1,500. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

TEASER. Star, Laura LaPlante. Liked very much and did very much to establish this young lady here. Plenty of comedy, and some good situations. Play it. Not a special but a very fine program picture. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

TORNADO. Star, House Peters. Lots of action. Excitement, storm very realistic. Pleased the majority. Tone and appeal, good. Sunday and special, no. Business class and farmers town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

See that blank down yonder at the bottom of the page?

How about clipping it out, filling it with meaty tips about your feature and the short subjects you ran last?

Every exhibitor who contributes these dependable tips is unselfishly helping his fellows to pull through with good shows.

NOW'S THE TIME!

TORNADO. Star, House Peters. Was considered very good by everybody and did very good business. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

Vitagraph

SCHOOL FOR WIVES. Star cast. Went over very well and pleased the majority. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

STEELE OF THE ROYAL MOUNTED. (5,700 feet). Star, Bert Lytell. Good story of the famous police organization in Canada. Well photographed and some very thrilling scenes where the hero, unskilled in paddling, shot the rapids. Everyone liked this story. Tone fair. Sunday, yes. Special, no. Good appeal. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Warner Brothers

BROADWAY AFTER DARK. Star cast. Was considered capital entertainment by everybody and did very good business. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

GEORGE WASHINGTON, JR. Star, Wesley Barry. Good. Lots of action in the last two reels. Lots of good clean comedy. Tone, good. Sunday, yes. Special, no. Appeal, eighty-five per cent. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

HER MARRIAGE VOW. Star cast. Just one of those things. Six thousand feet of film that starts nowhere and gets to about the same place at the finish. Weather fine. Attendance scarcely any at night. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

HOW TO EDUCATE A WIFE. Star cast. A very good production that pleased everybody. Business fair. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

KISS ME AGAIN. Star cast. A good picture. Good entertainment. A real good comedy. Tone and appeal, good. Sunday and special, no. Business class and farmers town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

BLACK GOLD. (State Right). Star, Pete Morrison. Nothing much to this one, although I get the money with any kind of a western. Tone and appeal, good. Sunday and special, no. Working class city of 13,500. Admission 10-15. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

Independents

CRACKERJACK. (C. C. Burr). Star, Johnny Hines. He has done better, but this is full of comedy action and you can sell it as a program picture and satisfy. Don't think it's poor, not so, but he has set a pretty good comedy standard and this falls a little below. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

DANGEROUS PLEASURE. (State Right). Star cast. No excuse for releasing such stuff as that. Those that didn't walk out on it had soundly gone to sleep. Can recommend it as an excellent business killer. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

DARING LOVE. (State Right). Star, Elaine Hammerstein. Fair production that on average business. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

I AM THE MAN. (Chadwick Pict. Corp.). Star cast. This fellow is a real actor and that is making a long story short. If they like acting this will do for any of them. Tone and appeal, good. Sunday, yes. Special, no. Working class city of 13,500. Admission 10-15. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

LIGHTS OF LONDON. (Lee-Bradford). Star, Wanda Hawley. Another foreign picture that is suitable for an under sea entertainment probably the fish would like it. Print new. Sunday and special, no. Very poor appeal. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

QUICKER 'N LIGHTNING. (State Right). Star, Buffalo Bill, Jr. This is a pip, and goes over with a whiz, lots of action, comedy, and suspense. Give us some more like this. Tone and appeal, good. Very small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

SLOW DYNAMITE. (William Steiner). Star, Matty Mattison. Just a fair program picture. Title misleading. They must be running short of titles. Print good. Sunday and special, no. Poor appeal. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

TRUTH ABOUT WOMEN. (6 reels). Star, Hope Hampton. A good little program picture and should take well with most any audience. Did not do much on this picture for some reason. Print in very bad condition. Tone, good. Sunday, yes. Special, no. Appeal, seventy-five per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

YOUTH FOR SALE. (C. C. Burr). Star cast. Considered a good picture and did a fair business. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

Fill In **Tear Out** **Send Along**

A Straight From the Shoulder Report

Fellow Exhibitors: Being an exhibitor myself, I appreciate what help comes from dependable picture tips, so I'm sending "Our Gang" the subjoined dope on the feature and surrounding program I've run. When Van sends me a report blank I'll send more tips. Here's the starter:

Title ..... **Producer** ..... **Star** .....

My report.....

.....

With it I ran (Short Subjects)..... **and** .....

My tip on these is:.....

.....

My name..... **Theatre** .....

City ..... **State** ..... **Class I draw**.....

Little Pictures with the Big Punch

News, Reviews and Exploitation on Short Features and Serials

Edited by Charles Edward Hastings

Ray Johnston on "Laugh Month" Committee; Accessories Await Theatre Owners' Orders

THE campaign for National Laugh Month gathers impetus with the daily dissemination of information on the subject, and with Januray 1, 1926, a few weeks away, the producers and distributors of short features are preparing for the final, intensive program of advertising and publicity that will bring "January—Comedy Month" directly to the attention of the public as well as to the showmen.

The committee in charge of the details National Laugh Month has held daily sittings, acting upon hundreds of suggestions forwarded from as many varying sources, and no important avenue of publicity has been closed to the big idea.

The ranks of the committee have grown in numbers since the first shot of the campaign was fired, the newest acquisition to the committee's activities being Rayart Pictures Corporation. When W. Ray Johnston returned from Hollywood a week ago, he immediately sought the members of the committee and asked to be permitted to contribute, financially and otherwise.

Mr. Johnston's offer was accepted instantly, and his sterling worth as an advisor and counsellor is thrown into the balance in the general effort to place short features permanently before the theatre owner and the patrons of the theatres.

While the advertising, publicity and exploitation departments are working full speed to make National Laugh Month a success, the art departments have not been idle. Special posters and cuts have bben designed and submitted, and these will be added to the general scheme of things in the nation-wide drive. The committee of the National Laugh Month campaign has been extremely active in the past week and has arranged for a complete line of accessories and publicity material for the exhibitors to use.

A broadside has been prepared and is going out announcing the campaign. This will be mailed to every exhibitor in the United States and Canada and will be followed within a week or ten days by a complete press sheet picturing the accessories and giving suggestions for a large or small campaign whichever exhibitors may desire to use.

Arrangements have been made with the Sweeney Lithograph Company of Belleville, New Jersey to supply, on order, to exhibitors, banners, pennants, 1-sheets and 3-sheets. Special designs have been prepared for these and they are being sold at nominal prices. Banners printed in two colors on canvas will have 5 eyelets at the top so that they may be hung up. The cost will be $1.25 each. Pennants will be made up in assorted colors and will be 14"x29" and will sell for $.12 each. 1 and 3-sheets in colors are being prepared with the laugh heads and the 1-sheets will cost $.15 each and the 3-sheets will cost $.27 each. Orders must be sent direct to Sweeney Lithograph Company, Belleville, New Jersey, and all or part of the purchase price should accompany the order.

National Screen Service, with offices in New York, Chicago, San Francisco and Los Angeles, is making up a special animated trailer of the laughing head. Exhibitors who are using Screen Service trailers now will receive this about the middle of December as part of their regular service. Other exhibitors may obtain the special trailer by sending to the nearest service office your check or money order for $1.00. As these are made up only on order they are not prepared to accept requests for shipments C. O. D.

Buttons about 1 inch in diameter with the Laugh Month Slogan are being prepared by Bastian Brothers Company, of Rochester, New York, and the prices will range from $4.50 for 500, $8.00 for 1000 and the per thousand price gets less as the quantity grows until 10,000 buttons may be obtained at $7.00 per thousand.

CLIFF BOWES
Cameo Comedy Cliff—Educational's release, of course.

W. RAY JOHNSTON
President of Rayart Pictures Corporation, who has joined the Steering Committee in charge of National Laugh Month.

Arrangements are being made for special slides, "ad" cuts, mats and window cards. As soon as the details of these are worked out with the manufacturers, announcement will be made as to the prices and where they may be obtained.

All the companies participating on the National Laugh Month Committee are ordering samples of these accessories for their exchanges and within a week or ten days every exchange will be displaying National Laugh Month material.

The press sheet containing the list of the accessories, and the prices, will be mailed to all exhibitors during the first week in December, so that ample time is given to every theatre man to get material which he needs to make Laugh Month a success.

What Others Think

11

SAM DEMBOW, JR.
Famous Players-Lasky Corp.

"We consider Red Seal pictures unique, distinctive, and entirely different from any other short subjects on the market today."

729 7th Ave RED SEAL PICTURES CORP. **N. Y. C.**

Edwin Miles Fadman, Pres.

Pathe Gets Behind "Laugh Month," Offering More Than Twenty Splendid Laughmakers

PATHE is getting behind "Laugh Month" with full force and announces a list of twenty three sure fire laughmakers on the January short feature release program, which is headed by a Harry Langdon special comedy, made by Mack Sennett, and includes four two-reel comedies from the Sennett studio, five two-reelers and three single reelers from the Hal Roach lot, and five releases each of "Aesop's Film Fables" and "Topics of the Day."

Popular comedy stars and featured players who will be seen in Pathe comedies during "Laugh Month" include such box-office magnets as Ralph Graves, "Our Gang," Alice Day, Clyde Cook, Harry Langdon, Charlie Chase, Billy Bevan, Glenn Tryon, Andy Clyde, Al. St. John, Lucien Littlefield, "Husky" Hanes, Jimmy Finlayson, Lige Conley, Martha Sleeper, Dot Farley, Kewpie Morgan, Madeline Hurlock, Cissy Fitzgerald, Jack "Rube" Clifford, Thelma Parr, Marvin Lobach, Paul Parrott, Douglas Gerrard, William McCall, Ruth Hiatt, Peggy Montgomery, Vernon Dent, Sue O'Neil, and Vivian Oakland.

Titles of Pathe comedies listed for "Laugh Month" include the following: "Saturday Afternoon," three reel Harry Langdon-Mack Sennett comedy special; "A Punch in the Nose," two-reel Hal Roach comedy; "The Gosh Darn Mortgage," Sennett two-reeler; "Good Cheer," "Our Gang" comedy; "Soft Pedal," one reel Roach comedy with Paul Parrot; "Don't Butt In," a one reel Roach film with Paul Parrott, and "Between Meals," a one reel Roach comedy with Paul Parrott.

"Aesop's Film Fables," to be released during "Laugh Month," include "The Gold Push," "Three Blind Mice," "Lighter Than Air," "The Little Brown Jug" and "A June Bride." All of these subjects are packed full of fun devised by Paul Terry and his staff at the studios of Fables Pictures, Inc.

Five releases of "Topics of the Day," the ever-popular reel of wit and humor clipped from the press of the world by the editorial staff of Timely Films, Inc., will be offered exhibitors.

In presenting the next Harry Langdon comedy special for release in "Laugh Month," Pathe is giving exhibitors one of the funniest films ever enacted by Langdon, who is conceded to be one of the foremost comedy bets in the business today. Only recently Langdon's "Lucky Stars" was featured for a week each at the Rialto and Rivoli on Broadway and is now playing 126 days on the Loew Circuit. In "Saturday Afternoon," the Langdon release for January, the droll star has a vehicle with a real plot embellished with a generous number of positive laughs. His supporting cast includes Vernon Dent, Ruth Hiatt and Peggy Montgomery. Harry Edwards, who has made the majority of the Langdon-Sennett comedy successes, directed "Saturday Afternoon."

"Good Cheer," the "Our Gang" comedy produced by Hal Roach presents the famous Rascals in a holiday story with wide appeal to adults as well as the youngsters. The story concerns the efforts of the Gang to brighten the Christmas season for the less fortunate kiddies. They encounter a whole army of Santa Clauses and uncover a big plot as well as providing a real Merry Christmas for many children. All the "Gang" members including the latest addition, Jay Smith, contribute to the fun. Robert McGowan directed this holiday laughmaker.

"Hot Cakes for Two" is another rollicking, wholesome Alice Day comedy with the Mack Sennett comedienne at her very best. She plays a sweet maiden from the corn fields of Kansas who seeks screen fame and undergoes experiences which every film aspirant will want to see. And the fun of it all will convulse any audience. Her supporting cast includes Gus Runty, George A. Beranger, Joseph Young, and Marvin Lobach. Alf Goulding directed.

"Long Pants" offers Glenn Tryon in two reels of fun directed by Fred L. Guiol for Hal Roach. Tryon appears as a young "flipper" or male flapper who has acquired his first long pants. The said trousers are of the newest, widest and longest style but not unshrinkable. Glenn Tryon is supported by Cissy Fitzgerald, Vivian Oakland, Jack "Rube" Clifford and Sue O'Neil.

"Whispering Whiskers" is a typical Mack Sennett comedy of the brand bearing his name and was directed by Del Lord. Billy Bevan and Andy Clyde head the funsters which include Madeline Hurlock and Kewpie Morgan. The plot involves stolen rubies, clairvoyants and mysterious disguises which aid in making the fun fast and furious.

Those named are typical of the high standard of comedies which Pathe has lined-up for "Laugh Month."

In addition to providing a big array of funfilms, Pathe is also lining-up complete exhibitor-helps to put over the comedy subjects in the many theatres that are sure to cash-in on the wide publicity and fine programs being offered because of "Laugh Month." In the selection of stills and posters special care has been paid to choose the funniest scenes for display in the lobby frames and show the "customers" that a real comedy is being shown inside.

To emphasize the punch scenes in forthcoming comedies, Pathe is issuing special art posters on the short feature comedies. Such artists as Gustav Michelson, George Kerr and Merle Johnson are drawing an unusual line of posters which Pathe exhibitors will find ready-made for advertising their "Laugh Month" attraction. Press books are issued on all Pathe two-reel comedies and these books will include stories and cuts which will aid the exhibitor in supplying the local papers with stories about comedies of the moment.

Music cue sheets are another new-exhibitor aid being issued by Pathe on the short feature comedy product produced by Hal Roach and Mack Sennett. Undoubtedly exhibitors will pay particular attention to the accompaniment given their comedy subjects during "Laugh Month," and the Pathe cue sheets will prove invaluable.

Pathe is particularly well equipped to provide exhibitors with all-comedy programs in great diversity as to stars and length of subjects. Such three-reel comedies as Harry Langdon in "There He Goes" or "Saturday Night," and Charlie Chaplin in "A Dog's Life" are just the type of attraction to form an all-comedy bill around. A Mack Sennett and Hal Roach two-reel subject added to the three-reeler and one of the "Aesop's Film Fables" and a release of "Topics of the Day" affords one of the best comedy programs available.

The success of all-comedy programs is well known, and the continued use of this type of bill by Max Graf at the Egyptian and Aztec Theatres in San Francisco with big results at the box-office has proved the money-making possibilities of such programs.

One of the highlights of "Laugh Month" will be the many all-comedy programs offered by wide-awake exhibitors, and the house of Pathe is ready to do its part in giving the exhibitor every cooperative aid in making January, 1926, a month of real joy for audiences with resultant benefits for the exhibitor.

On a "Still" Hunt

Around a motion picture studio, photographs taken with a regular camera are known as "stills," to distinguish them from "movies," as the motion picture negatives are called. Now go on with the story.

The location man for the William Goodrich-Lupino Lane Company, out scouting for suitable locations for Lane's next comedy, was examining the grounds of a railway station near Los Angeles, when he was approached by the station agent.

"What are you looking for," asked the agent, suspiciously.

"I'm trying to take a still," said the location man.

"Gallaping tarantulas!" exclaimed the agent, "How'd you know we had one?"

Larry Semon in New York

Confers With Pathe Officials Regarding Next Vehicle—"Stop, Look and Listen," His Latest

Larry Semon, who recently completed "Stop, Look and Listen," his first Pathe feature comedy, and Dorothy Dwan, his wife, who appeared opposite the popular comedian in this picturization of the Broadway musical comedy success, are now in New York where Mr. Semon is conferring with the Pathe officials regarding his next vehicle.

John Adams, business manager for Semon, who came East with the star, has returned to the West Coast to make ready for the second production.

"Stop, Look and Listen" is a typical Larry Semon vehicle affording plenty of scope for thrills as well as laughs. It will be recalled that Charles Dillingham produced this musical comedy on Broadway with Gaby Deslys as the star. Miss Dwan plays this part in the screen-play and Mr. Semon essays the role that brought fame to T. Roy Barnes.

Semon, himself, directed "Stop, Look and Listen" and included in his cast such favorite players as Mary Carr, Lionel Belmore, Babe Hardy, Bull Montana, William Gillespie, Josef Swickard, B. F. Blinn, Frederic Kovert and Curtis McHenry.

Box Office Bets

PRODUCED BY

Christie

JIMMIE ADAMS COMEDIES

WALTER HIERS COMEDIE

Jimmie Adams

Walter Hiers

Released through

Educational Pictures

"THE SPICE OF THE PROGRAM"

Fox Film Corporation Will Release Strong List of Little Features for "Laugh Month"

FOURTEEN corking two-reel comedies which made reviews laugh as they seldom do at a pre-release showing, will be the contribution of Fox Films to Nation Laugh Month, to be observed in January by motion picture theatres all over the United States.

The purpose of National Laugh Month, as has already been announced, is to impress upon exhibitors the importance of advertising and exploiting short subject films instead of playing the loud pedal on feature attractions and letting the rest of the program take care of itself. Eight of the foremost producers of short comedies have formed an organization to this end and National Laugh Month is the result.

Included in the list of Fox Films comedy releases for November, December and January are three Van Bibbers, "The Wrestler," "A Parisian Knight" and "The Feud"; two of the O. Henry series, "Failure," and "Cupid a la Carte"; seven Imperials, "Strong for Love," "East Side, West Side," "Control Yourself," "Heavy Swells," and "The Flying Fool" and two untitled two-reelers, two of the Helen and Warren Married life series, "The Peacemakers" and "His Own Lawyer."

Seldom, if ever, have two-reel comedies elicited such enthusiastic praise from reviewers as these, particularly the Van Bibbers, which are produced as lavishly as many feature-length films. It is the opinion of many that Fox has set a new standard for short comedies, not only in elaborateness of production, but also in displacing slapstick and hokum with genuinely humorous situations.

"The Wrestler," one of the latest in the Van Bibber series, fairly abounds with screamingly funny situations and afford Earle Foxe greater opportunities to create laughs than perhaps any thus far released. In this picture Foxe, as the bashful Van, is compelled to mix it up with a professional wrestler who has quarreled with his sweetheart, and it is guaranteed to make any audience howl with mirth. "A Parisian Knight" also is crowded with laughs and it would be a gloomy soul indeed who couldn't find a cure in this film. "The Feud" is a hilarious adventure in house-buying that brings a family war along with the purchase.

In the Married Life of Helen and Warren series, "The Peacemakers" finds Kathryn Perry and Hallam Cooley, the Newlyweds, in a thrilling adventure on board ship, in which mistaken identity gives rise to considerable merriment. "His Own Lawyer" gives Hal some anxious moments.

"Failure," an O. Henry comedy, shows what happened to a divorce lawyer who tried to collect a fee from each of the three principals in a human triangle and lost out all around, while "Cupid a la Carte" is a typical O. Henry yarn made into a great film.

Perhaps the outstanding picture on the list for National Laugh Month, judging by the reception it received from pre-release reviewers is "Control Yourself," an Imperial, in which Sid Smith introduces the celebrated electric horse made famous by President Coolidge. Smith appears as a gilded son who struggles to overcome a violent temper and win the hand of a beautiful heiress and the big scene is the crumbling of an immense dam which a crooked contractor has built for the girl's father. The hero discovers that his prospective father-in-law is about to be swindled out of $100,000 and resolves to prevent it. This picture was declared a knockout by all who saw it at a recent screening.

However, the high praise bestowed on "Control Yourself" does not mean that the others on the list are inferior in quality. Every one on the list brought hearty laughs and spectators agreed that they were much above the usual standard of short laughing subjects.

Felix Adler, who recently signed a contract as chief title-writer of the Fox comedy department, after several years in a similar capacity with Mack Sennett, adds greatly to the entertaining quality of these comedies with titles which are in themselves irresistibly funny.

George Marshall, comedy supervisor, has surrounded himself with a staff of fertile-brained gagmen and, according to announcement from the Fox West Coast Studios, an absolute ban has been placed on all the old time-worn gags which once were regarded as indispensable in the making of comedies. Working under Marshall's direction are Robert P. Kerr, Albert Ray, Lee Neal, Max Gold, Andrew Bennison, Daniel Keefe, Lew Seiler and Benjamin Stoloff, some of the ablest comedy directors in the film industry and a veritable army of gag-inventors.

The Fox comedy program is filled with exploitation possibilities. Linked with the Van Bibber comedies is the name of Richard Harding Davis, the celebrated American author, who wrote the stories on which they are based. O. Henry has become known as the world's greatest short story writer. Mabel Herbert Urner, author of "The Married Life of Helen and Warren," is now writing stories which are syndicated to eighty-one of the most important newspapers in the country. Each of them runs pictures of Kathryn Perry and Hallam Cooley in scenes from the Helen and Warren comedies.

In order to help exhibitors put over National Laugh Month with a real bang, Fox Films has provided unusually attractive posters, lobby photos, newspaper clip sheets, and, in fact, everything conceivable in the line of accessories to keep the box-office busy.

Two Rayart Pictures

According to a cable received from David J. Mountan, President of Richmount Pictures, Inc., who sailed last week on the Leviathan, two Rayart Pictures, namely, "Thrilling Youth," starring Billy West, and "The Midnight Limited," starring Gaston Glass and Wanda Hawley, were shown to the complete passenger list on board the Leviathan. The cable from Mr. Mountan reads as follows:

"Screened Billy West 'Thrilling Youth' Thursday night aboard Leviathan with tremendous success. Audience in howls of laughter throughout. Screened 'Midnight Limited' Wednesday to very representative audience. Wonderful response. Liked by all. Received great vote of thanks from passengers for showings."

WILLIAM FOX KNOWS MARRIED FOLKS GO TO SHOWS so he gives them something apropos and entertaining —"The Married Life of Helen and Warren"—this time "The Peacemakers" holds the screen, Hallan Cooley and Kathryn Perry being "them."

"U" Serial Experts Outline New Production Policies

A COMPREHENSIVE outline of Universal's serial production plans has just been received by Fred J. McConnell, sales manager for short product for Universal, from William Lord Wright, head of the serial department at Universal City.

"Wright is the best serial man on the Coast," says McConnell, "and his ideas on the modern serial are outstanding. At the head of our West Coast serial production, he is putting the right stuff into our chaptered pictures and is making them of maximum value as educational assets as well as box-office successes. His production policies are based largely on the assumption that serials are not only for children, but for grown-ups as well."

Wright's comment on serials is as follows:

"The serial picture," says Wright, "as regards the more mature movie fans, is much the same as the circus. The children are only a means to the end. Parents, uncles, aunts and older brothers and sisters use the children as an excuse to follow the thrilling episodes of a serial picture. They enjoy it, but won't admit it.

"Many of the big feature pictures are nothing more or less than glorified serials," continued Wright, "costing more, but with no greater attention paid to detail than is given the serial. Serials are slowly but steadily gaining in public favor. There might have been a slump for a time, but this has passed. Universal's belief not only in the growing popularity of the serial picture, but also in its educative value, is shown by the program it has mapped out. We will make six serials the coming year and perhaps eight.

"More money is now being spent on serials than heretofore, not only as regards cost of production, but also as regards price paid for stories and casts. Historical atmosphere is being sought for more and more and some of the best writers of the country have contributed their efforts to Universal's coming program. Another thing, serials are being given more comedy relief, which appeals not only to the children, but also to the grown-ups. The successful serial must be clean above everything else. In considering stories,tha t is Universals first thought. Then it must have novelty and enough of a plot to make it interest susstaining for ten weeks, and that is what we are getting now.

"The serial is, I think, the most difficult feature of motion picture work. Where it treats of historical matters it must follow his tory closely. Writers of serials must know their technique and directors must display more resourcefulness than in any other brand of pictures. Getting back to the serial and grown-ups, the serial is reaching out and replacing the hold that juvenile literature once had on the childrens' elders. Many a tired business and professional man has been known to seek relief from his worries through the medium of books that he once read as a child. Now he is seeking that same relief from the serial picture.

"Take 'Perils of the Wild,' one of Universal's recent releases. It is a screen adaptation of the famous 'Swiss Family Robinson.' It is reported as drawing as many older persons as it does children. This, I think, is the first serial showing boys working in adventure. Four youngsters have prominent parts in it. Children like to see those of their own age going through adventures on the screen, and the grown-ups get much the same feeling out of it, for it takes them back to the days when they had visualized themselves in these roles.

"The present day serial can be made of wonderful educative value and that is what Universal is striving for. We are now finishing such pictures. One is 'Strings of Steel' and the other is 'The Radio Detective.' The former is a thrilling and romantic story of the invention and development of the telephone. Before we began to make that picture we secured the co-operation of the Bell System. We were given access to their museum in New York City, and from the data secured there and from veterans still in the service, we have produced an historical picture that will be instructive and interesting to all ages.

"'The Radio Detective' is based on Arthur B. Reeve's story of the same name. Everything touching on the radio that appears in this picture was first passed on by radio authorities. Boy Scouts play an important part in it, and here, as well as through the radio feature, is something that certainly appeals to others than children. While the serial has been described as a 'children's picture,' it is a safe bet that father and mother, uncle and aunt, and elder brother and sister are glad to be able to see one even though they do hide behind the excuse 'the children like it.'"

Enlarges Gag Department

Gags, the life of all fun film, are to be given more consideration by at least one comedy producing concern in the film capital. Joe Rock recently organized a gag scenario department and he has three of screenland's greatest humorists turning out funny situations for his Standard and Blue Ribbon productions. In "A Peaceful Riot" and "All Tied Up," two of Rock's most recent fun films, picture audiences will see tangible evidence of the success of a gag department.

"CAPS" THE CLIMAX—Three "topping" views of Lloyd Hamilton, maker of Educational-Hamilton comedies.

You ought to play at least one All-Comedy Program in Laugh Month.

And have an extra comedy on every bill.

Book your Laugh Month comedies NOW from these great series of laugh-makers—and tell your patrons about it.

LUPINO LANE COMEDIES
HAMILTON COMEDIES
BOBBY VERNON COMEDIES
WALTER HIERS COMEDIES
JIMMIE ADAMS COMEDIES
MERMAID COMEDIES
(Jack White Productions)
TUXEDO COMEDIES
CHRISTIE COMEDIES
JUVENILE COMEDIES
CAMEO COMEDIES

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, INC.

FIVE CHRISTIE STUDIO COMEDIANS IN NEW RELEASES with Their Partners—In the new production schedule at the Christie studios five comedians are being featured in the new releases, each with a different leading lady. Top row, left to right: Neal Burns is seen with Vera Steadman in "My Swedie"; Jimmie Adams and Molly Malone in "Be Careful," and Walter Hiers and Duane Thompson in "Hot Doggie." In the bottom row is shown Billy Dooley and Natalie Joyce in "A Goofy Gob," and Bobby Vernon and Frances Lee in "Slippery Feet."

Pathe Issues Special Thematic Cue Sheets for 2-Reel Comedies

PATHE announces another exhibitor aid in the issuing of thematic cue sheets for its short-subject comedy product starting with the releases of the week of November 29, which are "There He Goes," Harry Langdon's first three-reel special comedy made by Mack Sennett, and "Laughing Ladies," a Hal Roach two-reeler.

The issuance of these music cue sheets is in response to many request from theatres playing the Pathe comedy product, which have not only asked for them verbally from the Pathe branch managers and salesmen but have written in to the home office.

The demand for cue sheets on the Pathe comedies was not doubt started by the musical tie-up effected with Witmark & Sons on the special "Our Gang" edition of "Stay in Your Own Back Yard," which was issued coincidentally with the release of "Your Own Back Yard," one of the best directorial efforts of Robert McGowan, who guides the Hal Roach rascals in the films. This music was played as the musical accompaniment for this comedy at the New York Hippodrome and other B. F. Keith theatres and exhibitors throughout the country are using it in conjunction with tie-ups with local music stores.

A song dedicated to Farina, the little colored player, has been published by the Alvano Mier Music Publishing Company. The title is "Lil' Farina, Everybody Loves You." Thus another popular melody is added to the library of music adapted for playing during the showing of "Our Gang" comedies. Future "Our Gang" comedies will have the special thematic cue sheets in addition.

The Pathe comedies being provided with the cue sheets are produced by the Mack Sennett and Hal Roach studios.

Kunsky Books All Pathe Short Features for Opening

When Kunsky's new $2,000,000 State Theater in Detroit, Michigan, recently opened with an exceptionally well-rounded out program, all of the short features on the bill were Pathe subjects.

Pathe News, the Pathe Review and "Aesop's Film Fables" were the short features of the show and received their fair share of praise in the local press.

Comedy was supplied by the clever antics of the Paul Terry animated cartoon characters, while the Pathe Review served as the "magazine" reel and the Pathe News brought topical events of the minute.

Special Xmas Release

Red Sea Prepares Yuletide Offering at Request of Sixty First-Run Exhibitors

"A Little Friend of All the World" is the name of a special Christmas release of Red Seal, made at the request of sixty first-run exhibitors who were greatly pleased with the Red Seal Holiday Films, "Ko-Ko Celebrates the Fourth" and "Ko-Ko's Thanksgiving."

"A Little Friend of All the World" is a unique novelty one-reeler, made by the Bray Studios, depicting how a youngster, overflowing with the Christmas spirit, brings gifts to all the tiny animals in the woods. All of it is genuine photography, no trick or animated shots being used. The youngster brings his gifts to a squirrel, a rabbit, a fox, and the other small creatures of the forest. The closeups obtained of many of the shy woodland animals are extraordinary and indicate the utmost patience on the part of the cameraman.

Edwin Miles Fadman, president of Red Seal, is elated with the film.

Percy and Holmes in Cook Comedy

Eileen Percy and Stuart Holmes have been engaged by Hal Roach to play with Clyde Cook in the next Cook comedy just entering production under the direction of James W. Horne. Cook has just completed a Pathe comedy, tentatively titled "Furious Future," under the direction of Richard Wallace.

A WARM BREATH FROM A "HOT DOGGIE"—Walter Hiers makes an Educational comedy with the sizzling canine title.

"The Green Archer" New Serial Heads Pathe List for December 6

THE opening chapter of the new mystery Patheserial, "The Green Archer," based upon Edgar Wallace's popular novel of the same name, heads the Pathe short-feature release schedule for the week of December 6th. "Our Gang" offers a new two-reeler, "One Wild Ride," and other subjects on the program are "Hold Everything"—a single reel Roach comedy; "The Bonehead Age" of the "Aesop's Film Fables" series; Pathe Review No. 49; 'Topics of the Day" No. 49; and two issues of Pathe News, which is now celebrating its fifteenth anniversary.

"The Ghost of Bellamy Castle" is the intriguing title of the opening chapter of the new ten-episode Patheserial, "The Green Archer," with the favorite serial stars, Allene Ray and Walter Miller in the leading roles. The cast includes Burr McIntosh, Frank Lackteen, Stephan Grattan, William Randall, Walter P. Lewis, Tom Cameron, Wally Oettel, Dorothy King, and Ray Allen. Frank Leon Smith adapted the Edgar Wallace novel for the screen, and Spencer Bennet directed the serial-play. The first chapter starts the mystery with the earliest scenes introducing the ghostly "Green Archer" and his death-dealing arrows. Abel Bellamy, played by Burr McIntosh, is established as a super-villain upon whom the Archer and many others seek venegeance. This episode ends dramatically with various members of the cast under suspicion of being "The Green Archer."

"One Wild Ride" gives the Hal Roach rascals full scope for their usual funmaking. The "Gang," excepting Farina, build an unusual vehicle out of an old automobile and hitch a horse to the back to push it.

"Hold Everything" is a Hal Roach one-reeler featuring Eddie Borden, Katherine Grant and Martha Sleeper. The plot concerns Eddie's experience with several ladies of the chorus. Fred L. Guiol directed.

Pathe Review No. 49 presents a trio of entertaining subjects: "The Timber Farmers," showing how the Government is replenishing the great western forests; "Makers of Men," showing how West Point builds America's military man-power; and "The Gorges of the Cher," Pathecolor views of a beauty spot in the chateau country, France.

"The Bonehead Age" is the animated cartoon of the "Aesop's Film Fables" series. "Topics of the Day" and two issues of Pathe News complete the schedule for December 6th. During its fifteenth anniversary period each issue of Pathe News wills show selected scenes from the "Flashes of the Past," a compilation-review of historic events of the past fifteen years.

Next Blue Ribbon Comedy

Shades of Cairo, Egypt, and the river Nile are now to be the locale of a screen comedy. "Mummy Love" is the title of a fun film being produced by Joe Rock who is using scenic replicas of the Old World as a background. Neely Edwards and Alice Ardell have the featured roles. Marcell Perez, perhaps better known to movie fans as "Tweedy," is directing this Blue Ribbon comedy.

Next Joe Rock Comedy

"Three Paces West" is the title of Joe Rock's next Standard comedy featuring "Fat" Karr, "Kewpie" Ross and "Fatty" Alexander. The trio of rotund fun makers will play opposite petite Lois Boyd, Rock's most recent "find." George "Slim" Summerville will direct the production which will be released through F. B. O.

A happy audience will come again—and laughs mean happiness.

Get back of Laugh Month by playing plenty of comedies, and advertising them.

Here is a great national publicity drive for your benefit. Tie up with it through your own publicity and advertising and by using plenty of the special accessories.

Get your bookings set NOW for this four-week comedy carnival.

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, INC.

"NOW, PAPA—" Seeing America First —one girl at a time, with wifey on the watch — keeps Glen Tryon busy in Hal Roach's latest two-reel comedy, with that snappy star, "Papa, Be Good!" Pathe distributes it.

"Aesop's Film Fables" Plays Two Weeks at the Strand

"The Great Open Spaces," one of the popuar "Aesop's Film Fables," was held over for a second week at the Mark Strand Theatre in New York, where it was played coincidently with Rudolph Valentino's latest picture, "The Eagle."

The concentrated comedy in the Paul Terry animated cartoons provides a maximum of laughs in a minimum of footage.

"Inkwell" Cartoons Feature Church Fair in Jersey

Three of Red Seal's "Out of the-Inkwell" Cartoons, animated by Max Fleischer, were the principal feature last week of the annual fair held by the Grace Methodist Episcopal Church of East Orange, New Jersey. Different booths were used to raise funds, including booths for the sale of fancy articles, candies, ice cream, soft drinks, groceries, magazines, home-made rugs, aprons, etc.; a roast beef supper brought in the most funds until the selling of seats for the Inkwell Cartoons, which topped all the others in money raised.

F. B. O. Has Seven Releases for National Laugh Month

FILM BOOKING OFFICES OF AMERICA., INC., has seven short subjects listed for release during January, 1926, designated as National Laugh Month.

"High But Not Handsome," No. 9 of "The Adventures of Mazie," starring Alberta Vaughn, heads the imposing list of shorts. The series, based on stories by Nell Martin which appeared in Top Notch Magazine, are being adapted to the screen by Doris Anderson, and directed by Ralph Ceder. Larry Kent, Al Cooks, and Kit Guard appear in support of Alberta. "High But Not Handsome" is scheduled for January 3 release.

"Mummy Love," a Blue Ribbon comedy starring Alice Ardell, will be shown on January 10. The Blue Ribbon comedies are produced by Joe Rock for Standard Cinema Corporation and F. B. O. release, and feature a number of well known comedians in support of the delectable Alice.

Another January 10 release is "The Giraffe's Long Neck," a one-reel novelty from the Bray Studios, in which Walter Lantz, the artist, acts in conjunction with the cartoon characters which he creates.

"Little Andy Looney," No. 10 of "The Adventures of Mazie," will be shown on January 17, while "n The Air," a two-reel Standard Fat Men comedy, featuring "Fat" Karr, Kewpie Ross and "Fatty" Alexander, the three fattest men on the screen, will be distributed on January 24.

The same day will see the release of "Dinky Doodle At The Studio," a one-reel novelty in which Dinky Doodle cavorts merrily with Walter Lantz, his creator.

January 31 is set for the release of No. 11 of "The Adventures of Mazie" series, as yet untitled.

NAT G. ROTHSTEIN
A lotta folks will get a big kick outta "National Laugh Month," and the Director of Advertising, Publicity and Exploitation of F. B. O., who also is one of the guiding spirits of this great event, is one of these.

Western Showmen Are Keen For National Laugh Month

HARRY BERNSTEIN, manager of Red Seal's New York Exchange, returned this week from a highly successful tour of the Middle West. Bernstein reported that everywhere he found exhibitors highly enthusiastic about "Laugh Month," when the short subject will come into its own.

"More and more," he said, "exhibitors are willing to discuss the value of the short subject, not only with regard to its helping to round out a pleasing program, but as to its drawing power. They have found that by running a series of short subjects that have definite appeal, they can count on a certain number coming back for that subject regardless of the feature film. As a result, throughout the Mid-West today, exhibitors are advertising their short subjects almost on a parity with their features. In the case of the Ko-Ko Song Car-Tunes particularly, to name one of our own releases, exhibitors told me that the community sing-fests brought into their theatres many of the older people who otherwise stayed away unless attracted by some particular star."

During his trip Bernstein signed the Balaban and Katz Midwest Theatres, Inc., to play Red Seal's "Marvels of Motion," "K-Ko Song Car-Tunes," "Gems of the Screen," "Out-of-the-Inkwell," and the two Skiing Specials, "The Silvery Art" and "Flirting with Death" at the Chicago, Tivoli, Uptown, Harding and Senate theatres in Chicago, and their other houses on Rock Island, Bloomington, Elgin, Rockford, Aurora, and Peoria, Ill.; Davenport and Des Moines, Ia.; and Omaha Neb.

Other important exhibitors who contracted for Red Seal releases through Mr. Bernstein include Eddie Weisfeldt, general manager of Saxe's Wisconsin, Milwaukee, who signed for the entire series of "Marvels of Motion," "Gems of the Screen," and "Film Facts," in addition to "The Silvery Art." Through M. Marcus, manager of the Quimby Theatrical Enterprises, Bernstein signed up the Strand, Fort Wayne, the Quimby first run house to a solid year of of Red Seal subjects.

The Strand will play the entire series of 13 "Ko-Ko Song Car-Tunes," 13 "Out-of-the-Inkwells," 13 "Marvels of Motion," and 13 "Gems of the Screen" at the rate of one a week. Mr. Marcus also contracted for the five-reel special, "Evolution."

Big First Run Theatres Book "A Dog's Life"

First run theatres in New York and in Kansas City will show "A Dog's Life," one of the Charlie Chaplin comedies which Pathe is bringing back to the screen, during Thanksgiving week.

Warner's Theatre on Broadway, New York, and Liberty Theatre in Kansas City will show this comedy classic starting Sunday, November 22.

To Direct Gump Comedies

Norman Dawn has been signed to direct the Gump comedies, which Samuel Van Ronkel is now making at Universal City. Dawn is considered one of filmdom's most finished experts in trick and color photography. In announcing that he had signed Dawn, Van Ronkel stated that the former's acquisition to the staff was part of the plan he had in mind for producing the Gumps on a bigger scale than heretofore.

Van Ronkel also announced that Joe Murphy and Fay Tincher would continue to impersonate Andy and Min.

Margaret Livingston Signs Contract with Fox Films

As the result of her success in "Havoc," "The Wheel," and other current productions, Fox Films has renewed the contract of Margaret Livingston, according to an announcement by Sol M. Wurtzel, superintendent of the Fox Studios. An optional clause in Miss Livingston's present agreement was taken up by Fox two months before the expiration of the contract.

Miss Livingston is now working in the Fox screen version of John Golden's stage bit, "The First Year," directed by Frank Borzage. Next she will start the feature role in "A Trip to Chinatown," the flirtatious widow of Charles A. Hoyt's creation, said to be the best part ever written for a woman on the stage.

SOMETHING NIFTY in a clothes basket. It's Alice Day and her pup ready to make you laugh in "The Soapsuds Lady," which Mack Sennett produced for funibility. You naturally know it's a Pathe picture.

"Red Riding Hood" Released As Special Two-Reeler by Century

A TWO-REEL Century Comedy Special was released as an addition to the regular Century schedule. It is "Red Riding Hood," an amusing and interesting picture adapted from the famous children's story.

Peter the Great, the popular dog star, is featured in this two-reeler in the role of the Wolf, and Baby Peggy in the role of Little Red Riding Hood. The picture is an ideal holiday subject and has been scheduled for release through Universal Exchanges in time to be set for presentation during Universal Joy Week, the holiday period of Short Subject and novelty programs.

The Century Film Corporation, producers of "Red Riding Hood," announce this picture as the only special in view during the current year's output. It has been pre-viewed and highly commended by committees of various organizations interested in films for children and for holiday presentation.

The story of Little Red Riding Hood has been closely adhered to, and a number of fill-in sequences have been built up that add greatly to the picture value of this offering. There is considerable humor in the picture as well as the dramatic action that marks the child's story so vividly.

In support of Baby Peggy and Peter the Great are to be seen Louise Lorraine, as Red Riding Hood's mother, Johnny Fox as one of the little girl's sweethearts, and Arthur Trimble, now nationally famous as the Buster Brown of Century Comedies, as another youthful admirer.

The picture has been artistically made and a portion of it is hand-colored, especially certain scenes in which Baby Peggy appears in her red riding hood.

The Universal sales department reports that man calls have come for this picture from exhibitors who have read the pre-view reports on it. It is expected to be one of the holiday season's best sellers.

Its release date was November 21.

Billy Dooley Working on New Christie Comedy, "A Salty Sap"

THE busy production of laughs at the Christie Comedy studio was increased this week when Billy Dooley went to work on his third comedy in the years series which will feature the former Orpheum comedian as "A Salty Sap." Dooley has a new leading lady in Amber Norman, a striking blonde beauty and the second light-haired siren to join the Christie ranks this year. The other is Marian Andre, the blonde Russian girl who joined the stock company sometime ago.

Another addition to the company is Aileen Lopez, a Spanish beauty who will appear regularly in the new pictures. Fred Peters, the biggest member of the company who was hurt three months ago when appearing in an Educational-Jimmie Adams Comedy, is at last out of the hospital and will return to the studio within a few weeks. Walter Hiers, also, has taken the splints from his injured fingers and will be able to resume the comedy which was stopped two months ago at the time of his accident.

Appearing in the current Educational-Bobby Vernon Comedy which is being filmed now, are Frances Lee, Bill Irving and Lincoln Plumer, all regulars in the stock company. This new comedy is being filmed by Earle Rodney, who was made a director recently after a long apprenticeship as a leading man in Christie Comedies for six years or more. Rodney recently directed the Educational-Walter Hiers comedy, "Hot Doggie," which has attracted unusual attention at its first eastern runs.

Yola D'Avril, who joined the company four months ago and started by playing atmosphere and bits, has been elevated to regular leads and plays one with Neal Burns in the latest two-reeler in which that star is featured.

Conklin-Haskins

Hollywood's most learned bachelor—on the literary side of the subject of marriage—Frank Roland Conklin, scenario editor of the Christie Comedies, fell for Cupid's wiles and was married recently to Miss Grace Haskins, whom he courted while writing such stories as "Stay Single" and "Oh Promise Me."

National Laugh Month, January, 1926, Is Right On Your Necké

"The Green Archer"

Baffling Mystery Is Keynote of Thrilling and Exciting Serial With Allene Ray and Walter Miller

Reviewed by C. S. Sewell

MYSTERY, baffling mystery, is the keynote of "The Green Archer," Pathe's newest ten-episode serial featuring Allene Ray and Walter Miller. which is well up to the high standard of entertainment value consistently maintained by this firm's chapter plays, and in many respects even eclipses its predecessors.

From story as well as production standpoint this serial is unusual. From every technical angle the production is on a par with the best grade of feature pictures; especially is this true of the handsome and elaborate sets which depict the interior of the castle in which most of the action occurs.

All of this production excellence has its value, but after all it is the story that counts, and the story of "The Green Archer" is guaranteed to thrill and mystify to an unusual extent. The plot concerns a self-made millionaire who obviously is guarding a dark secret. The heroine believes the key to this is the disappearance of a girl she has been seeking. For other reasons, the captain of the state troopers and a newspaper reporter also seek to solve this puzzle and in doing so are brought at crucial moments face to face with an even greater mystery, the identity and nature of a masked figure dressed in green whose every appearance signifies death or attempted death of someone who seems to be getting at the heart of the mystery.

This opens up a series of particularly puzzling questions: Who is the Green Archer? what is the great mystery? what is his motive? in whose interest is he hurling his death-shafts? All of these questions and many lesser ones keep cropping up from time to time and the audience will find itself more and more baffled in seeking to guess the solution for the story has been so built up that suspicion is made to point conclusively to first one and then another of the characters as being the Green Archer, only to be shown later that your guess was all wrong. His motives defy your solution, too, for at one time he attacks friends and at other times foes of the chief conspirator.

The attempts of hero, heroine and the reporter to find the solution result in a series of exciting and thrilling episodes that just bristle with suspense. Unlike a lot of serials this one goes not go in for stunts; but don't think the end-of-the-chapter punch and carried-over suspense is missing. Far from it, for as indicated by the first three episodes, each time we are again brought face to face with the designs of the green archer. Why, the second episode even has a whale of a kick where it seems he has actually gotten the heroine with one of his arrows.

In addition to the Pathe serial favorites, Allene Ray and Walker Miller, the cast includes such players as the celebrated stage actor, Burr McIntosh, as the sinister millionaire, with Frank Lackteen as his secretary, an unusual character apparently in league with both sides. Wally Oetell, Walter P. Lewis, Tom Cameron and Stephen Grattan give fine performances in minor roles.

The story is skillfully developed so as to arouse the greatest possible suspense and provide an abundance of punches. It should prove thrilling and baffling entertainment even for those who profess not to like serials.

Here The Are!

Bonehead Age, The—Pathe.
Eighteen Carat—Universal.
Felix the Cat Tries the Trades—Educational.
Green Archer, The—Pathe
Happy-Go-Lucky—Universal.
Hold Everything—Pathe.
Marionettes—Educational.
On the Links—F. B. O.
One Wild Ride No. 49—Pathe.
Santa Claus—Kleinschmidt.

"Eighteen Carat"

(Universal—Comedy—Two Reels)

A FARMER'S daughter is given a big diamond to use in paying off a mortgage. A hen swallows it and gets lost in the flock. The girl goes to the city to earn the money and after a series of typical comedy experiences locates the diamond in a chicken that is being served at a home where she delivers some packages. This is the outline of the story of "Eighteen Carat," a Century Comedy starring Edna Marian, who goes through a series of exciting adventures before the final flash. There are several peppy and amusing, but familiar gags. They are sprightly and well handled and good for a number of laughs. Most of the action deals with her attempts to deliver three boxes of dress suits. They are stolen by crooks. Edna stops everyone with similar packages until the whole street seems to be filled with persons carrying boxes. Of course she gets into squabbles over this. At last she locates the clothes being worn by the crooks and her sweetheart gallantly strips them off in the street. She delivers them and finds the diamond. A bumping flivver with odd shaped wheels adds to the merriment. A good comedy that should amuse the slapstick fans. —*C. S. Sewell.*

"Happy Go Lucky"

(Universal—Comedy—One Reel)

MEMBERS of a bachelor's club try to flirt with a pretty girl but are repulsed. Billy, played by Neely Edwards, bets he can make her acquaintance before night. This forms the groundwork of the comedy which shows Neely doing everything he can think of to win. His efforts follow familiar comedy lines, such as trying to board the same car and getting on the wrong one, finally getting aboard by transferring from a taxi in motion just as the girl gets off. This is a good stunt as he stands with one foot on each vehicle while looking for change. The girl enters a hospital and Neely fakes an accident but jumps off the stretcher when she comes out. Just as he gives up, a motorcycle hits him and throws him into the girl's taxi. Thinking he is hurt the girl strokes his forehead and finally smiles at him. A fast-moving and amusing reel with several good laughs.—*C. S. Sewell.*

Pathe Review No. 49

(Pathe—Magazine—One Reel)

THE three features of this magazine reel are "The Timber Farmers," illustrating government work in redeeming western forests devastated by unscrupulous lumbermen and fires; "Makers of Men," the building of America's military man-power at West Point, and "The Gorges of the Cher," Pathecolor scenes of the Chateau country in France. It is all very interesting.—*Sumner Smith.*

"The Bonehead Age"

(Pathe—Cartoon—One Reel)

THIS Paul Terry's Aesop's Film Fables we didn't like as well as most of them simply because it deals more with human beings—a girl as well as the farmer—than with the funny animals the world laughs at. The art work is good as always, except that the facial expressions aren't quite as ludicrous as usual, but the gags are weak.—*Sumner Smith.*

"One Wild Ride"

(Pathe—Comedy—Two Reels)

THIS Hal Roach "Our Gang" subject rather features Farina, since the little colored boy supplies the thrills and laughs that close the action. The gang builds a strange vehicle out of an old automobile, using a horse attached behind for the motive power. Farina toddles along after them no matter where they go, crying for a ride. The owner of the horse claims it while the gang is temporarily absent. This gives Farina his chance. He climbs in, the vehicle begins a wild descent of numerous hills and Farina gets the thrill of his life. On the way down he is joined by a parrot and a monkey, and with these companions he holds an animated and agitated discourse. The subject has much humor in it, is typical of boy life and ought to prove another highly successful issue in the "Our Gang" series.—*Sumner Smith.*

"Hold Everything"

(Pathe—Comedy—One Reel)

EDDIE BORDEN, Katherine Grant and Martha Sleeper are the featured players in this Hal Roach one-reeler. Fred L. Guiol directed. Eddie is a big butter and eggs man who attends a theatrical performance of his protege in a somewhat sleepy state. He manages to make himself a nuisance with everybody in his vicinity and is finally ejected. The gags are the usual ones involving falling over people in the theatre aisles and general hysterical conduct. The subject is of average interest.—*Sumner Smith.*

"On the Links"

(F. B. O.—Comedy—One Reel)

"THREE fat men, all good candidates for the heavyweight stakes as their combined avoirdupois is close to half a ton, furnish the comedy in this offering made by Joe Rock for Standard Cinema Corporation and released by F. B. O. The biggest one, Frank Alexander, is cast as the father. He kids golf until he sees other "papas" with pretty partners, then he becomes a regular bug and his two fat sons try various slapstick means to cure him.—*C. S. Sewell.*

"The Fighting Dude"

(Educational—Comedy—Two Reels)

LUPINO LANE shows to excellent advantage and adds to his laurels both as a comedian and an acrobat in this the second of his series for Education. He appears as a poor little rich man who is almost too languid and lazy to breathe. He calls on his girl and finds his rival to be a popular athletic he-man. Lane determines to win out and goes to a gymnasium for a course of training. Believing he is fit he chalenges his rival and is licked to a frazzle. He goes in for more training and finally in a private fight knocks his rival out and wins the girl. This is a fine snappy, scrappy comedy chock full of laughs. Lane s acrobatic comedy when he enters the gymnasium and gets in everybody's way is a corker and entirely different from the familiar handling of such scenes. His first tryout with the gloves is a regular scream. He seems to be so ignorant of boxing technique that when he learns the ropes his work comes as a surprise. Lane certainly takes a lot of hard knocks and uses his acrobatic ability to advantage. He is a finished artist in his work and gets the most out of every situation. A corking good comedy that will cause a lot of genuine laughter, and should convulse any audi ence.—*C. S. Sewell.*

"Marionettes"

(Educational—Color Fantasy—1,200 feet)

PRODUCED entirely in color photography by the Technicolor process and directed by Henri Diamant Berger who is handling her feature productions, this reel featuring Hope Hampton is a little gem. The story is a fantasy about a troupe of marionettes who are changed by a good fairy into human beings and warned that one wish will change them back to puppets. Miss Hampton as Columbine finds happiness in the love of Pierrot until she listens to the promises of the Court Jester to lavish wealth upon her. She is contented for a time, but again meets Pierrot and together they decide that rather than live without love they would prefer to be marionetted again. This film not only is one of marvelous beauty but the little story and the manner in which it is presented is delightful. It should please both young and old and charm the lovers of the beautiful and artistic. A judicious selection of color in the fittings, sets and costumes makes the scenes unusually artistic and effective and Miss Hampton is certainly beautiful to look at. Should go over big in almost any house.—*C. S. Sewell.*

"Felix the Cat Tries the Trades"

(Educational—Cartoon—(One Reel)

HUNGER causes Felix the Cat to hunt for a job. The first ad he answers is for some one to mind the baby. The little fellow cries so much that Felix throws up the job and tackles a contractor. Through a ruse he causes the workmen to leave and when the boss says he needs nine workmen the cartoonist obliges by materializing each of the cats' lives, making nine Felixes. Finding they are tricked strikers hurl bricks which the cats jockey into position and the building rises like magic. Felix collects his wages and the others disappear. The usual wealth of imagination here and comedy touches that are clever and amusing.—*C. S. Sewell.*

Carl Laemmle Says:

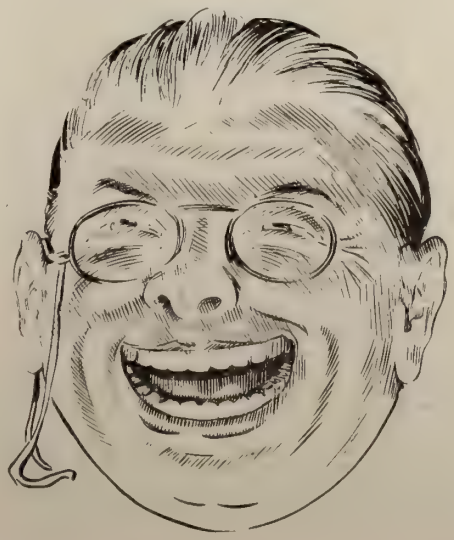
"We'll make more comedies than ever. I am convinced that every theatre-goer wants to laugh, and we intend to offer our patrons happiness and joy to as large an extent as possible."

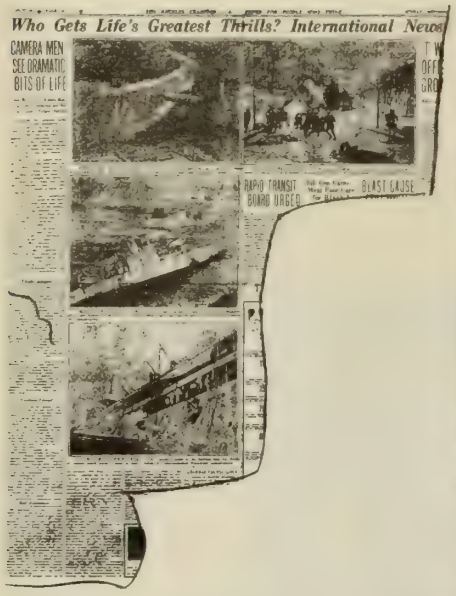
—Statement from the President of Universal Pictures Company on his departure from Los Angeles, last week, en route to his New York office to inject his inspiring personality into the campaign for National Laugh Month.

"Santa Claus"

(Kleinschmidt—Fantasy—Two Reels)

A STRIKING novelty for the holiday season is offered by Captain F. E. Kleinschmidt, the Arctic explorer. This two-reeler, in addition to being especially appropriate for Christmas, is absolutely unique from both story and production standpoints. First, here is a Santa Claus story actually filmed in the polar regions where Santa is supposed to have his home. Children will get an exrta thrill out of seeing this genial old gentleman on his home grounds and the striking views of the arctic will be enjoyed by the grown-ups. There are intensely interesting scenes of polar bears, an enormous school of walruses and a tremendous herd of reindeer in their native haunts, and beautiful color shots of glaciers. A big point that will delight the kiddies is the fact that it answers their question as to what Santa does the remainder of the year. There is a charming little story which shows his workshop with his gnomes and elfs making toys, while Santa looks through a telescope and keeps track of the good and bad boys writing it down in a big book. He is also shown visiting his friends, the Eskimos, who hang up their stockings just as we do, and then talking with Jack Frost who beautifies the world with his ice crystals. But the crowning triumph for the little ones comes when Santa is shown with his reindeers starting out on his round of Christmas cheer and actually going down chimneys. Young and old of all classes should enjoy this picture and it ought to be a riot with the kiddies.—*C. S. Sewell.*




Who Gets Life's Greatest Thrills? International News
CAMERA MEN SEE DRAMATIC BITS OF LIFE
RAPID TRANSIT BOARD URGED
BLAST CAUSE

"LIFE'S GREATEST THRILLS," 2,000 feet of International (Universal) News Reel Scenes, has been given national advertising, as the above page from the "Los Angeles Examiner" attests.

Hearst Newspapers Back News Release

This page from the Los Angeles Examiner is interesting in that it shows the powerful aid given the International News Reel special, "Life's Greatest Thrills." This is local to the exhibition at the Loew State theatre, Los Angeles, but it is general in that the release presently will come into the lesser territory served by the Los Angeles newspapers.

Multiply this single example by the number of Hearst newspapers, which are so established that their circulations practically overlap, and the entire country is covered on behalf of "Life's Greatest Thrills."

Were this merely an exhibition film the matter would be important only to a few, but "Life's Greatest Thrills" is something considerably more than a compilation of sensational cuts from the International News Reels.

It is an advertisement for every news reel service. It helps to make the patron realize that the news reel is not a filler, but a feature. It will materially aid in making the news events an important part of every program.

Warner's Books "Dog's Life"

"A Dog's Life," one of the four Charlie Chaplin comedy classics acquired by Pathe under its half million dollar contract with the famous comedian, has been booked to open at Warner's Theatre on Broadway, New York, starting Saturday, November 21.

This Chaplain subject is in three reels. Pathe is backing its Chaplain series with a full line of posters as well as a special campaign book and other exhibitor aids

Rahn Heads Denver Branch

Pathe announces the appointment of S. R. Rahn, formerly special feature representative, as manager of the Denver branch of the distributing firm, succeeding C. M. Van Horn, who has resigned to accept a sales position in the San Francisco branch. Mr. Van Horn was given his new assignment at his own request.

Straight from the Shoulder, Jr.

Edited by VAN

Showmen know that the little picture often sends 'em away pleased, and saves an evening from disaster if the feature falls down.

If the short subject falls down too!—Sincere exhibitors contribute the tips printed here to help you prevent that awful calamity.

Help the good work. Send tips.

VAN.

BUTTERFLY MAN. (Fox—Comedy). Very good comedy. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

CAPTAIN'S KIDD. (F. B. O.—Cartoon). Dinky Doodle Bray Cartoon in one reel. Very good filler. More laughs than more expensive comedies. Small town class and farmers town of 350. Admission 10-35. Nelson & Ottem, Rex Theatre (140 seats), Osnabrock, North Dakota.

COWBOY SHEIK. (Pathe—Comedy). Star, Will Rogers. Pathe should cut out these Roger pictures as they certainly are not funny. Roger may be good on the stage but not in the movies. Can them. Not a laugh in the picture. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

DON COYOTE. (Universal—Series). Star, Reginald Denny. A two reel picture of the Leather Pushers. Have run three of them now and have been very good. Sunday, no. Special, no. Appeal, ninety per cent. Town and country class town of 1,500. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

FROZEN WATER. (Educational—Comedy). Extra good one reel comedy. All classes town of 1,000. Admission 10-30. G. H. Perry, Peoples Theatre (250 seats), Cloverdale, California.

GREEN ARCHER. (Pathe—Serial). Star, Allene Ray. Pathe screened a few chapters of this serial for me and it looks like another "Into the Net" which means money for the box office. All classes town of 2,000. Admission 10-20 average. L. H. Greife, Opera House (500 seats), Windsor, Missouri.

HE WHO GETS CROWNED. Star, Jimmy Aubrey. Aubrey is going down the ladder of success with the very silly comedies he is making of late—this one is rotten. Print new. Poor appeal. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

NO WEDDING BELLS. (Vitagraph—Comedy). Star, Larry Semon. An old Vitagraph comedy with lots of action and plenty of fun. It's worth playing. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

PATHE NEWS NO. 82. (Pathe). Lots of athletics in this one. Good prints. Factory class. Admission 15-25. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

PATHE STEREOSCOPICS. (Pathe). A very pleasing and unusual novelty reel that will please the people. Nothing startling but will add to your show. Well worth showing. Industrial class town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

SHEIKS OF BAGDAD. (Pathe—Comedy). A fairly good one reeler. Will get a few laughs. Factory class. Admission 15-25. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

SMITHY. (Pathe—Comedy). A good comedy of the dumb variety but nevertheless it should get plenty of laughs, but it is not a scream. Factory class. Admission 15-25. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

SO THIS IS ART. (Fox—Comedy). When the first monkey comedies were put out, they were quite amusing, but patrons, having been fed up on so many, do not enjoy them any more. This one barely brought a giggle, so can't boost it to the skies. Hope this is the last one. Tone, okay. Sunday, yes. Very little appeal. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

SPANISH ROMEO. (Fox—Van Bibber Series). No use to comment on this series as they are all good. Prints good. Sunday, yes. Very good appeal. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

SUNDAY CALM. (Pathe—Comedy). Our Gang. One of the best yet. The Gang always bring out the children and a lot of grown people. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

UNCLE SAM. (Educational—Comedy). Extra good. All classes town of 1,000. Admission 10-30. G. H. Perry, Peoples Theatre (250 seats). Cloverdale, California.

UNIVERSAL TWO REEL COMEDIES. Not very good. Just fair. Town and country class town of 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

UNIVERSAL TWO REEL WESTERNS. They are coming in fine and in good shape. Make a good filler for any show. Town and country class town of 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

WILD BEASTS OF BORNEO. (Educational). One of the best short subjects on the market today and it is well worth playing by any theatre in the land. Very interesting picture of wild life in Borneo, with some wonderful photography. People who seldom compliment even the biggest of "specials" were loud in their praise of this little gem. Good paper and a good slide. Tone, excellent. Sunday and special, yes as a two reeler. Appeal, one hundred per cent. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Contract for Pathe Product

Three New York Theatre Circuits Sign Up For Short-Feature Pictures

The Marcus Loew, A. H. Schwartz and Small-Strausberg circuits in Greater New York have signed up for considerable of the Pathe short-feature product.

The Loew Circuit, representing 43 theatres, has signed a contract for 52 weeks for certain days of each week for the Grantland Rice "Sportlights" and Pathe Review. Loew has also booked 21 Mack Sennett Comedies. "Lucky Stars," HarryLangdon's latest two-reeler, has been booked over this circuit for 126 days, following one week each at the Rivoli and Rialto Theatres on Broadway.

The A. H. Schwartz Circuit, comprising eight theatres, has booked the 1925-26 Pathe comedy product.

The Small-Strausberg Circuit has booked the Patheserial "The Green Archer" for 15 out of 25 of their houses.

With the entire Hal Roach comedy product being played by the B. F. Keith-Albee vaudeville houses in addition to the extensive Pathe bookings mentioned above, the Pathe short-feature product is receiving record distribution in the New York territory.

Neal Burns' New Comedy

Neal Burns has started on a new comedy at the Christie Studios, under the direction of Harold Beaudine. Yola D'Avril, formerly of the Parisian stage and of the "Follies," is appearing opposite Burns in this vehicle. "Household Hints" is the working title of the production, which Educational will release.

SID SMITH IS SEEN HERE IN ONE OF HIS UPROARIOUSLY funny Imperial comedies from the Fox West Coast studios. This one is called "The Heart Breaker," and is recommended because of several comedy innovations.

Says "Life's Greatest Thrills" Is Greatest Short Feature Made

"THE greatest short feature ever made," is the opinion of C. P. Murphy, director of presentation for the Finkelstein & Rubin circuit of Minneapolis, concerning "Life's Greatest Thrills," the two-reel thrill special recently put out by the International Newsreel Corporation as a patron-builder for International Newsreel accounts. Murphy's praise was contained in a letter to Edgar B. Hatrick, general manager of the newsreel corporation.

"We played 'Life's Greatest Thrills' at the State Theatre, Minneapolis and at the Capitol Theatre, St. Paul," wrote Murphy, "and in my opinion it is one of the greatest short features ever made. It certainly is the most sensational newsreel ever shown in these theatres.

"It is a subject that can be featured, as it is bound to enhance the value of any program. Congratulations to International Newsreel for their splendid service and for the great entertainment furnished by this great novelty reel."

Maurice F. Barr, supervising manager of the New Orleans houses of the Saenger Amusement Company, the big Southern circuit, characterized "Life's Greatest Thrills," as "the best thing of its kind we have ever seen."

W. E. Drumbar, city manager of theatres of the Drumbar Circuit of Knoxville, Tenn., congratulated and thanked International Newsreel as follows:

"We are writing you a few words of praise and want to congratulate you for being the possessor of such a wonderful collection of invaluable historical data in film form.

"Our audiences enjoyed it immensely and all were high in their praise regarding it, and many came back to see it a second time."

H. E. Lorence, manager of the Bellevue Theatre, Niagara Falls, wrote as follows:

"We have just completed a three-day run of your subject, 'Life's Greatest Thrills.'

"For your information, this subject created more favorable comment than any other unit of our show, and you know that the Bellevue Theatre presents Keith's Vaudeville in conjunction with the finest feature photoplays obtainable."

The International Newsreel symposium of thrills from the newsreels of the past decade met with similar praise and success elsewhere. The following letters and wires bear further witness to the box-office success of this subject and to the appreciation of the International Newsreel accounts who received it for use as a patron-builder.

"I consider 'Life's Greatest Thrills' the most interesting short subject ever offered to the picture-going public. It is very seldom that our patrons comment on the newsreels; however, in this particular case we received hundreds of laudatory comments; also it received good mention from the newspaper critics, who devoted considerably more than the average space for reviews to this number alone.—Harry E. Long, Managing Director, America Theatre, Denver, Colo.

"We received many words of praise from our patrons on the showing of 'Life's Greatest Thrills.' This is without doubt the most spectacular two-reeler ever sent to an exhibitor."—W. W. Footman, Manager, The Burns Theatre, Colorado Springs, Colo."

"'Life's Greatest Thrills' is one of the most interesting short subjects we have had the pleasure of running in many a day."—B. S. Aronson, Manager, Grand Theatre, Raleigh, N. C.

"After hearing so many favorable comments from our patrons on 'Life's Greatest Thrills,' we feel that we should offer to you our thanks for this number and congratulate you on your splendid service."—Thos. Schrader, Manager, Olympic Amusement Co., Pittsburgh, Pa.

"We wish to take this opportunity to thank you for 'Life's Greatest Thrills.' It helped the box-office and the entertainment value was GREAT."—Harry Castle, Manager, Palace Theatre, Tulsa, Okla.

" 'Life's Greatest Thrills' was thoroughly enjoyed by our audiences and it certainly answers the many questions by our patrons from time to time, 'Where was the cameraman when this was taken?' "—G. B. Odlum, Majestic Theatre, Hornell, N. Y.

"To say that I and everyone who saw 'Life's Greatest Thrills' was more than pleased would be putting it mildly. I received many compliments from my fans, who thought well enough of it to stop me on their way out and tell me about the thrill that they had in seeing it."—Carl Ray, Carl Ray's Theatres, Cheyenne, Wyo.

"It is with pleasure that I have the opportunity to congratulate you on 'Life's Greatest Thrills.' That it is one of the most interesting pieces of film our Garden Theatre audiences have ever had an opportunity to view was demonstrated by the applause that followed its showing. It is one of the best two-reel subjects, from an audience viewpoint, we have ever shown at this theatre."—H. M. Messiter, Whitehurst's Theatre Interests, Baltimore, Md.

HERE IS A FINE BUNDLE OF LOVE FOR YOU—Raymond McKee, who plays the part of a star auto salesman and his sport-model sweetheart in a scene from the Mack Sennett comedy, "Isn't Love Cuckoo?" for Pathe release.

"I'd Walk a Mile for a Guffaw!"

One of the slogans suggested by the Short Feature Advertisers' Association for National Laugh Month that will bring 'em in for you during January, 1926.

Book for National Laugh Month with a Smile!

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

Coax Christmas Shoppers With Tea And Hold Your Matinee Business Up

JUST as soon as the Thanksgiving turkey plays its last date as hash or soup, the Christmas shopping season starts and the matinee business shoots down into the cellar. Most managers seem to feel that nothing they can do will help much, and yet there is a way out, and a very simple way if you have a good lobby or foyer. You can even make it bring you new business that may last past the holidays.

And the answer is very simple—tea and a little advertising. You'll have to pay for the advertising, but may be able to get the tea without cost.

Sounds pretty easy, doesn't it? And it's as simple as it sounds.

And you can work it in a downtown house or in your neighborhood theatre.

How It Is Done

The idea is just that. You serve afternoon tea. If you are downtown you invite your prospects to drop in during the interval of shopping. If you have a neighborhood house tell them to drop in after the long trolley ride home, refresh themselves with a cup of tea, get a good laugh at the comedy, and go home with nerves soothed.

The best way to get this over is to circularize by mail, making your announcement brief and attractive, using a good quality card rather than a cheap throw-away style.

Back this up with screen advertising, and in the newspapers—if you use them. Have a neatly lettered announcement for the lobby, and if you want to go further use the ten-name-card idea.

Perhaps you have forgotten this. It has been some time since we have had a report on it. You simply offer a matinee admission to any child who obtains the signature and address of ten women to a card which is headed:

"This is to certify that (child's name here) has advised me of the fact that the Globe Theatre will serve afternoon tea to patrons in its foyer each afternoon between now and Christmas."

There are ten lines for the names and addresses. You may get a lot of duplications, but probably every woman in your section will know about it.

Tell the Big Idea

Here is boiled down copy for your advertising. You can change to suit your patrons.

"Do you come home tired and a bit discouraged after your weary wanderings through the crowded shops? Of course you do. Christmas-giving is a joy, but Christmas shopping is fatiguing in the extreme. The Lyric theatre has established a Cheer Station in its foyer. On your way home drop in, enjoy a refreshing cup of tea, listen to our fine music, let our excellent programs divert your mind, and you will go home as fit as when you left in the morning. Try it once. Let us cure your shopping ills. You can check your parcels, if you desire. No charge."

Vary that to suit your needs and you will make an appeal to every woman. She'll stop in at your theatre instead of getting a hot chocolate at the candy store, and you may get her permanently into the matinee habit.

Not Costly

If you can get free tea through your grocer in return for an advertisement for himself or from the tea company, your only costs will be the attendant, hot water, cream, sugar and lemon. You can hire the cups and plates from a caterer, a girl will not charge much to preside at the tea table, and even if you have to pay for the tea and the sweet biscuit the cost will be very light.

Try it and you'll make it an annual.

Make the tea corner attractive with soft lighting and comfortable chairs and you'll put over a good will stunt that will last well beyond the holidays.

A Birdie

Want ads calling for parrots was run in the newspapers of Alton, Ill., recently, with the explanation that they were wanted for the showing of The Unholy Three.

Quite a number of parrots were obtained for lobby use, and a large card explained why parrots were used to advertise the picture.

The stunt brought in a lot of business.

Milt Hits Cuba

No, this isn't one of those souse stories that come into mind as soon as Cuba is mentioned. Whether he did or didn't is immaterial. The point is that Milton D. Crandall is just back from Havana, where he went by invitation of the Hotel Men's Association and the Business Men's Association.

They wanted some pointers on how to put Cuba back on the map, and asked Milt to come over and talk to them. He outlined a scheme for a comprehensive campaign and it is the intention of the merged interests to put over the exploitation drive as soon as funds permit. There is talk of a lottery to supply the money, and if the scheme goes over Milt will have a new feather in his cap. He has been press agent to some of the leading stars and more recently was pressman for the Rowland & Clark theatres in Pittsburgh, but Exploitation Man for a nation is something that even Harry Reichenback has not achieved yet.

Meanwhile Milt is looking around for a more prosaic opening and is sticking around New York for a time.

Thanksgiving is over. Now hustle for Christmas.

A Universal Release

PHATOM MASKS PLEASED PITTSBURGH KIDDIES

Lon B. Ramsdell, Universal exploiteer, gave a mask to each kid who would wear a one-sheet while at his Hallow'een deviltry and most kids wore them the next day (Saturday), as well, giving scores of sandwich men at a small cost.

Makes Float Into Attractive Lobby Display

Makes Don Q Lobby From Float Fixture

. O. T. Taylor is too busy to send in much material these days. In place of one theatre he now has four to look after, and he has delegated the work to "Jolly" Lindgreen, who some of you may recall, did some mighty nice airbrush work in these columns three or four years ago.

But Mr. Taylor takes the time to send in a couple of pictures showing how he worked a float into a lobby display. The float was used back in August for the convention of the D. O. K. K. in Aberdeen, Washington. The D. & R. Theatres contributed this float to tell about greater movie season. You'll note that they were advertising Don Q back then.

The material is not compo board but "chip board" which is lighter in weight, cheaper and tougher. It is covered with plastic material.

When Don Q came to the D. & R. he took the side pieces you note on the right of the float picture, to form supporters for a large electrical Q. The jog into the lobby where Fairbanks stands under the awning you will notice as the side piece of the float. The pillars are serving a third term, for with the arch bearing the words "Greater Movie Season" they formed part of the setting for The Spaniard.

The stuff will all go back to the store and come out again. Everything Mr. Taylor builds is sectional and capable of repeated use.

Prudent

Getting the idea of using animals in the lobby for The Silent Pal, Bert Jordan, of the Majestic Theatre, Memphis, used a sheep and a police dog. As the animals were in separate cages he was able to run it for the full week. The display drew more than the usual crowds into the lobby.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

CONTINUING to supply the demand for popular music, Eddie Peabody, the banjo king, and his band were engaged for the program which had Corinne Griffith in "Classified" as the feature picture. Besides the presentation worked up with Peabody's band as the center, there were two other elaborate musical presentations and the Topical Review. The complete show ran 1 hour and 56 minutes, of which time "Classified" required 73 minutes. The musical numbers took up 35 minutes, leaving 8 minutes for the Topical Review.

Opening each deluxe performance, of which there are four each day, the orchestra of versatile soloists was presented under its new conductor, Harold Stern. First was the "Twelfth Hungarian Rhapsody" (Liszt), featuring Lilly Kovacs, sensational girl piano soloist of the orchestra. Second number by the orchestra was "On The Mall" (Goldman) and the third was a medley of popular numbers including "Bam Bam Bamy Shore," "What Could Be Sweeter Than You" and "Let's Wander Away," featuring Harry Breuer, xylophone virtuoso of the orchestra. Lights: purple spangled draw-curtains closed over small production stage and lighted by four arch spots, two of which were yellow and two medium green; straw spot on the girl pianist from the dome while she was doing her number; orange flood on the orchestra from the dome; large stage in red; the straw spot on pianist changed to a flood on the musicians for the second number; amber spot from the booth on xylophonist for the third number with other lights remaining. This cycle took up 13 minutes.

"The Old Music Master" was the second stage presentation, featuring a bass-baritone in the make-up of an old musician seated at the console of a huge organ. He sang "The Lost Chord" (Sullivan), after which lights came up behind the transparent drop-curtain on which the organ was painted and the Mark Strand Ballet Corps danced Mendelssohn's "Spring Song" on a raised platform, representing the dream of the old master. At the conclusion of the dance the lights came up again on the scrim and the bass-baritone sang the second chorus of "The Lost Chord." For this number the stage was lighted in amber with two steel blue spots on the singer. The lighting of the ballet was light pink and light blue. On the orchestra stage blue borders and foots were used with deep blue floods on the orchestra from the projection room. This number required 6 minutes.

After the Mark Strand Topical Review came Eddie Peabody and his band. The setting was a terrace against a blue sky with transparency for stars. Four steps led from the terrace down to the stage. Selections used were "Kamenoi Ostrow" for opening. Then "Ukelele Lady," by Eddie Peabody and two of his musicians, a ukelele specialty; "I Miss My Swiss," danced by Leonard Workman; "Poet and Peasant Overture," as a banjo solo by Eddie Peabody"; "Sentimental Me," by four members of the ballet and Leonard Workman, costumed minstrel style; "Show Me the Way to Go Home," and "Charlesburg." Sixteen minutes for this presentation.

A United Artists Release

O. T. TAYLOR MADE A FLOAT INTO A SMASHING LOBBY DISPLAY FOR DON Q

The sides of the float are used for jogs and the front pillars now support the huge electrical Q. Other parts of the float have been used in other pictures, for Mr. Taylor always plans his stuff for reuse, but this display on the Fairbanks picture is the most elaborate of the lot, and brought a big business to the D. & R. Theatre, Aberdeen, Washington.

Larmour Sells Lobby Display for a Big Write-up

A First National Release

A LAVISH DISPLAY OF STILLS ON THE WHITE MONKEY

This is the front of the Capitol Theatre, Seattle, using about 50 stills and a novel stage effect just below the box office. The shelf of the latter carried cutouts of Miss La Marr and the monkey.

Lobby Building Gets Write-up

M. W. Larmour, of the National Theatre, Graham, Texas, sends in a quarter column write up on a lobby display for Sally. It seems that he built a shadow box about 14 feet by 5 and 14 inches deep, showing Sally dancing on a soap bubble.

The editor of the newspaper happened by and stopped to look at the dancing figure. Finally he asked Mr. Larmour if the releasing company sent the motor as well as the display figure. He was surprised to learn that the displays were made by the house, and he went over to the office and wrote up the story, adding that Mr. Larmour would be grateful for suggestions.

Then he went back and helped Mr. Larmour build a display for The Lucky Devil, a miniature race track with moving cars.

Mr. Larmour says that he is going to take his crew into the lobby and build his display there, so the people can become interested. Probably he has forgotten that others have done that stunt, as we have reported, but it's always good, and if you want to beat the toy train for display, try using the lobby for a workshop some morning.

But what is really new is the suggestion that Mr. Larmour will appreciate tips. First thing he knows he'll have the entire town helping, and that's very practical publicity.

Graham may not be a metropolis, but Mr. Larmour measures up to big city standards.

Clergy Endorse Fox's Thank You

That heading suggests press agent stuff, but the big idea is that you can do it, too, especially if you can tell your local clergy what was done in Chicago for the opening of Thank You at the Madison Theatre.

A preview was given at the house and Rev. John Charles Knox was so impressed that he asked permission to show the picture in his church to such of the clergy as had been unable to attend.

Naturally he was given every assistance, and this second showing brought out more ministers than did the first. Rev. H. W. Morton ran an appreciation in his contribution to the Sunday Tribune and Mr. Knox broadcast a chat over the American's wireless.

If it hits the Chicago ministers, you should be able to do something with it in your home town.

The title was worked into a paster with "Now showing" above and "Monroe Theatre" below the title, the paster being circular. More than one thousand taxis carried the pasters, and many stores lined up. For the stores there was also a larger sign reading "Every week is thank you week here. Our employees always say Thank You." Several hundred stores, including two chains, permitted these 13 x 13 cards to be affixed to their windows.

This was all a part of a "Thank You Week" drives, though weeks are a bit threadbare these days.

Still Packs 'Em

Apparently arguing that The Trouble With Wives was clothes, Barry Burke, of the Palace Theatre, Dallas, Texas, incited his publicity star, Raymond B. Jones to stage a fashion show in connection with that Paramount.

They put on a show that made standing room the scarcest thing there was and spent very little extra money to get the capacity business, the hooked in store doing the production and most of the advertising.

The show was in four parts and consisted of street costumes, silks, evening gowns and wraps, each in an appropriate setting.

Several shoe and hosiery stores were tied to the hook-up cards arranged by the home office, and for these Jones contributed additional window displays.

Are you making your plans for a Christmas Kiddie Treat?

A Pointer

Guy Kenimer, of the Arcade Theatre, Jacksonville, got a cutout of Tom Meighan into a drug store window because the lithograph shows him with a pointing finger. The figure was used to direct attention to a sign and to a general display of cosmetics, but the pointing hand can be used for any merchandise and will get you a window with a minimum of sales argument.

Wholesaled

Generally the rotogravure sheet on a picture is used as a newspaper supplement only in the small towns, but J. V. Carney, of the Rialto Theatre, Washington, landed a run of 60,000 on the Sunday Herald. This is pretty close to a record order.

Another paper, the Times, was hooked to a ghost story contest, apropos of phantoms in general. A big general campaign brought a satisfying box office report.

This DIANA Roadster
PHANTOM RED
by Mary Philbin, Co-Star of
CALIFORNIA STRAIGHT AHEAD
Lokley Motor Sales Co 2658 Cavrence Ave

Universal Releases

THIS STUNT WORKS FOR TWO TITLES IN CHICAGO

It was supposed to be the car Reginal Denny used for tryouts before he made California Straight Ahead, but it was a red car and so, of course a "Phantom Red" and that advertised Mary Philbin and Phantom of the Opera in the lobby of the Randolph Theatre, Chicago, lately.

Hooking a Hardware Store to a Fashion Show

Radio N. Y. Show for The Phantom

Although intended primarily to help get interest in the Philadelphia opening of The Phantom of the Opera at the Aldine, the broadcasting of the score as being played at the New York showing of the picture was an aid throughout the North and Middle Atlantic States.

The picture has been nicely scored with plenty of thrill music and ballet stuff, and the music, by itself, suggests a good show. More than that it emphasized the New York run of the picture.

Backing this up, ten days before the opening a Philadelphia station put on a Phantom of the Opera who sang excerpts from Faust, the opera which largely figures in the story. He made several aerial appearances, always with a preliminary announcement. The announcer also mentioned the play. Another station also broadcast a seven minute resume of the New York press notices.

A music hook-up was secured with about seventy Victor dealers on the Faust records, which is a stunt that even the small towns should be able to work, and fifteen big book stores extra stocked the Leroux novel.

In addition to the usual posting, the local and suburban stations of the Reading were posted. As about half of the downtown employees use the railroads instead of the street cars, this was a stunt of real value.

And along Chestnut and Market streets the Phantom Red was played up in cosmetics and various articles of women's wear.

Al Feinman, of the New York Universal office, collaborated with the Stanley staff in working the stunts.

Lobby Wires

Instead of house-to-house distribution of the fake telegram, the Strand theatre, Seattle, gave them out to their departing patrons the week previous to the showing of Lightnin'.

These were on Postal Telegraph blanks, purporting to come from Jay Hunt to Albert Finkelstein, expressing his pleasure at the engagement of Lightnin'. The Postal paid the cost of the stunt and also made a display of the Lightnin' hook up cards in the windows of all their local offices.

A Universal Release

THE LATEST FAD IN DRY GOOD STORE DUMMIES

Recently a New York store had most of its windows filled with wax models of picture stars. Here is a Pittsburgh window with a model of Patsy Ruth Miller in The Hunchback of Notre Dame. Note the effectiveness of the display—and copy.

Wild Susan

All of the lithographs and stills on Wild Wild Susan at the Strand Theatre, Knoxville, Tenn., were upside down. The work was done on Saturday night and stood in the lobby of the closed house all day Sunday. Everyone was commenting upon the topside posting and wondering if the lobby man had found a bottle somewhere.

Monday morning all of the local papers carried an explanation to the effect that the lobby was supposed to represent the chaotic condition of Bebe Daniels' mind.

It was the only special stunt, but it carried the picture over.

Hooked Hardware to Fashion Show

Ever try hooking a hardware store to a fashion show? No one else ever did, that we recall, until Richard Brown [illegible] Cameraphone Theatre, Pittsburgh, [illegible]ked in with Universalist Lon B. Ramsdell on a fashion show to put over Carl Laemmle's Peacock Feathers.

The Cameraphone is not a large theatre. They had to use two grand pianos instead of an orchestra, and there were but six models, but local merchants loaned the best they had in stock and the show was really well worth the money. There even was a runway down the centre of the house, so everyone could get a good look at the dresses.

Of course the merchants all tied their windows to their display in the show, and gave a lot of publicity to the picture.

But the final touch came in the shape of a window display of labor savers for the kitchen and electric cookers for the dining table, with the inquiry: "What's the use of dressing up if you can't have these to cook with?" That was a pat as the Irishman who always figures in the funny stories.

Just goes to show that there is always one more thing you can do if you think hard enough.

A Fox Release

HOW THE DAYTON HERALD TIED TO THE IRON HORSE

The business office of the newspaper was liberally plastered with signs telling of the sreial publication of the story, thirty-three of the posters being used. The delivery trucks were pasted and the rest put on the walls.

Jazz Prologue

Getting away from the standard stunts on I'll Show You the Town, Milt Korach, of the New Broadway Theatre, Cleveland, centered his appeal on the cabaret locale. He dressed his stage to correspond to the pictured scene, put in three suitable vaudeville acts and announced a Jazz Carnival that brought in the crowd.

Favor hats were given all the women and there were 5,000 balloons and an equal number of candy samples, the latter supplied by a local concern. The front dressing matched the stage set in its carnival air.

How a Parisian Theatre Put Over Dr. Jack

Freshman Stunts From Many Cities

Most of the advertising for Harold Lloyd's latest comedy has been tied into the football season, for it was not without reason that the picture was held for release until the football season was about to open.

One of the favorite stunts has been to advertise with football schedules carrying announcement of The Freshman on the reverse. Rowland & Clark put out 25,000 of these in Pittsburgh for three of their houses, the Liberty, State and Blackstone.

They also used a "driverless" Ford, gaudily striped in camouflage style. The car carried a number of horns attached to the exhaust, and these were blown in an apparently mysterious fashion. The car also shot water and confetti from the radiator.

In Los Angeles thousands of toy balloons were released from the roof of the Daily News building by Joybana Howland, Lloyd's leading woman. Some had passes tied to the strings, but most were just balloons. Heavily advertised by the newspaper, this was a knockout stunt.

In Worcester, Mass., the famous Holy Cross football team attended a performance at the Olympia Theatre, and in Memphis the local advertisers collaborated in a full page in the roto section of the Commercial-Appeal. The picture played Loew's Palace.

In Chicago the American was tied to an essay contest with 100 prizes for the best stories on the greatest thrill enjoyed by the writer in a football contest or at a game.

Leslie Whelan, of the Lloyd staff, engineered a number of these stunts. He is a Saunders graduate.

For a Co-op

Using a double truck on The Iron Horse, the Palace Theatre, Racine, Wis., supplied each advertisement with the picture of a former president of the United States with the query: "Can you name the presidents since The Iron Horse?" Thirty passes were awarded the ones who came closest to the correct list.

Mechanical Figure Made Into a Lloyd

John N. Carroll of the Victory Theatre, Tampa., Fla., put over The Freshman with a number of windows, including one in a hardware store, which offered a display of sporting goods and football wear. The store had one of those mechanical figures which raise cards out of a box, the figure being that of a clown. Wire spectacles, a freshman cap, a sweater made the figure over into a very passable copy of Harold Lloyd.

A Pathe Release

ANOTHER DISGUISE

In a tailor's window he fixed up one of the wax figures to suggest Lloyd, as shown in the cut above. The text carries the advice to get into a new fall suit and see The Freshman at the Victory.

The large head from the 24-sheet made a very striking lobby cutout.

Double Posting

George E. Brown posted like a circus for Don Q at the Palace Theatre, Memphis. He not only used twice as much paper, but he kept it up two weeks instead of one. He also increased his advertising in the newspapers in consideration of much more reading matter, and he put the Don over to all the house could stand.

A Pathe Release

SOME OF THE STUNTS USED ON DR. JACK AT THE CAMEO THEATRE, PARIS

The larger cut shows a novel ceiling decoration good for any Harold Lloyd play. All of the house people are dressed to suggest the comedian. The advertising girls would not wear the Lloyd cheaters, but insisted upon the disguising smoked glasses. On the right is seen the banner under the marquise, with the old and new schools of medicine. Dr. Jack uses a saxophone where the old doctor uses a hacksaw. Reginald Ford is getting the crowd.

Girl Represented Spirit of New Paramount House

Miss Paramount Was New Theatre Opener

Here's some good dope for those who were about to open or reopen a theatre. This was worked in Reading, Pa., for the new Paramount State Theatre, but it can be adapted to any town.

The house was scheduled to open October 12, but this later was changed to the tenth. On September 28 a clever woman arrived in town and was met at the train by the staff of the State Theatre and newspaper men, touring the business section on the way to her hotel. She naturally was attractive and quick witted, and was known only as Miss Paramount.

The following day she visited the hospitals, carrying flowers to the bedridden. She also was guest at a dance for disabled war veterans and made appearances at two of the local theatres. At each place she made a little talk about the opening of the State. She was guest at a restaurant for lunch and also took a beauty treatment at a local parlor, both of the events being written up in the newspapers.

Gave Roses and Cards

Wednesday she visited the stores, accompanied by reporters, and gave out 2,000 roses and 5,000 announcement cards. In the evening she sang from a local radio station, told all about the State and offered passes to those who would apply. Within ten minutes there were ninety telephone requests for tickets over the four trunk lines leading to the station, and 350 mail applications were made. She also talked at the Rajah Mosque and the Capitol Theatre.

On Friday she repeated the shopping tours and spoke at the theatres, while she was back on Saturday to announce the shift in the opening date.

Monday the program was much the same, but on Tuesday she visited the industrial plants and talked Paramount in each. She also was a guest of the Sisterhood of Temple Sholem, where she gave several songs in addition to her talk.

Wednesday, in addition to the usual routine she was a guest at the state convention of Kiwanis clubs and attended the luncheon and the ball.

The broadcasting was repeated on Thursday, and both Thursday and Friday she shopped and visited the theatres.

All of this was reported by the newspapers, to give the fullest publicity.

Saturday she motored to the theatre with a police escort and acted as hostess. Local merchants loaned her $20,000 worth of diamonds, and furs to the value of $2,500, while her afternoon gown, costing $175 and a $250 evening dress also were loaned.

The result was that the line started to form in front of the State at seven in the morning, and the 1,200 seat house played to standees up to eleven in the evening, competing with the dedication of a monument and three scoreboards giving the World Series results.

The big idea was to give a personality to the campaign. She was the theatre to all intents, and more interesting than the brick and stone she represented.

It gave the personal touch to an impersonal event.

A Fox Release

THREE SETS OF IRON HORSES HIT THIS LOCATION

This is Broad Street, Elizabeth, N. J., one of the few cobble stone main streets left in this country. Below the banner is a Pennsylvania locomotive. It is standing on a bridge crossing the tracks of the Central Railroad of New Jersey. Nothing but Iron Horses.

A First National Release

HERE'S A BANNER FROM JOLLY LINDGREN ON COLLEEN

Mr. Lindgren is under O. T. Taylor, in Aberdeen, Wash., now and he and Jim Emery are doing their stuff under Taylor's direction. This banner is six by twelve feet, mostly yellows, reds and greens. It possessed high visibility.

Spotlighted

One of the advantages of being someone in your home town was demonstrated the other day when Frank J. Miller was designated as the announcer for "Augusta Night" at the Atlanta Journal's radio studios.

Mr. Miller arranged to have the program repeated in the theatre, and the local paper ran a story, with a picture, for two days, announcing that the manager of the Modjeska Theatre would represent the town when it went on the air. It even threw in a mention of The Midshipman, the current attraction. It made for a packed house, for every one without a radio came to listen in.

Old Bills

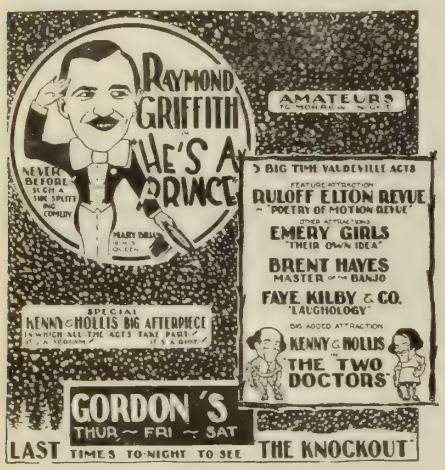
Old railroad schedules and advertisements were part of the historical display in the lobby of the Colonial Theatre, Indianapolis, during the run of The Iron Horse. One was a poster of "The old reliable Bellefontaine route'" and another a time table of the Mad River and Lake Erie Railroad, announced as the "Winter arrangement" of trains for 1884. These are contrasted with a model of one of the New York Central's most modern locos.

Indians were added to make for interest, but Indians and locomotive ballyhoos fail to give us a thrill any more. They're still good, but there are so many of them.

Makes An Attractor From the Scene Stills

Drawn Layouts Not Just Right

Kenneth Long of Gordon's Theatre, Brockton, Mass., sends in a couple of displays and asks for comment. He writes as though he really wanted to know. The chief trouble seems to be that he does not realize the



A Paramount Release

TYPE WOULD BE BETTER

value of mortises. He has a house artist who is rather good at figures, so he lets him draw the entire display, and the man is a better artist than he is advertiser. Take this display for "He's a Prince" as an example. The picture is carried in the circle. There is a really good semi-cartoon of Griffith, and you get the name clearly. But the arm with the hat extends into the space and the title is badly cramped. Moreover there is a cross on the "P" which results in the letter being half white and half black. You don't get that the first glance and read "He's a rince." Then you go back and get the big idea. Probably the artist does not realize that to letter that title in one quarter the size, but legibly and straight lined will give him a better display than with the larger letters filling the space. It doesn't sound reasonable, but it is a fact. The smaller letter will not only be more legible, and therefore more distinct, but it will permit a little white space that will still further aid the display. Probably it would not pay to mortise under the right arm to let in type, but the lettering should be more distinct. This looks as though the lettering had been put in with a brush instead of a pen. This makes for a thick, unreadable letter. But the other spaces, the vaudeville sections, could have been mortised to let in type with no trouble and at very little cost, and all type would have made a much better display. This is a four nines, with the top trimmed off slightly because the copy was pasted to the letter. In that space mortising is a simple proposition and setting in the type is an easy matter. The mortise in the circle would be awkward. Here hand lettering can pass, but in the larger panels with square sides, the setting of a mortise is as simple as setting into the form. The work here is all brush. If we get a result like this from a staff artist we think we would tie him in a chair for a couple of hours and make him look at his botch while we lectured him on his sins. The other example is smaller, a three five and a halfs. Here there is more pen lettering and less brush work. The names are better carried, but the playing days are almost wholly lost through being buried in the line background. We do not know just how they will come through in the cut, but on the original you may entirely overlook them unless you scrutinize the space carefully. Of course the regular patrons know about the split week bookings, but it won't hurt to name the days plainly. Here The Halfway Girl, the film feature, is slighted for the vaudeville acts. It gets prominence because it has a space all to itself, but evidently the press work is trusted to put the story over. The advertisements are merely announcements and not sellers. This is the point where improvement should be made. A little less art work and a little more argument would help not a little. Mr.

THE HALFWAY GIRL
5 VAUDEVILLE ACTS
GAINS BROS. THE CUBAN ATHLETES
HARRY PEARCE "NONSENSE A LA CARTE"
EXPOSITION JUBILEE 4 "A SOUTHERN BREEZE HARMONY"
ADDED ATTRACTION
CHESTER & DIMOCK
"MR. & MRS. HONEY'S BUSY DAY"
OLD MATINEE STOCK FAVORITES
DANCERS UNIQUE
GRACE EDLER & CO.
BIG FEATURE ACT
SUN MON TUES WED
LOOK SUNDAY CONCERT
GORDON'S
DOORS OPEN 1:15 & 5:45 PERFORMANCE 1:45 & 6:15

A First National Release

A LITTLE BETTER

Long has a lot of bad examples to cite in his defense, for there is no section of the country so hopelessly devoted to "art" work ads as New England. The Boston newspapers are a stench in the advertising nostrils, and the small towns follow the example of the one big city. Mr. Long is doing about what all other New England exhibitors are doing, but we think that if he studied out the working ideas of type ads he would find that it would help the attendance. A single cut and border work would be better than these elaborate art layouts. At the same time they woul be cheaper. If he makes a switch, we shall be glad to see the new examples.

Good Attractor From the Stills

This eleven and a half inches across four looks like a pretty sizable ad, but really it is only a part of an advertisement for the Wuerth Theatre, Ypsilanti, Mich., which explains why no signature shows. It makes an attractive space, and the cut carries out the idea of the title with the various characters from the play carrying a day apiece. It appears to be the theatre's own idea. The faces are not very strong likenesses, but the general idea gets over, and the players are listed in the panel on the left, so that they are properly sold, though the main credit goes to Al Christie, as is proper, since you'll remember that it was Christie who made Charley's Aunt, and you could not ask for a better recommendation than that. It's a nice type display and carries good argument, though it would seem that one of the real selling points should be a hint as to the

A Producers' Distributing Release

MADE FROM THE STILLS

nature of the story. One point to be noted is the way the title stands out. It is benday lettering. In a solid black it would not be as prominent as in the lighter tone. This does not sound logical, but it is, if you will realize that a straight black letter would be in stronger competition with the black cards the players carry. It gets more contrast as it stands, and contrast, not size or blackness is what always counts. We do not believe that there is any exception to that rule.

Freshman Ad Is Given Long Drop

J. W. Sayre sends in a display on The Freshman that is so good we are tipping it over on its side to get it into the space. This is the usual space for the Liberty Theatre, Seattle; a cross-column fours less the space taken by the heading, or a drop of a little more than twenty inches across the four. And most of this 170 square inches is white space, and the white space is what sells The Freshman. The picture is entering its third, and final, week at the house. It has been pretty thoroughly sold in the preceding weeks, and now the main point is merely to give emphasis to its retention. That 20 line "Come" will sell more tickets than any elaborate argument, and the "Why dilate on the obvious?" is a touch that convinces. This is a style of display in which Mr. Sayre is at his best. He was using white space to sell when most managers gauged the value of their space by the number of words they were able to cram into it. Even the house signature is

Cliff Lewis Shows Good Effects in Small Ads

held back because in that area a one column slug is just as prominent as would be a four column enlargement and the smaller cut permits the better display. Up in Oregon and Washington they do even their advertising in a big way and use spaces that would bankrupt some theatres. It's pretty work, where you can afford it, and effective.

Sells Many Seats With Five Inches

Here are two good examples of the way Cliff Lewis puts over his pictures at the Strand theatre, Syracuse, without much cost. Both are 35 by 2, which is just about a two two and a halfs. These are not standard style, for one dates back to last Summer. Cliff waits until he gets fifty or seventy-five samples before he shoots them in. The panel on Dix in The Lucky Devil shows what display may be had in a small space with comparatively straight makeup. The star name seems to have been cut from a

Strand
"Cool As a Mountain Top"
NOW
RICHARD DIX
In a rousing racing romance that wins the Entertainment Sweepstakes with thrills and laughs
"THE LUCKY DEVIL"
STRAND TOPICAL REVIEW — STRAND COMEDY
SYRACUSE CENTENNIAL REVIEW
Exclusive pictures of the Syracuse Centennial showing every important event

A Paramount Release

A NEW FIVE INCHES

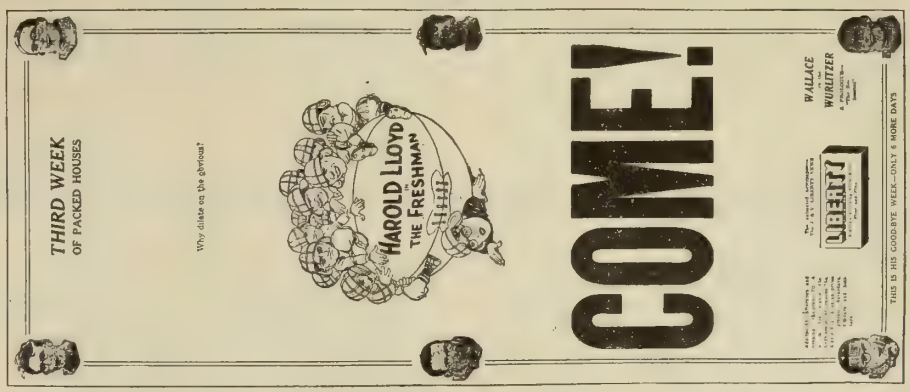
mat, with a lot of talk set in around it, the title running in type. Because Dix's name is the only large face in the space, the display is just as prominent in the page as though he used a two inch letter in a quarter page space. It's not the size of the letter, but the prominence you give it that determines the display value, and with nothing to fight but the signature and a twelve point title, he

Strand
MILTON SILLS
In a romance of the Canadian wilderness, where life and death gamble with love as the stake.
"The Knockout"
A Charles Chase Comedy
Strand Theatre Orchestra
Strand Topical Review
"Cool as a Mountain Top—
—The Ice Plant Does It"

A First National Release

ANOTHER FIVER

gets the same relative display. There are four lines about the picture, the news reel and the comedy, and a special panel for a local feature tying to a celebration. And his space bill was for only five inches. Twenty inches probably would not have sold a single additional ticket, so what's the use of paying for the additional fifteen inches just to be a good fellow in the eyes of the advertising solicitor. Cliff can't see it. He's working for his boss and not for the newspaper. For Sills, in The Knockout, he cants the panel to get a little more display. Here he gives almost equal value to star and play, though setting Sills' name in all caps gives this a little more display, though the title is more legible. He gives two lines of sales talk and three lines to the other features and still has time to tell that the house is "Cool as the mountain top. The ice plant does it." In the reduction the six point lines look very small, but it is a clear letter and as easy to read as the average ten point bold. We are using many of these Lewis ads because we think they are admirable examples of good display in a reasonable space. Sometimes it may pay to take a half page splash, but as a rule it is more profitable to hold the space bills small if you can get the display. Of course you cannot get the same effect with five inches where two or three other houses use twenty to forty inches, but unless you have to fight along those lines, it will pay to hold the space down and get the display through white space and the intelligent use of small lines.



A Pathe Release

A FOUR TWENTIES FROM J. W. SAYRE, OF SEATTLE

Merchant Display Sells the Window

More than one Metro-Goldwyn picture has been put over with the aid of a make-up girl in the window. The stunt has been worked

A Metro-Goldwyn Release

THE MERCHANT AD

on a number of titles and always with success. Apparently the M-G exploiters use this whenever they get a chance, knowing that in these days of paint and powder the stunt will interest almost every woman—and all men. Generally the stunt is purely a store window proposition, but in Lima, Ohio, the Sigma Theatre got the advantage of a store two threes announcing the event. The store evidently figured it would be worth while to use the newspapers for its display and get a still larger crowd. The idea is good, but the copy is a little too formal. It is just an announcement. A boldface, "The Art of Make-up" would catch the eye better than the name of the demonstrator, which means nothing at all. The name could have gone down to a ten point, with an eighteen point line for the stunt with profit to both the theatre and the store. The idea is not to put over Miss Macateer, but the display, and this should have been made the high light. But don't wait for an M-G man to come around and work for you. Sell it to your own druggist with a clever local girl in the window if you cannot arrange for aid from the makers of the cosmetics. There are many titles other than The Slave of Fashion for which this stunt will work, though that title seems to have been selected with an eye to its hook-up possibilities. It has been worth a lot of extra money to exhibitors quite apart from the drag of the title with the women customers.

Flied Freshman

Pat Argust used a novel advertising curtain for Harold Lloyd in The Freshman at the Rialto Theatre, Colorado Springs. A drop was lowered with a huge pair of glasses outlined in scrim. When the house lights went up, the glasses faded, giving place to a large football on which was lettered the announcement of the attraction.

A Banner Idea

For Griffith in A Regular Fellow D. Roscoe Faunce made a lobby display of two court flunkies carrying an enormous silk hat, brim up, on which was a picture of the comedian and the necessary announcement. It made a striking display and did not require much building.

Three thousand doorknobs were put out on the same title.

Switching the Spotlight to the Exhibitor

Edited by Sumner Smith

Long Runs Common in San Francisco

LONG runs are becoming common in San Francisco houses, with both downtown and suburban theatres making fewer changes than formerly. "The Pony Express" and "The Iron Horse" started the Imperial and St. Francis Theatres off in good shape this fall and the records for long runs set by these have already been surpassed by "The Freshman" and "The Merry Widow." The latter has been shown for four weeks and is starting on its fifth week, after which it will be succeeded by "The Phantom of the Opera." "Little Annie Rooney," with Mary Pickford, has been shown three weeks at the Imperial and the end is not in sight. This picture will be followed by an indefinite run of "That Royle Girl." Many neighborhood houses which ordinarily make two or three changes of program a week, have shown features for a full week. In the legitimate field the President Theatre has broken all former local records by showing "The Best People" for more than six months.

E. I. Parker, treasurer of the Consolidated Amusement Company, Honolulu, T. H., left recently for his Island home, following a conference with San Francisco officials and stockholders of the firm. Joel C. Cohen and Louis R. Greenfield of this concern will attend the annual meeting of stockholders to be held at Honolulu early in the year.

The Famous Players-Lasky interests, which purchased the ground lease on the Granada Theatre several months ago from the Herbert L. Rothschild Entertainment, Inc., has now acquired the realty holdings in fee simple for a sum of more than $2,000,000.

Harry David, for some time house manager of the Granada Theatre, San Francisco, has joined the Herbert L. Rothschild organization and has been made managing director of the Coliseum and Alexandria Theatres, recently taken over by these interests.

Frank Whitbeck, director of publicity for West Coast Theatres, Inc., with headquarters at San Francisco, is making a tour of the theatres in the southern part of the state and while away will assist in the opening of two new houses.

Ground has been broken at Telegraph avenue and Fortieth street, Oakland, Cal., for a large neighborhood house for East Bay Theatres, Inc., a subsidiary organization of West Coast Theatres, Inc. The theatre will seat 2,500.

Frank Newman, for some time manager of the State Theatre at Stockton, Cal., has been transferred to Long Beach and has been succeeded by Ben F. Giroux.

Herman Kersken, recently appointed manager of the White Theatre, Fresno, Cal., was a recent visitor at the San Francisco headquarters of West Coast Theatres, Inc.

Work will be commenced early in January on a picture house on San Pablo avenue, near Delaware street, Berkeley, Cal. The theatre will seat 1,500 and be conducted by the Golden State Theatre & Realty Company of San Francisco. It will be ready for occupancy in June.

The Bear State Theatres, Inc., which recently acquired the incompleted McNamara-Winkelman Theatre at Martinez, Cal., has arranged to have work resumed on this house and plan to open it early in the spring.

The Capitol Theatre, San Francisco, which has been dark much of the time of late, has been reopened for a week's run of Ufa's "Siegfried."

Oklahoma Theatre News

Loosen and Slusher have reopened the Airdome Theatre at Okarche, Okla.

M. R. Mills has closed his Victory at Hulbert, Okla., permanently.

Tom Blair has been appointed manager for the Rialto and Empire at Tonkawa, Okla.

George Youts has purchased the Royal at Minco, Okla.

H. L. Rodgers has purchased the Crystal at Three Sands, Okla.

Ned Pedigo has repurchased and taken charge of the Pollard Theatre at Guthrie, Okla.

Woldenberger and Bannister have reopened the Pastime at Sentinel, Okla.

S. A. Jones opened his new $150,000 Empire at Altus, Okla., last week, to pleased capacity business.

Jack Johnson has reopened his new Folly at Enid, Okla.

Denver Exhibitor and Editor in Debate

B. P. McCORMICK of the Liberty Theatre, Florence, Col., represented the screen in a debate before the Women's Club of Florence, Col., November 23. The subject was "The Power of the Screen vs. the Press." His opponent was the editor of the local Florence Daily Citizen. The affair was awaited with unusual interest by the film people of Denver.

Rick Ricketson was surprised at his home last Monday evening by the present manager and employes of the Paramount Rialto and Victory Theatres of Denver. The occasion was a farewell demonstration to Mr. Ricketson, who has retired as managing director of the above theatres. A. H. Vincent, his successor, was toastmaster, assisted by Wiles Hallock, who presented Rick with a beautiful scarf pin as a token in behalf of the theatre employes.

M. C. Gerhart is rapidly recovering from his recent operation. A number of film men who called upon him last week state that he is sitting up and looking fine, and that he expects to be out within the next two or three weeks. Mr. Gerhart recently submitted to an operation which required him to be on the operating table for almost three hours. He is the owner and manager of the Empress Theatre, Fort Collins, Col., and one of the veteran exhibitors of the territory.

Northwest Exhibitor Drives Through 4 Showers of Frogs

A. L. BASHOR, one of the owners of Kelso Amusement Company, operating three houses in Kelso and one in Kalama, Wash., springs this one: While driving from Kalama to Kelso he ran into four separate and distinct showers of frogs. There were millions of them, of all sizes, and they splattered against his car and the paving. We don't believe that just looking at pictures ever did that to a man!

This is the seventeenth anniversary of Orpheum vaudeville in Seattle and in celebration the inimitable Carl Reiter has prepared a program of gala acts with a grand clowning act at the end. Pathenews and "Topics of the Day" are regular features of the Orpheum here.

Upon the anticipated return to the city of J. G. Von Herberg after a prolonged stay in New York and other eastern cities, the announcement has been made here that bids have been asked for the early construction of the $500,000 North Broadway Theatre of the Greater Theatres Company. This announcement was made by Architect Frederick J. Peters, Northwest associate of Architect Marcus B. Priteca, who is in charge of the project. Mr. Priteca will arrive in Seattle from the South, to meet Mr. Von Herberg.

In substantiation of a report of a new theatre to be built in Bellingham, Wash., comes the announcement that Dr. E. T. Mathes, former mayor of Bellingham, and Al Finklestein, manager of the Strand Theatre, Seattle, will open a picture theatre in that city within sixty days. Several years ago Mr. Finkelstein represented Jensen & Von Herberg in Bellingham. The house will have a 50-foot front on Magnolia street at the corner of Dock street, and a depth of 110 feet. It will have two stores at either side of the lobby. The theatre will seat 650. Such pictures as "The Gold Rush," "Don Q," "Sally of the Sawdust," "Little Annie Rooney" and "The Eagle" have already been contracted for. This will mean the first opposition in Bellingham for a number of years. The Bellingham Amusement Company operates four houses there. Dr. Mathes, who will manage the house, has a very wide acquaintance throughout the Northwest and has always taken a keen interest in the theatre business.

Waldo Ives has purchased R. E. Ulsh's half interest in the Rex and Mission Theatres, Mount Vernon, Wash., and has also bought into the house at La Conner, Wash., according to report.

A Mr. Clark of Los Angeles is reported to have purchased a house in Arlington, Wash., presumably the American.

Donald Geddes, owner of houses in Ballard, is seriously ill with pneumonia. Mr. Geddes is having the best of care and is expected to be convalescent soon.

After an extensive program of redecorating, the Liberty Theatre, Hoquiam, Wash., reopened on November 16. The D & R Theatres Company operates the house.

Joe Strauss of Strauss and Danz, proprietors of the Hollwood Theatre in suburban Seattle, has established his residnece in California. He returned to Seattle this week for a brief visit. Mr. Danz is said to have bought his partner's interest and will operate the house solely under his own management.

This Utica, N. Y. Showman Has to Hustle

SUPPOSING some of the exhibitors who are inclined to complain more or less about business had ten little mouths to feed. Jimmy Vincenzo, who owns the Lyric in Utica, N. Y., is the father of ten children, eight girls and twin boys. The Lyric is a 15-cent house and maybe Jimmy doesn't count the pennies! He admits that he uses a barrel of flour a month, and as for shoes, he buys them by the dozen pairs. Jimmy is a good showman, keeping his house as clean as a whistle and greeting everyone with a smile.

The many friends of "Al" Elliott of Hudson, owner of the Playhouse and Rialto, express the hope that Mrs. Elliott, who has been sick for some time past, will speedily recover.

The way Nate Robbins of Utica is hurrying back and forth from New York City these days is a caution. For instance, last Monday he was in New York, and Tuesday he was back in Utica, and thus it goes, week in and week out.

Tom Thornton of the Orpheum in Saugerties will stage a big vaudeville program at his house on November 30 in the interest of the village firemen. All the film boys from Albany are planning to be on hand.

None of the banking hours for the Schine brothers of Gloversville. Last week Louis Schine returned home from an extensive trip over the state, and the next morning, at 8 o'clock sharp, he was at his desk.

George Loomis, who has two theatres in Frankfort, one time worked day and night until he got his start, holding his job at one of the industrial plants and then plugging away at his theatres until midnight. Business has been running well, however, with Mr. Loomis, and he no longer bothers with his mill job, but devotes his entire time to the Savoy, which runs six days a week, and the Loomis, operating on Saturday night only.

Charles N. Sample of Schaghticoke was in town the other day. Mr. Sample does the booking for the theatre, which runs one night a week in his village and which draws business to the town with the merchants benefiting. The house is run as a business proposition by the men of the village, and Mr. Sample, who also has a big general store, comes in for a piece of the change himself.

After trotting around Germany for three months, Chris Marx, owner of the Highland and Rialto Theatres in Utica, is once more back home and busy as the proverbial bee in doing his booking for the winter months. Mr. Marx has installed a new organ at the Rialto.

At last Rae Candee of Utica has been able to point with pride to an eight-point buck which he shot near Old Forge, and which was one of the finest animals killed in that section during the recent hunting season.

W. H. Linton has a big force of men at work on the theatre which he is erecting in Utica. A large section of the ornamental brick front is already in place. Mr. Linton has bought twenty-five feet additional in the rear, and as a result the new theatre will have a greater capacity than the one that was burned last spring, eleven days after it opened.

There is absolutely no chance of William Tweedy of Mechanicville reopening his theatre following the summary closing at the request of the State Labor Department. Mr. Tweedy so stated last week, and while he didn't say so, there is a report current to the effect that William Benton, who recently erected a large theatre in Mechanicville, has secured the lease of the house Mr. Tweedy was operating and has done away with any possible competition.

George and Ormond Roberts, formerly connected with the Berinstein houses in this city and Elmira, may shortly be heard as having re-entered the business. Father and son are on the lookout for houses and it is said that they have one or two that may be taken over.

John Augello of Utica will open his new theatre, according to present plans, on January 10. The house seats about 1,000.

C. N. Lewis of Grand Gorge is remodeling his theatre and expects to have it in shape to reopen in January. Among other things the theatre is raised about six feet from the ground. Ben Talmadge of Windham has now closed to one night a week.

Archie Goodman, who runs the Orpheum in Utica, has started a suit against the city, claiming damages due to the fact that the city in making certain improvements, lowered the street in front of Mr. Goodman's store. Along with running the theatre, Mr. Goodman has one of the large stores in Utica.

James Roach, managing the Farley theatres in Schenectady, has been invited by the General Electric Company to assist in titling a picture now being made by the company.

Morris Silverman of the Happy Hour and Pearl Theatres in Schenectady has blossomed out with a chauffeur. Mr. Silverman doesn't like to drive himself. Although Mr. Silverman's two houses charge but a dime or so, they have always been moneymakers, and when it comes to a car there is nothing in the market that Mr. Silverman couldn't have.

Charles McIver, running the Star in Norwood and the Empress in Borfolk, was in town the other day for the first time in many months. Mr. McIver appeared before the Arbitration Board, and according to all reports, he secured a satisfactory adjustment of matters.

Julius Byck, who runs a theatre in Tannersville, has just opened a bakeshop next door and claims to be making about as much money off his pies and cakes as he does with his theatre during the winter months. Mr. Byck has a theatre in Hunter which he runs during the summer tourist season.

Negotiations are under way for the erection of a new theatre in Gloversville. Although the parties' names are not disclosed, it is said that the company is one of the largest in the business and will erect an 1,800-seat house to cost in the neighborhood of $200,000. A portion of the building will be devoted to offices.

Walter Roberts, manager of the Troy Theatre, will probably pick up a little extra change these days through an elimination bowling tournament on at the Trojan alleys. Mr. Roberts is rolling great ball this fall and is regarded as one of the best pin-toppers in the Collar City.

Jake Rosenthal of the Rose in Troy is giving away cigars, but it's not because of any visit the stork has made to the Rosenthal home. It all come about through the advice of Mr. Rosenthal's physician who declared that the exhibitor's nervousness was due entirely to smoking. And now Jake is as cool as the proverbial cucumber.

The Opera House in Lowville, which has been leased to E. J. Wolfe of that village, may be taken over by the village itself on and after December 12, when the lease expires. A special meeting of the town board is scheduled for the near future to take action.

According to Ed Trembley, manager of the American in Troy, it is next to impossible to get rid of a two dollar bill to a patron. As far as Ed goes, he isn't in the least bit superstitious.

Alec Papayanakos had as his guests the other night the undefeated football team from St. Lawrence University. Mr. Papayankos runs the theatre in Canton, and along with his brothers secured his start years ago in Watertown.

N.Y. Woman Exhibitor and Husband Killed

MRS. RENA AIKINS, manager of the Gem Theatre in Randolph, N. Y., and her husband were killed last week in an auto accident near their Southern Tier town.

The Rialto in Lockport plans to improve its organ. A new screen has been installed. The management is out for the special bonus to be given the house making the best showing during Schine Month.

W. A. Dillon, head of the M. P. T. O. of N. Y., was a Buffalo Film Row visitor last week end.

New units have been added to Shea's North Park organ as well as to the instruments in the Victoria and Frontier Theatres, Buffalo. The North Park improved organ was dedicated with a special program on Thanksgiving Day.

Nat Freedman and Rolf Brotman of Rochester have purchased the Holleywood Theatre in the town of Holley from George McCargo and Francis O'Brien.

Daniel MacNail has sold the business building at 49 Jackson street, Batavia, N. Y., to Jacob Farber, who owns the new Lafayette Theatre, next door. Whether Mr. Farber plans to enlarge the Lafayette is not announced. The house is leased by Fred M. Zimmerman of Buffalo.

The Hippodrome, Niagara Falls, operated for a year or so by Jim Wallingford of Buffalo, has been leased to Frank Ganello of Pittsburgh.

Modi Theatre Opens in Barnesville, Ohio

AMONG the most recent theatre to open in the Ohio territory is the Modi at Barnesville, Ohio, on November 21. The house, which seats 1,000, is rated among the finest in Southeastern Ohio. Pictures and vaudeville is the policy, with an occasional engagement of legitimate productions.

The Lyric, Cincinnati, one of I. Libson's favorite houses, seems to have gone in for extended runs. "The Gold Rush" recently completed a four weeks' showing at this house after "The Lost World" had concluded a similar run. Now "The Iron Horse" is in its second week, with prospects of its being held over for two more weeks.

The Majestic Theatre, Sidney, Ohio, recently acquired by Frankel and Mellott Amusmeent Company, has been reopened after having been extensively improved. C. B. De Weese, who managed the house since it was originally built some five years ago, excepting for one year, has been retained as manager by the new owners.

The Rivoli Theatre, Defiance, Ohio, has passed into posssesion of J. G. Furrer, who likewise operates the Harkness at Clyde, Ohio. The Rivoli is being entirely redecorated prior to reopening.

Charles Bros., who is the owner of the Miles Theatre, Cleveland, but whose residence is at Mentor, Ohio, a suburb, was recently elected chairman of the council in his home town.

S. T. Shai, St. Clairsville, Ohio, is having plans drawn for a new theatre to be erected on East Main street at an estimated cost of $75,000.

Maine Theatre News

Joseph J. McDermott, manager of the Johnson Opera House at Gradiner, gave an insight into the motion picture industry in an address before the members of the Gardiner Rotary Club. The Rotarians agreed that Manager McDermott's talk was one of the most entertaining and enlightening that they had heard in a long time.

Musicians employed in the Strand and Empire Theatres at Portland have returned to work, following a brief strike. They resumed their work when Abraham Goodside, owner of the two film theatres, agreed to an increase in salaries.

Ontario Theatre Owners Now in Session

THE 1925 annual convention of the M. P. T. O., Ontario Division, is being held at the King Edward Hotel, Toronto, today (November 27) with President J. C. Brady in the chair. Mr. Brady, who is the owner of the Madison Theatre, Toronto, has been the head of the organized independent theatre movement in Eastern Canada for many years.

Joseph Cohen, a popular exhibitor of Toronto, Ontario, recently suffered the loss of his mother, Mrs. Esther Cohen, who died suddenly from heart failure. Mr. Cohen is the manager of two bright neighborhood theatres of Toronto, the Classic and Duchess.

There was a bit of excitement at the Boulevard Theatre, on St. Hubert street, Montreal, Quebec, a few days ago, when a fire broke out in the projection room. The flames were speedily extinguished but the flash and smoke caused the patrons to beat a hasty retreat. Several children were hurt.

The Bijou Theatre, Chesley, Ontario, has been offered for sale by the proprietor, John Blohm, who has decided to retire. This theatre, situated in an agricultural centre, has accommodation for 220 people and is fitted with two projection machines.

The cashier of the St. Denis Theatre, one of the largest cinemas of Montreal, was held up on the night of November 16 as she was leaving the box office, the bandit grabbing the black bag which contained about $800. The alarm was sounded and the man was captured. The accused, who gave the name of John Boyd, told the police magistrate that he was a consulting engineer and that he had been examining the equipment of the St. Denis Theatre when he had been approached by a janitor with the proposal for the "job." The empoye revealed the "inside" plan and they were to split the proceeds. The court hearing was postponed until officials made further investigation.

Harold Lloyd's "The Freshman" closed its special Canadian run at the Regent Theatre, Toronto, on November 28, after a continuous engagement of five weeks during which time the feature was shown continuously every day except Sundays. The run was conducted under the direction of Manager D. C. Brown of the Toronto Regent. Added numbers included a prologue and a local short subject called "Varsity Life," showing scenes and incidents in and around the University of Toronto.

The Capitol Theatre, Montreal, celebrated "Charleston Week" during the week of November 15, when the feature attraction was "Stage Struck." The big specialty was the "Charleston Revue," with a company of 28 beauties, organized at Toronto, Ontario, by Jack Arthur, supervisor of presentations for the Famous Players Canadian Corp. This Charleston Revue was first presented as an added feature at the Toronto Hipodrome, the head theatre of the Famous Players chain in Canada. It proved such a hit that Mr. Arthur decided to take the company on a tour of leading Famous Players houses in Eastern Canada. Harry Dahn is the manager of the Montreal Capitol.

Manager Tommy Logan of the Capitol Theatre, London, Ontario, reaped special benefit from the early arrival of Santa Claus in the City of London on November 21 when he arranged to have Old Santa make his first official stop at the Capitol Theatre, appearing on the stage at 1.30 p. m., after which he was scheduled to visit various stores of the downtown section. The result was that the theatre was stormed by children who paid their way in to get a first glimpse of Santa, 1925.

When "The Calgary Stampede" was presented at the Regent Theatre, Calgary, Alberta, during the week of November 16, the Calgary Herald printed a three-page section for the engagement. Incidentally, a feature of the newspaper tie-up was the reproduction of the contract signed with Universal by Manager K. M. Leach for $2,500 for the week's engagement of the picture, along with a facsimile of the check. This proved to be most unusual advertising. A personal letter from Carl Laemmle was also printed in the section.

"Doc" Cook of Kansas Again Touring

IF the M. P. T. O. Kansas-Missouri fails to reach its goal of 500 active members it will be no fault of C. E. ("Doc") Cook, business manager. Scarcely had "Doc" returned from a "tour-de-Hupmobile" over the territory than he dpearted on November 16 for another ten-day jaunt. He will visit exhibitors in Southern Kansas and Western Missouri.

Fire of undetermined origin destroyed the Grand of Moberly, Mo., early on November 16, the loss being estimated at $150,000. The fire also destroyed adjoining buildings.

Gus Eyssell, former treasurer and house manager of the Newman and Royal Theatres, Kansas City, will leave in a few days to join Frank L. Newman in Los Angeles in a similar capacity. Mr. Newman, since the sale of his Newman and Royal Theatres to Paramount, has been managing three Paramount houses in Los Angeles. Mr. Eyssell is the third of Mr. Newman's former employes to join him on the West Coast, Milton Feld, former manager of the Newman and Royal, and Leo Forbstein, for many years director of the Newman orchestra, already having gone.

An experiment in the small town house is to be tried at the Best Theatre, Parsons, Kans., the latter part of this month. It will be an all-comedy bill and is being watched with much interest by Kansas City exhibitors. Three two-reel comedies have been set in for the experiment, although the date has not yet been announced.

Among out-of-town exhibitors in the Kansas City market last week were: Mr. and Mrs. H. Winkler, Main Street, Lexington; Mo.; E. E. Frazier, Grand, Pittsburgh, Kans.; Harry McClure, Strand, Emporia, Kans.; L. Brenninger, Crystal and Cozy, Topeka, Kans.; A. Hawkins, Banks, Lenexa, Kans.; W. E. Shilket, Rex, Joplin, Mo.; Mr. and Mrs. W. Christian, Casino, Excelsior Springs, Mo.; G. E. Earl, Strand, Eskridge, Kans.

The Empire Theatre, Chillicothe, Mo., last week was purchased by Sam Minich, owner of the Electric of that city, for $24,000. The deal will become effective January 1. A lease held on the Empire has several months to run, it is understood. Mr. Minich plans to remodel the house.

Have you sent those reports to Van?

St. Louis Theatre Crowded At Opening; Cost a Million

THE St. Louis Theatre, Grand boulevard at Morgan street, which is being operated by the Orpheum Circuit as a combination house, had its grand opening on November 23. F. B. O.'s "Drusilla With a Million" was the opening feature. Several acts of Orpheum Circuit vaudeville rounded out the bill. This theatre, which cost upwards of $1,000,000, seats 4,080 and is the third largest in the world. It was crowded.

Skouras Brothers took over the Missouri Theatre on November 21. The acquisition of the Missouri resulted in a switch of the orchestras employed by Skouras Brothers. Gene Rodemich goes into the Missouri, replacing Joseph Littau, who has gone to New York to direct in a large theatre there. The Conley-Silverman orchestra becomes a permanent fixture at the Grand Central, while Allister Wylie moves his players from the Pageant Theatre to the West End Lyric. Rodemich's orchestra has been increased to thirty pieces and will fill the pit at the Missouri at all times. His jazz players will maintain their identity by appearing on the stage from time to time. A jazz revue with thirty players, featuring Jane and Katherine Lee, was a feature of the first week of the Skouras management at the Missouri. Herschel Stuart, formerly managing director at the Missouri, has gone to New York to head the production and presentation department for Famous Players-Lasky.

The Grand Theatre, Moberly, Mo., was damaged by fire early the past week, according to information reaching St. Louis. The full extent of the damage has not been ascertained.

Steve Kaiman has awarded the contract for his new theatre at 8201-03 North Broadway to the Acme Construction Company, 1782 Railway Exchange Building. Theodore Steinmeyer, International Life Building, is the architect. The structure will be 60 by 150 by 139 feet and will cost about $75,000. In addition to the theatre auditorium it will contain stores and offices.

The Bridge Theatre, 4867 Natural Bridge avenue, St. Louis, has changed hands again. This house seats 720 and is in a growing neighborhood. The new owners are Rodney & Katz. Jimmy Madison has been managing the house.

Visitors of the week included S. E. Pertle, Jerseyville, Ill.; S. E. Brady, Cape Girardeau, Mo., and J. Marshall, Rodgers, Ark.

Hollywood Theatre Has Gala Opening

HOLLYWOOD'S newest theatre, the Marquis, made its bow in a blaze of glory. The opening rivalled any of the gala premieres staged in the downtown houses. The Marquis seats 1,200 and is owned and operated by the Hansen Theatres Corporations, of which Mark M. Hansen is president, Alice Calhoun vice-president, and J. J. Curl sceretary. Jesse J. Goldberg, president of the Independent Pictures Corporation, was master of ceremonies. The picture was "What Fools Men," a First National release. This is the eighth theatre in which Alice Calhoun owns the controlling interest.

The Victory Theatre at Burbank, Cal., has been taken over by the West Coast Junior circuit. It will be torn down later and a new house to cost $150,000 built in its place.

A new house to seat 900 will be built at Owensmouth by O. W. Walling.

One of the most imposing structures to be built in the suburban district will be the one soon to go up in Alhambra at Fremont and Main streets.

Sid Grauman and Anna May Wong jointly drove the first rivet in the former's new Chinese theatre to be built at Hollywood boulevard and Orange Drive.

Texas Theatre News

W. H. Hall has been appointed manager of the new Gem at Memphis, Texas.

Ruben Frels has purchased the Queen Theatre at Cuero, Texas.

Three Lubliner-Trinz Houses to Open Soon

LOU KRAMER, of Lubliner & Trinz, reports three new houses for early opening. The Grove Theatre at 76th and Cottage Grove, seating 2,000, is expected to be ready by the end of the year. The Belmont Theatre at Lincoln and Belmont avenue, seating 3,600, will be a de luxe house, and is scheduled for opening in February, 1926. The Tower Theatre on 63rd street, seating 3,800, making it one of the largest houses on the South Side, is expected to be ready for a March opening. At the present time there are twenty-one houses open under the Lubliner & Trinz direct management, including the new Harding and State Theatres opened during the past six weeks.

C. C. Pyle, well known theatre owner of Champaign, Ill., and the head of the Pyle circuit, is down in Florida looking over his real estate holdings. Just now he is getting a lot of publicity over his contract with Red Grange, the famous football star, to handle his professional affairs after he leaves Illinois University.

Burt B. Forbes, Howard Neumiller and Millard H. Cutler have organized the Premier Company, with a capital of $25,000 to create and promote presentations and other attractions.

Frank Gazzola and Thomas Hanks, managers of the Studebaker Theatre, have returned from an eight-day trip to French Lick Springs

The Ascher circuit is promoting a school for managers and Lewis Newhafer, general manager, says they will need them, as they have seven houses going up and others will be added from time to time.

H. L. McGee is remodeling the Echo at Des Plains, Ill., and will increase his capacity by 300 and fix the house up for a banner winter business.

B. Vought is building a new 900-seat movie house at Paris, Ill., and expects to open the house during the holidays. A contest will be held to select a name for the new theatre. Mr. Vought is also interested in the Polo Theatre at Polo, Ill., and other houses in that part of the state.

W. L. Bracht, manager of the Lester Norris circuit of theatres at West Chicago and St. Charles, reports the new theatres being erected by Mr. Norris will be ready early in 1926.

The new Howard Street Theatre of Balaban & Katz will represent an investment of $2,500,000. A bond issue for half that amount has been underwritten for the builders by the George M. Forman Company.

The theatre interests are interested in the bill introduced by Alderman W. R. O'Toole of the city for the repeal of the daylight savings in this city.

Dick Emig has been made manager of the Windsor of Lubliner & Trinz.

Quite a delegation of out-of-town exhibitors were callers at the American Theatre Circuit offices last week. Among them were B. S. Jordan of the Orpheum, Ottawa; J. C. Miller of the Princess, Woodstock; Julius Lamm of the Elite, Waukegan; W. L. Bracht of the Idle Hour, St. Charles; Frank Boget of the American, Sandwich; Charles Tseta of the Kozy, Marseilles.

M. E. Cobb, E. N. Ellis and L. F. Weiss have organized the Premier Company, with offices at 35 South Dearborn, to supply complete musical entertainment for theatres in this territory.

GOT HIS BUCK—J. F. White, Jr., Manager of the Capitol Theatre, Asheboro, N. C., scored on the first day of his hunting trip.

Iowa Exhibitor Turns Reins Over to Son

FRANK SMITH, who owned the Cozy Theatre at Carson, Ia., has turned the business over to his son, Harold. Mr. Smith was recently appointed postmaster at Carson and is giving his attention to the duties of that office instead of pictures.

Mrs. R. C. Ingersoll has sold the Orpheum at Oelwein, Ia.

Bergman & Myers have bought the Liberty at Clarence, Ia., from Liercke Bros.

Hal Kelley has sold the Opera House at Corning, Ia., to W. Mansfield.

J. W. Andersen has sold the Lyric at Walnut, Ia., to M. N. Wantz.

M. T. Jones has sold the Palace at Exeria, Ia., to Clarence Lacey.

Harvey E. Means has sold the Cozy at Sidney, Ia., to W. E. Craft.

L. J. Wagner has bought the Garden at Twenty-fourth and Vinton streets, Omaha, of Victor Newton of Des Moines.

Allender & Jenkins opened a new theatre early in November at Vail, Ia.

J. H. Eversole, Majestic Theatre, Avoca, Ia., was looking around in the exchange offices in Omaha recently.

J. C. Laykin, Cosmo Theatre, Winner, S. D., was at the exchanges in Omaha recently selecting some films.

F. Hopley, new owner of the Lyric Theatre, Tekamah, Neb., was in Omaha among the exchanges and supply houses recently.

Pittsburgh Theatre News

Walter Silverberg, well-known Greenville exhibitor, paid Pittsburgh's Film Row a visit recently and reported depressing conditions in his town, where a scarlet fever epidemic prohibits persons under 18 years of age from attending theatres or any public gatherings.

Other recent visitors included: Paul Thomas, Greensburg; Charles Feinler, Wheeling; J. George Schweitzer, Titusville; Sam Haimovitz, Bart Dattola and Adolph Fery, New Kensington, and Sam Blanco of the State Theatre, Clymer.

Michigan Theatre News

Charles H. Miles is receiving bids for a building on Adams avenue, Detroit, that will contain a theatre seating 3,000 and 168 apartment suites, the structure is to be sixteen stories high.

George Spaeth, owner of the Temple Theatre in Grand Rapids, who has been seriously ill for a month, is reported on the road to recovery. He will resume active management of his theatre again within a few weeks.

Carrol Gridley is planning the erection of a movie theatre at Libertyville, Ill., that will cost in excess of $150,000. Plans are being made to start building at an early date.

H. M. Rouda, who has been with the Ascher circuit for ten years, has been made managing director of the new Midwest Theatre which opened last week at 35th and Archer avenue. Harry F. Dunning, recently with Pantages circuit at Seattle, has been made assistant manager. Paul Sternberg is musical director, Ralph Emerson solo organist, and Roy C. MacMullen director of presentations.

New Indianapolis House

The Greater Garrick, a neighborhood picture theatre at Illinois and Thirtieth streets, Indianapolis, was formally opened on Monday night, November 23, with "The Talker" and a Mack Sennett comedy. The opening was in the nature of a community celebration and was attended by tremendous crowds. The theatre, formerly the old Garrick, was bought in October by W. H. Griffin, who has been associated with the house for ten years. It has been made over in extensive and elaborate fashion and was artistically decorated with baskets of flowers and bankings of palms and ferns for the opening.

CHIC COLLEEN, Queen of the Screen, is indicating the way to the box office. And, no doubt, a many there are who will tread that road to see her in "We Moderns," which she has made for First National.

Along Exchange Row

With the Men Who Sell the Pictures

Chicago

The trade is extending congratulations to Roy Alexander, Chicago manager of Universal, on his promotion to district manager of the western territory. William Brumberg, country sales manager, succeeds Mr. Alexander.

James Harris, city sales manager of Associated Exhibitors, has joined the Pathe organization. John Menikow, short subject sales manager of Universal, has succeeded him at Associated.

George Dembox, manager of the Fox Chicago office, has returned from a business to New York.

Charley Casanave, formerly with the Coston circuit as booking manager, is now associated with Joe Hopp in the management of the American Theatres Circuit.

The big event of Film Row last Monday was the opening of the new Pathe offices at 1025 South Wabash avenue. They say that the feed Manager Jimmie Gillick put on for the bunch was "some eats." The offices are the last word in efficiency.

Alfred Botsford, advertising manager of the new Famous Players-Balaban & Katz organization, was in the city last week for the Paramount convention at the Drake Hotel and dropped in to meet the boys at the general offices of Balaban & Katz.

William Lyman, formerly with Selznick, has been named assistant branch manager for Warner Brothers Exchange.

The boys at the F. B. O. exchange gave Charley Miller a fine silver set for a wedding gift and Jack Sampson, branch manager, told Charley how glad they all are that he is settled for keeps.

Short feature sales are booming at Universal. The reason is that Johnny Mednikow, sales manager of that department, is the proud father of a baby girl. Both mother and child are doing well and Johnny has too with his short feature sales.

Sidney Oppenheim R. Abrahams nad B. Blaurock have organized the Short Subject Exchange, Inc., with offices at 806 South Wabash avenue, to manufacture and distribute short subjects in this territory.

The boys of the Universal exchange gave Manager Roy Alexander a fine traveling bag and kit on his first anniversary in charge of the local offices of the company.

Earl Pickler has been added to the sales staff of the Capitol Film Exchange under Henri Ellman.

The Pathe exchange opened last week at 1025 South Wabash avenue. Charles Keppler and Joseph Woodworth have been added to the sales force to sell two-reel comedies.

Sam Blair will handle the publicity and Miss Lucy Calhoun will have charge of the public relations department.

Charles Casanave is now with the National Theatres Corporation, booking pictures for them. His offices are in the Strauss building.

Detroit

A party given in honor of J. E. Ryder, sales manager of the Detroit office of Paramount, who is being transferred to the Chicago office, attracted nearly 100 film men and women to Plymouth, Mich., a suburb of Detroit, one evening last week. Otto Bolle, manager of the Paramount office in Detroit, was in charge of the party, which he termed a "Jinx Party" because it was held on Friday the thirteenth. A home cooked chicken dinner was served at 8 p. m., after which dancing was indulged in until far after midnight. Harry Ross, district manager of Paramount, and other officials of the concern were in attendance. Mr. Ryder leaves for his new position on December 1.

The Anns Have It

Mere man had best beware. More women than men are entering the exchange business in Pittsburgh. Most of them are Anns, as witness:

Robert Dunbar, Metro - Goldwyn - Mayer booker, is the proud daddy of 8-pound Audrey Ann. The mother formerly was Miss Mary Angel of the Paramount exchange.

George Tice, short subjects booker at Universal, is also a new daddy, Mrs. Tice having presented him with 8-pound Dorothy Ann.

Manager James H. Alexander of Columbia Film Service, is the father of a fifth child, a boy—James Herbert Alexander, Jr. The newcomer is the first heir in the Alexander household, the other four children being girls—Lorraine, Dorothy, Mearle and Virginia.

San Francisco

A district sales convention was held by Famous Players-Lasky at the Whitcomb Hotel, San Francisco, November 14, with about fifty in attendance from the Los Angeles, Seattle, Portland and San Francisco exchanges. John Clark, division sales manager from New York, directed the meeting. Among those in attendance were C. N. Peacock, manager of the Los Angeles exchange; George P. Endert, Seattle manager; Neal East, Portland manager, and Tom H. Bailey, San Francisco.

F. E. Lane, formerly with Famous Players-Lasky, San Francisco, has joined the staff of the Pathe exchange as two-reel comedy salesman.

Ben Fish, who has been special feature representative in the Salt Lake City and Denver territories for the Pathe, is now traveling out of the San Francisco branch as short subject salesman.

Having entirely recovered from his operation for appendicitis, Carol Nathan, San Francisco branch manager for Universal, is again attending to his regular duties.

F. L. Butler, formerly with Fox in San Francisco, but for the past year with Universal at Kansas City, has again felt the lure of the city by the Golden Gate and is now handling the city territory for Pathe.

Gilbert Moyle, auditor for First National, San Francisco, is recovering from a serious illness. It will be some time before he will be able to be at the exchange again.

The Mutual Independent Exchange has been opened for business at 281 Turk street, with **J. F. Brett in charge.** As soon as the exchange is in smooth running order Mr. Brett will return to Los Angeles, leaving C. C. Thompson in charge.

Tom H. Bailey, manager of the San Francisco branch of Famous Players-Lasky, has returned from the national convention of this organization held in Chicago.

Donald Smith, with the Producers Distributing Corp., has been promoted to the position of district representative, under District Manager L. W. Weir. The territory formerly covered by D. Frazer has been divided and the two will cover the field more intensively than has been possible in the past.

Joe Flanagan, an old-time film man, has joined the Producers Distributing staff as shipping clerk.

Orin Woody, special representative of Associated Exhibitors, paid the local exchange a visit recently and later left for the Pacific Northwest.

Joe Huff, with the Universal exchange, has been given the San Joaquin Valley territory again and Isadore Wolf has been returned to San Francisco.

Albany, N. Y.

George Ames, local manager for Pathe, made his first trip out over the territory last week and was accompanied by Charles Henschel of New York, eastern district manager. Eleanor Tenney, connected with the Pathe office force, and Dick Struwe, a student booker at the office, were quietly married a few days ago.

Vic Bendell is once more selling film, now representing Warner Brothers over the northern territory, succeeding Bert Gibbons.

According to J. N. Klein, local manager for Warners, his 13-months-old son Dick has just started to walk, and as soon as he begins to talk, he expects him to start in selling film.

E. O. Brooks, serial sales manager for Pathe, has arrived in Albany for a few days' stay.

A group of First National officials stopped over here for a few hours one day last week and conferred with Alec Herman, the local manager. The party included Sam Spring, secretary-treasurer of First National; A. W. Smith, N. Depinnet and M. Marin, district sales manager.

Arthur G. Whyte of the Peerless Booking Agency of New York, was in town last Friday.

Dick Bennett, who has been cashier at Warner Brothers' exchange here, and Walter Vadney, shipper, have resigned to take the active management of the Hudson Theatre in Watervliet. Mrs. H. M. Carkner has been named as cashier and Everett Ingram as shipper.

Ted O'Shea of the Metro-Goldwyn office made a swing upstate last week that included theatres in Utica and that section.

W. V. A. Mack of New York, short subject sales manager for Pathe, was in Albany last week on his way back home from Buffalo. Tom North, special exploitation representative from Pathe's home office, was also in Albany for a couple of days.

Robert Mochrie, manager of the Pro-Dis-Co exchange in Albany, was in Hanover, N. H., last week, attending the Dartmouth-Cornell game.

Amos Leonard of Syracuse, a Pathe salesman out of Albany, has been promoted and made district serial sales representative and will divide his time between Albany, Boston and New Haven.

Joseph Cantor is in charge of the exchange just opened in Albany by the Freedom Film Company.

Abe Eskin has succeeded Charles Boyd as Albany manager for Associated Exhibitors.

J. H. MacIntyre, local manager for Paramount, returned last week from several days spent in Chicago.

Edward Urschel has been appointed as booker in the Pathe exchange, succeeding Arthur O'Toole, who recently returned to St. Louis.

Fred Robke has been taken on by First National as a salesman. He was formerly with United Artists here.

Omaha

Jack Edwards of the Omaha office of Universal, has been temporarily transferred to the Salt Lake City office to do some advance advertising on "The Phantom of The Opera."

L. A. Cahill, at one time connected with the old Mutual Film Corporation and more recently in the advertising sign business, is traveling the Iowa territory for Warner Bros.

R. S. Ballantyne, at one time manager for Goldberg Bros., Omaha, has recently been appointed manager of the southern district for Pathe.

(More exchange news on next page)

Denver

Cold weather does not stop exchange managers from making long sales trips into the territory. Robert J. Garland, manager of Metro-Goldwyn, has just left for a long trip into Western Nebraska and Wyoming. Jack Krum, United Artists manager, returned from Raton, N. M., and Trinidad, Col. Eugene Gerbase, local Universal manager, returned after visiting exhibitors in Raton and Sante Fe, N. M.

The Denver Joint Board of Arbitration did not hold its usual Friday meeting last week for the first time in months. The board had a clear "docket" and no cases were ready for hearing. The chairman, Gorden B. Ashworth of the Federal Theatre, went duck hunting.

W. F. Reilly, auditor from the home office of Metro-Goldwyn-Mayer, is visiting the local branch.

C. M. Van Horn has resigned as manager of the local branch of Pathe. He will return to the Pacific Coast where his daughter Betty is attending college. Mr. Van Horn will become connected with the Pathe exchange of San Francisco. He is succeeded in Denver by S. B. Rahn, former Pathe salesman in the Minneapolis branch of Pathe. Frank Harris, district manager for Pathe, is visiting the local branch office for an indefinite period to assist Mr. Rahn in getting a good start.

Seattle

Carl Stern has arrived in Seattle and assumed his duties as manager of Warner Brothers' exchange here. Mr. Stern is one of the best known of northwest film men.

James Beale, who has been covering the northern part of Washington for Pathe out of Seattle, has been transferred to the city territory as salesman.

Western Film Corp., D. C. Millward, manager, announces the purchase of the 24 Golden Arrow pictures for Washington, Oregon, Idaho, Montana and Alaska.

H. A. Black has resigned from the management of the Seattle branch of Warner Brothers. Mr. Black has not yet stated his future plans. His successor here will be named by Harry Lustig, western division manager, now on his way to Seattle. Carl Stern, long associated with Mr. Lustig, is mentioned.

When Western Division Manager Frank Harris paid his first visit to the Seattle Pathe office he found a royal welcome waiting for him. Girls of the exchange had prepared a beautifully appointed dinner in the club rooms upstairs in the exchange. It was accompanied by all the style and elegance of an important function, but was the more enjoyable for its actual informality. Nineteen were present.

Will Hudson, Pathe cameraman, entertained twelve Pathe Newsreel buddies at a dinner, celebrating the twelfth birthday of Pathe News.

Pittsburgh

Harold Mercer, formerly in the publicity department of the Rowland and Clark Theatres, is now with Pathe as play date clerk.

Larry Jacobs is back as publicity director for the local Metro-Goldwyn-Mayer exchange.

R. J. ("Cap") Kinder has been assigned city salesman for First National, succeeding Meyer E. Goldstein, who resigned to buy an active interest in the Supreme Photoplay Company, this city.

The S. & S. Film & Supply Company has foresaken the beaten path and has added to the sales force a young lady in the person of Miss Esther Levett, who for some time past has been secretary to Manager "Abe" Steinberg. Miss Levett is coming through with flying colors in her new position.

K. M. Furse is the newest addition to the sales force of the local F. B. O. exchange.

Ray O'Toole is back on Film Row again, this time in the capacity of booker at the Associated Exhibitors exchange.

Buffalo, N. Y.

Frank S. Hopkins has been appointed general manager of the Associated Exhibitors in Canada. Mr. Hopkins will have his headquarters in Toronto. He is well known hereabouts.

R. C. Fox, district manager for Vital, has named F. C. Moynihan manager of the Albany branch and has appointed Frank Young, who has been booking for Renown in Albany, as assistant manager. George Schaefer has been sent to Rochester as a Vital salesman.

Frank Swalbert, shipping clerk at First National, and Miss Beulah Serius, who has been in the inspection and advertising department at Dependable for several years, were married last week. Miss Ella Burg, a First National office stenographer, also was married the other day.

Richard C. Fox is about to send out invitations for a preview of Mrs. Wallace Reid's new picture, "The Red Kimona," a Vital feature, in the Hotel Statler, on the evening of December 11. The same picture will be shown to exhibitors in the Onondaga Hotel, Syracuse Friday evening, December 18. A dance and refreshments will follow both showings.

William Melgier's son, Arthur, who is organist at the Varsity, played the big organ at the dedication of the new home of the F. O. Eagles last Sunday. Art's dad is shipping clerk at the Educational office.

W. A. V. Mack, better known as just plain Bill, and years ago as "Victrola," was in Buffalo the other day for a conference with Basil Brady, local Pathe manager. Bill is now the big chief of the Pathe short subjects department.

Harry Bailey, who recently came from Indianapolis to assume charge of the Fox office, has been elected secretary of the Film Board of Trade of Buffalo. He succeeds Earl Kramer, former "U" manager, who recently was promoted to eastern division sales manager.

C. W. Anthony, former manager of Vitagraph, has resigned as Associated Exhibitors representative to become salesman with United Artists.

Richard C. Fox has been appointed division manager for Vital Exchanges in charge of the Buffalo, Detroit and Albany offices. Mr. Fox has appointed George Schaefer to represent Vital in Rochester, succeeding N. Connors.

Ernie Williams, in charge of the ad sales department at Paramount, is now a daddy. It's a baby girl. The arrival gives George E. Williams, Ernie's brother and Paramount exploiteer at Buffalo, the title of "Uncle George."

Otto Siegel, Metro-Goldwyn-Mayer salesman, is all set for his Thanksgiving dinner. Otto has received a fat check as a bonus for good work in a recent sales drive.

G. T. Hughes has been added to the Pathe sales staff. He will sell short subjects in the Syracuse territory. Mr. Hughes comes to town from Cleveland.

Excavation has started on the new Paramount exchange building in North Pearl street. It is hoped to have the structure ready late next spring. Manager Marvin Kempner and his staff journeyed to Albany last week-end to attend the confab on the new season product. It was a conference of the New York, Buffalo and Albany staffs.

Canada

R. J. Romney of St. John, N. B., president and general manager of the new Vital Exchanges of Canada, Ltd., is perfecting the details of his organization for the distribution of numerous independent pictures in the Dominion. I. H. Allen of Winnipeg, Manitoba, formerly manager there of the Canadian National Film Exchange, becomes Western Canadian manager for Vital Exchanges, with offices in Winnipeg. Toronto offices have been opened at 21 Dundas street east, under the management of William Melody, for many years with First National Pictures at St. John, N. B. President Romney himself is looking after the St. John, N. B., headquarters and branch office. His office is at 27 Prince William street, St. John.

Kansas City

A north wind added to the briskness along Kansas City's movie row last week. E. C. Rhoden, manager of Midwest Films, Inc., is beaming over the fact that he has booked the majority of houses in St. Joseph, Mo., while C. E. Allen, assistant P. D. C. branch manager, returned from what he said was a prosperous trip in the territory. George Hartman, Educational representative, will resign soon to enter a new business. C. A. Schultz, P. D. C. branch manager, made a hurried business trip to Wichita, Kans., but returned in time to meet J. M. Flinn, home office representative. Ben Blotcky, Paramount branch manager, has been busy with the duster since returning from the recent sales convention of his organization in Chicago. Bob Gary, Universal exploiteer, is back in town after an extensive campaign tour on "The Phantom." Harry Taylor, Universal branch manager, took to the road himself to pocket a few contracts. W. E. Truog of Kansas City, Universal district manager, visited the Omaha and Des Moines offices and found business good, while O. H. Lambert, Metro-Goldwyn office manager, returned with the same report from the territory. Frank Cassil, Associated Exhibitors branch manager, has assigned B. O. Whittaker to Western Missouri, M. C. Seneft to Northern Kansas, and Fred A. Dohr to Southern Kansas. "Gib" Jones, Metro-Goldwyn booker, was showing onlookers how to "take" the corners in his new Chevrolet. So good has business been of late that the Universal branch is enlarging its quarters at Eighteenth and Wyandotte streets.

Ohio

Harry J. Michalson, for many years salesman for F. B. O. in Pittsburgh, Pa., has been appointed manager for that company in Cincinnati.

H. (Baron) Hirsch, salesman for Progress Pictures, Cleveland, has been made manager of the Cincinnati branch of the company, succeeding Maurice Strauss, resigned.

John Bates, Pathe salesman, Cleveland, has recovered from a long illness and is again back in harness.

G. W. Kerr, booker for Famous Players, has been transferred from the Pittsburgh to the Cleveland office of that company. M. McCreevey has been taken out of the Columbus office to replace Kerr at Pittsburgh.

L. B. Hicks, who recently cast his lot with the Progress Pictures Co., Cleveland, has been assigned the Youngstown-Akron-Canton field.

Cincinnati branch of the Producers Distributing Corporation is now in charge of J. E. Beck, recently appointed manager, to succeed G. N. Shafer, resigned. Beck formerly handled the Cleveland exchange of P. D. C.

Cleveland Rex Film Company is the style of a new exchange recently opened in that city by J. E. Loeffler and F. W. Mast for the distribution of independent films.

A. Chapman, who has been booker for Fox, Cleveland, resigned his post to become manager of Producers Distributing Corporation, Indianapolis.

St. Louis

Arrow Pictures has opened an exchange at 3405 Olive street with Tom Leonard as manager. Leonard, who owns the Progress Pictures exchange at that address, will continue to operate his own office but will devote much of his time to the Arrow interests. Separate sales and office organizations will be maintained. Leonard and L. T. Rogers, general representative for Arrow Pictures, were hosts at a dinner given at the Elks Club on Tuesday noon, November 17, preceding the re-release screening of "The Primrose Path" and "Tessie," the first two of the twenty-four Golden Arrow first-run pictures to be released this season. Fred Wehrenberg, vice-president of the St. Louis Motion Picture Exhibitors League, was toastmaster at the dinner.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C. S. Sewell

"The Big Parade"—Metro-Goldwyn-Mayer

One of the Greatest Pictures of All Time, Vital, Vivid, Human, Humorous, Tremendous

Reviewed by C. S. Sewell

TREMENDOUS yet human, powerful but tender, forceful at the same time sympathetic, dramatic as well as humorous, spectacular and romantic; such is "The Big Parade," which leaves you stumped to find adjectives inclusive enough to even adequately suggest the breadth and depth of the appeal of this magnificent and remarkable Metro-Goldwyn-Mayer picture which plays upon the whole gamut of human emotions.

From every standpoint, "The Big Parade" easily takes its place among the greatest productions that the screen has brought forth, for it has everything. Yes, it is a war picture but unlike any war picture you have ever seen. The appeal is entirely different for the World War has been approached from a new angle. War made remarkably vital, dramatic, realistic, and presented against a background that is intensely human, fairly bristling with wonderful natural comedy, woven around a romance that is beautiful, powerful and simple, and interspersed with touches that are really life itself.

So far as the bare outlines of the story go, there is scant difference between this and many others, but here the similarity ends for very angle of the development and handling, acting and direction strikes out along new lines and sets new records for others to shoot at. The wave of patriotism which sweeps the country with America's entry into the war finds a wealthy idler, an iron-worker and a bartender among the first to enlist. "Over there" they become buddies, the regenerated idler falls in love with a French girl. Then comes the call to the front lines resulting in the death of the other two while the wealthy chap loses a leg. Returning home he finds his fiancee has transferred her affections to his stay-at-home brother, so he goes back to his little French sweetheart on the other side.

It is not in the plot itself that the tremendous appeal of "The Big Parade" lies but in the individuality, the power and above all the reality of its treatment. Here is a picture that makes you feel that you are seeing war as it *is*, not as the propagandists paint it. Not that it has been stripped of its glory and heroism, it is all there, so is the tragedy and some of the horror and the inexorable driving tremendousness of the thing that makes men puppets and cogs in the big machine. It fairly sweeps you off your feet.

Take for example the deep significance of the title itself. What is "The Big Parade"? It is the never ending line of men and guns and more men and more guns going ceaselessly to the front, and there is another "parade," the ruined wounded men being brought back to the base hospitals.

The first half of this picture is one of the most tremendously human and realistic things we have ever seen. With broad swift touches King Vidor introduces the three buddies, contrasting types thrown together by the war, shows their transition to soldiers and places them in a French town behind the lines, where the remaining footage deals with their experiences before the call to action comes. This is a remarkable human document, vivid, real, amusing, sympathetic. We see these boys as they are, stripped of their glamour, just real fellows, nothing idealistic. Just imagine the sequence when they reach their headquarters, utterly fatigued, are billeted in a hay loft above a stable surrounded by a muddy yard and before they can rest are called out to shovel away a manure pile. This gives you an idea of the unvarnished realism. These three chaps get you, so does the little French girl. You just live with them, their experiences, sympathize with their troubles and laugh heartily at the many funny things that happen. You will enjoy the hero's courting of the French girl when neither can understand the other's language, his teaching her to chew gum, the hard time the boys have to rig up a shower bath, the amusing army songs, the troubles with the M. P.'s, etc.

All this builds up wonderful and warm-hearted sympathy so that when the call to the front comes there is tremendous drama and one of the biggest punches we have ever seen where the hero is being rushed away with the others and the girl is trying frantically to find him. There is a whale of a tug at the heart when he tears himself from her embrace and hanging on to the wagon she is dragged along the road. Here King Vidor has by a new and daring treatment achieved one of the most powerful emotional effects we have ever seen, for against this appeal to the heart he is simultaneously putting over the tremendousness and power of the war machine. He shows the hero dragged away with the bunch in a lorry and the poor forlorn little girl standing in the road while soldiers, wagons, guns, etc., by the hundreds go past alternately blotting her from view. Boy, what a "kick" this scene gets over.

The second half of the picture is WAR, grim, relentless, real. With the big parade to the front, the introduction to the realities of war comes when an enemy plane swoops down and deals death to the marching column. The going into battle of the tired soldiers, the advance, steady, continual, of the soldiers though swept continually by cannon and machine gun fire, the dropping of man after man, the ever advancing soldiers stepping over the bodies of their fallen comrades and keeping on and on. The refuge of the three buddies in a shell-hole, their jests in the face of death, their heroism which results in two being killed while the third loses a leg. The human touch where the hero instead of bayoneting a wounded German, gives him his last cigarette and then takes it from his dead lips and smokes it himself. All this presents a never-to-be forgotten picture.

John Gilbert gives a truly fine portrayal of the hero. Tom O'Brien is excellent as the bartender, but it is Karl Kane as the rough, gawky, tobacco-chewing ironworker who gives the best performance. He is absolutely the real article and contributes most of the comedy. There is a whale of a laugh where he blows out the candle by spitting tobacco juice at it and a laugh and a tear when he uses his "spitting" ability in the shell-hole to determine who shall crawl out to almost certain death in silencing a machine gun nest. Renee Adoree as the French girl could not be improved upon, and all of the rest of the players are ideally cast.

Laurence Stallings in the first instance provided a story that approached the great war from a new angle, but after all it is King Vidor's direction amounting to a stroke of genius that really makes "The Big Parade." Mr. Vidor has succeeded in producing a big vital picture that suggests better than has ever been done before the tremendous power and force of war, at the same time preserving the human note of the individuals and making the whole thing from the most significant detail of the setting and action of any of the characters to the hand-

(Continued on page 483)

Cast

James Apperson	John Gilbert
Melisande	Renee Adoree
Mr. Apperson	Hobart Bosworth
Mrs. Apperson	Claire McDowell
Justyn Reed	Claire Adams
Harry	Robert Ober
Bull	Tom O'Brien
Slim	Karl Dane
French Mother	Rosita Marstini

Story by Laurence Stallings.
Directed by King Vidor.
Length 12,550 feet.

Mr. Exhibitor: Ask at the Film Exchanges for the
Thematic Music
Cue Sheet
It's little to ask for, but it's the only reliable aid you can give your musician to help put the picture over.

"The Unguarded Hour"—First National

Milton Sills and Doris Kenyon in Emotional And Gripping Story That Should Please Fans

STRIKING views of society life both in America and, supposedly, in Italy, form the backgrounds of a drama of intense interest in "The Unguarded Hour," a First National picture presenting Milton Sills with Doris Kenyon and an excellent cast. The story is one of temptation to yield to the glamor of moonlight, but the suggestion of sex is not unduly stressed and should not offend audiences. The plot is tense, emotional and gripping at all times, though the climax is not wholly in doubt, and the picture as a whole, embellished as it is with beautiful backgrounds, should prove a fine box office asset.

Lambert Hillyer's direction is generally effective. Milton Sills and Miss Kenyon perform exceptionally well, especially the latter in a sort of flapper role. Each one of the other players earns special mention. The

Reviewed by Sumner Smith

opening is strong, with a scene where a father experiments with a revolver to learn if his daughter really loves a youth, on the theory that she will protect what she loves, and the plot is smoothly and dramatically developed. A striking scene is that of an aeroplane crash into a radio aerial tower. Excellent comedy affords relief for the tense drama, one particularly amusing instance being where the heroine fakes drowning to be saved by the hero and then saves his sister from drowning.

Bryce Gilbert, business man, shows his daughter Virginia the folly of an intended elopement with a youth. She goes to Italy and meets Duke Andrea d'Arona, a young and handsome man, who is puzzled by her jazzy American ways and doubts her character. Virginia is found with a certain male flirt in her room and misunderstood until it develops that the duke's sister has been misled by the male flirt and is listening in another room. The sister kills herself and the tragedy brings the duke and the American girl to an understanding of their love.

Cast

Andrea	Milton Sills
Virginia Gilbert	Doris Kenyon
Bryce Gilbert	Claude King
Duchess Bianca	Dolores Cassinelli
Russell Van Alstyne	Cornelius Keefe
Gus O'Rorick	Jed Prouty
Stello	Charles Beyer
Annie, the maid	Vivia Ogden
The Butler	J. Moy Bennett

Story by Margaretta Tuttle.
Directed by Lambert Hillyer.
Supervised by Earl Hudson.
Length—6,613 feet.

"Wages for Wives"—William Fox

Amusing Comedy and Pleasing Human Interest In Film Version of John Golden Stage Play

WILLIAM FOX in "Wages for Wives" is offering an adaptation of the play, "Chicken Feed," another of the series of John Golden stage successes. Frank Borzage directed the picture with Jacqueline Logan and Creighton Hale in the leading roles.

"Wages for Wives" is a comedy drama based on the idea of a new bride persuading her mother and a friend to join with her in leaving their husbands until they agree to a fifty-fifty split on their wages. The husbands rebel and decide to keep house for themselves, while the wives go to a big boarding house. Eventually, after the women have almost eaten their hearts out with longing, and a vamp has succeeded in complicating matters, reconciliations occur after the recalcitrant husbands have thoroughly sickened of their attempts to show their independence.

Reviewed by C. S. Sewell

The story is presented as a comedy, Director Borzage having steered along a middle course. There has been no attempt at preachment or propaganda and on the other hand while the humor is along broad comedy lines it is not really farce comedy, although some of the situations border on farce. Mr. Borzage, who has proven very successful as a human-interest director, has effectively played up this angle and also capitalized on the humorous possibilities of the situations. "Wages for Wives" reaches the screen as an easy-moving and amusing picture that should prove pleasing to the majority of patrons.

Jacqueline Logan is pretty as usual and charming both as the shrinking sweetheart and rebellious wife, and Creighton Hale is adequate opposite. David Butler furnishes a number of laughs as a wise-cracking chap who kids his married friends. Dan Mason is good in the character role of the village cupid, while Earle Foxe and ZaSu Pitts as one couple and Claude Gillingwater and Margaret Seddon as the others are excellent.

Cast

Nell Bradley	Jacqueline Logan
Danny Kester	Creighton Hale
Hughie Logan	Earle Fox
Luella Logan	Zasu Pitts
Jim Bailey	Claude Gillingwater
Chester Logan	David Butler
Annie Bailey	Margaret Seddon
Carol Bixby	Margaret Livingston
Mr. Tevis	Dan Mason

Based on play by Guy Bolton.
Scenario by Kenneth B. Clarke.
Directed by Frank Borzage.
Length—6,600 feet.

"The Wyoming Wildcat"—Film Booking Offices

Familiar Appeal of a Western With Added Human Interest in Second Tom Tyler Film

AS the second of the series of Westerns in which he is being starred by F. B. O., Tom Tyler is presented in "The Wyoming Wildcat," which, while containing the familiar punch situations of this type of entertainment has considerably more than the usual amount of heart appeal. This is introduced in the person of a little orphan adopted and cruelly treated by the miserly villain who with his scapegrace son seeks by fair and foul means to gain control of a ranch belonging to a girl. Tom appears as the hero who is always on hand to thwart the villainy and wins the girl's love.

Tom's performance confirms the favorable

Reviewed by C. S. Sewell

impression produced during his first picture. He has a likeable personality and genial smile and is an expert horseman. He subdues a "man-killing" broncho and does plenty of fine riding and hard fighting. There is a real punch in the scene where he jumps with his horse from a cliff into the water to rescue the heroine. Virginia Southern is attractive and capable in this role, and little Frankie Darro gives a fine performance as the kid. The remaining roles are all satisfactorily handled.

"The Wyoming Wildcat" should prove a satisfactory attraction where "westerns" are liked for it contains a good proportion of all of the elements which have proven their popularity in pictures of this kind, plus the appeal of the "kiddie" angle, which will make it especially alluring to the children.

Cast

Phil Stone	Tom Tyler
Blendy Betts	Billy Bennett
Jeff Kopp	G. Clayton
Rudy Kopp	E. Laidlaw
Isabel Hastings	Virginia Southern
Dan Slade	Al Hueston
Cyclops	Tom Delmar

Directed by Bob DeLacey.
Length—5,156 feet.

"Morals for Men"—Tiffany Productions

Conway Tearle and Agnes Ayres in Interesting Story Dealing With Double Standard of Morals

USING as the basis for the plot the fact that the world judges the moral conduct of men and women by totally different standards, Tiffany Productions in "Morals for Men" is offering a picture that should prove thoroughly entertaining to the great mass of theatregoers.

Joe and Bessie living in defiance of the moral code have sank to the depths. Bessie believing Joe has taken their meagre savings leaves him and becomes a manicure, finally marrying a wealthy chap who turns out to be stingy and grouchy. Joe saves Marion, a rich girl, from drowning and eventually makes good as a civil engineer and marries her. Eventually Joe and Bessie meet and Joe in helping her to keep her secret incurs Marion's jealousy. Bessie is blackmailed by a former acquaintance and in desperation

Reviewed by C. S. Sewell

decides to tell her husband, but to aid Joe she accuses Wallace with whom Marion is preparing to go away. Finally Joe and Marion are reconciled, but Bessie learns that the world never forgives a woman who sins even though she has reformed, and she decides to end it all.

With the assistance of a fine cast featuring Conway Tearle and Agnes Ayres and containing several other popular players, all of whom give sincere and forceful performances, Director Bernie Hyman has made from the Gouverneur Morris story a picture that is smoothly developed, filled with good drama and interest holding from beginning to end. The leading players have never done better work and the entire support ends wholeheartedly into the spirit of the story. As a result, coincidences and rather implausible situations are overbalanced and the majority of spectators will follow the fortunes of the characters with unabated interest and find this a pleasing and satisfactory photoplay.

Cast

Joe Strickland	Conway Tearle
Bessie Hayes	Agnes Ayres
Marion Winslow	Alyce Mills
Frank Bowman	Otto Matieson
Harvey Larkin	Robert Ober
Leonard Wallace	John Miljan
Mary	Mary Beth Milford

Based on story, "The Love Serum," by Gouverneur Morris.
Scenario by A. P. Younger.
Directed by Bernie Hyman.
Length—6,500 feet.

"Hogan's Alley"—Warner Brothers

Monte Blue and Patsy Ruth Miller in Film That Has Wide Variety of Audience Appeal

WITH Monte Blue and Patsy Ruth Miller in the featured roles, Warner Brothers is offering "Hogan's Alley," a heart-interest action thrill melodrama with an abundance of comedy relief.

Patsy is the scrappy little daughter of an ignorant lazy Irishman who lives in Hogan's Alley. Her sweetheart Lefty a prize-fighter does not suit her father who wants her to marry a rich man. Lefty is arrested when his opponent in the fight fails to regain consciousness. Patsy is hurt and Lefty calls a swell doctor who takes a shine to Patsy and invites her and her father to his lodge. He proves to be a villain. Lefty follows the train and his car is wrecked by the locomotive. The train runs away, Lefty hires an aeroplane transfers to the train, knocks out

Reviewed by C. S. Sewell

the villain and stops the engine just before it runs into a landslide.

Built with the box-office in view it would seem that the director has attempted to bring into the plot nearly every angle of audience appeal. The result is a conglomeration of audience hokum that will probably prove entertaining to a large portion of the average audience but will seem artificial, forced and improbable to the discriminating patrons.

There is an Irish romance, heart interest, a street fight, the hiding of the hero and his escape over roofs, his return to aid the girl and his capture, a snappy prize fight, more comedy when the ignorant father tries to step out in society, and the thrill melodram at the climax. All of this material is of a familiar type and has proved its value. There are a number of amusing moments, the heart interest is effective and the thrill stuff contains a number of effective punches for the melodrama fans.

Cast

Lefty O'Brien	Monte Blue
Patsy Ryan	Patsy Ruth Miller
Michael Ryan	Willard Louis
Dolly	Louise Fazenda
Reporter	Ben Turpin
O'Murphy	Max Davidson
Battling Savage	Frank Hagney
Dr. Franklin	Nigel Barrie
Mother Ryna	Mrs. Carr

Story by Gregory Rogers.
Scenario by Daryl F. Zanuck.
Directed by Roy Del Ruth.
Length—6,310 feet.

"The Scrappin' Kid"—Universal

Typical Western Touches with More Than Usual Heart-Interest in Picture Starring Art Acord

ART ACORD'S newest starring vehicle in his series for Universal is a Western in which more than the usual stress has been placed on the building up of the human interest angles. As usual, however, there is a goodly proportion of familiar western atmosphere and action with a climax involving fine horseback riding over the hills and plenty of hand-to-hand fighting.

Art appears as a chap who lives along on a little ranch. During a forest fire he saves a young girl and her small brother and sister. Mail bandits who have robbed a train hide in the hills and finally venture forth and make Art a prisoner. He escapes and sends his dog to the sheriff. The bandits capture the girl and take her to their lair.

Reviewed by C. S. Sewell

Art pursues and fights them, and the sheriff appears and takes them into custody. Art wins the girl and a reward to pay off the mortgage on his ranch.

Art's role is a congenial one and Velma Connor is very appealing as the girl. There are number of good heart-interest scenes and effective comedy and Art's horse does some clever stunts. The manner in which Art takes care of not only the orphans but a little sick pig and a wounded calf provides good touches. There is good suspense in the scenes with the bandits and quite a lot of pleasing comedy centering around Art's mistaking the girl's age and treating her like a little child. Jimmy Bowden is very good as the little brother.

Altogether, "The Scrappin' Kid" gets somewhat away from the usual formulas and should prove pleasing average entertainment for theatregoers.

Cast

Bill Bradley	Art Acord
Betty Brent	Velma Connor
Mike Brent	Jimmy Bowdin
Hank Prince	C. E. Anderson
Pete Hendricks	Jess Deffenbach
Slim Hawks	Hank Bell
Cliff Barrowes	Edmund Cobb
Sheriff Bolton	Dudley C. Hendricks

Story and Scenario by E. Richard Schayre
Directed by Clifford Smith.
Length—4,664 feet.

"Irish Luck"—Paramount

Tom Meighan's Made-In-Ireland Melodrama Has More Than Usual Allowance of Action

YOU may not be superstitious, but you'll admit that there is luck in the shamrock, if it is personally gathered in Ireland. Certainly it was good luck for Tom Meighan, for he gets in "Irish Luck" a better vehicle that he has had for a year or two.

Just why this should be so is not clearly apparent. The plot is trite meldorama. It has been offered scores of times, and often with much more vivid action. It is not the authentic backgrounds, for twice the story is halted with a travelogue first in Dublin and then in Killarney. Both are interesting and the latter really beautiful. It is not the star himself, for he is still the same Meighan with the pleasing personality he always affects. It is not the acting of the cast, for while uniformly good, it is not startlingly so.

In a word, you don't know just why you like it, but you do. There is a certain smoothness to the advancement of the action (when it does advance), a certain conviction

Reviewed by Epes W. Sargent

to the scenes in Killarney, a pleasant interpolation of a bunch of juvenile rooters for their favorite cop that gets over well, but none seem to be strong enough to prove a saving grace, yet, somehow, the picture is much, very much better than Mr. Meighan's recent average.

Cast

Tom Donahue / Lord Fitzhugh	Thomas Meighan
Lady Gwendolyn	Lois Wilson
Douglas	Cecil Humphreys
Solicitor	Claude King
Earl	Ernest Lawford
Doctor	Charles Hammond
Aunt	Louise Grafton
Uncle	S. B. Carrickson
Denis MacSwiney	Charles McDonald
Kate MacSwiney	Mary Foy

Based on magazine story, "An Imperfect Imposter," by Norman Venner.
Scenario by Thomas J. Geraghty.
Directed by Victor Heerman.
Length—7,008 feet.

Tom Donahue, a Fifth Avenue traffic policeman, wins a trip to Ireland in a newspaper contest. He looks like Lord Fitzhugh, nephew of a nobleman, who has cut him out of his will in favor of his cousin. On his deathbed the Earl longs to make up with Fitzhugh. Fitzhugh's sister, Gwendolyn, meets Tom and takes him back to Killarney with her and when Fitzhugh fails to appear persuades Tom to impersonate him and gains the fortune. Eventually Tom frees Fitzhugh who has been lured to Killarney and wins the girl.

Lois Wilson has seldom been more delightful than as Gwen. Cecil Humphreys is far remote from the typical villain, and yet excellently bad, and Ernest Lawford has a few powerful scenes as the dying Earl.

There are some finely done double exposures and dozens of scenes of rare photographic beauty, but sincere direction, which carries conviction, seems to be the chief merit of the story.

"The Only Thing"—Metro-Goldwyn-Mayer

Eleanor Boardman and Conrad Nagel in Colorful And Pleasing Elinor Glyn Story of Ardent Love

IN her newest production for Metro-Goldwyn-Mayer, "The Only Thing," Elinor Glyn is offering a romantic story laid in a mythical kingdom, based on a story written by her and directed by Jack Conway under her supervision. Eleanor Boardman and Conrad Nagle are cast in the leading roles.

Like the majority of her stories, "The Only Thing" is a story of extremely ardent love that makes light of seemingly insurmountable difficulties to win its ends. There is no stressing of the sex angles the whole story centering on the romantic lines. A handsome and titled Englishman visits a Balkan kingdom and falls madly in love with a young princess who has come to marry the elderly, grouchy and ugly king. He determines to save her even against her will and so daring and ardent is his lovemaking that she is about to consent when she determines that duty to the state comes first. A revolution occurs and the hero when he finds that death has been decreed for all aristocrats, who are tied in pairs and send out to drown in leaky barges, contrives to be paired with her. A warship sent by her country saves them and they find happiness together.

Cast

Princess Thyra	Eleanor Boardman
Duke of Chevenix	Conrad Nagel
King	Edward Connelly
Sir Charles	Louis Layne
Gigberto	Arthur Edmund Carewe
Princess Erek	Vera Lewis
Princess Anne	Carrie Clarke Ward
Governess	Dale Fuller
Gibson	Ned Sparks
Prime Minister	Mario Carillo
Maid	Mary Hawes

Story by Eleanor Glyn.
Directed by Jack Conway.
Length—5,824 feet.

Reviewed by C. S. Sewell

A feature of this production is the remarkable quality of the photography and the striking pictorial effects produced in a number of scenes by the simplicity and scarcity of the furnishings in the castle scenes and the striking contrasts in black and white. The use of black back drops and even black flooring causes the figure to stand out in cameo-like relief. Naturally in a story of this kind there are some large exterior sets and the revolutionary sequences present opportunities for the use of mobs of several hundred persons.

The romantic angle of the story is pleasing and will especially delight the romantically inclined. There are a number of humorous touches growing legitimately out of the story. The revolutionary sequences with the rise of the peasants, the setting up of a ragamuffin tribunal and the treatment of the aristocrats strongly suggests the French revolution but the hero's steam yacht and the arrival of a modern battleship brings the action up-to-date.

We have never seen Eleanor Boardman look more beautiful than she does as the Princess and certainly Conrad Nagel was never so handsome as in his court uniform and wearing a tiny mustache. He is certainly a sight to make the feminine hearts flutter. Both give exceptionally fine performances and the other roles in the large cast are well handled. Arthur Edmund Carewe appears as the revolutionary leader, Edward Connelly as the king and Ned Sparks as the hero's valet.

The story is highly improbable and manifestly intended solely to entertain. With its ardent dashing, sweeping romance, colorful settings, melodramatic mob stuff and touches of humor, and the fine acting of the cast it should accomplish its purpose, and especially delight the romantically inclined.

"The Big Parade"

(Continued from page 480)

ling of the most spectacular scene with hundreds of men, guns, wagons, etc., produce the impression that it is all real, that it is war as it is, with its horror, tragedy and grim relentlessness, with its beauty, heroism and romance.

Truly a remarkable picture, one to fill the box-office to overflowing, for all, even the most nervous female will be caught and transported along in its majestic sweep.

Look These Over!

Big Parade, The—Metro-Goldwyn-Mayer.
Hogan's Alley—Warner Brothers.
Irish Luck—Paramount.
Morals for Men—Tiffany Productions.
Only Thing, The—Metro-Goldwyn-Mayer.
Scrappin' Kid, The—Universal.
Unguarded Hour, The—First National.
Wages for Wives—William Fox.
Wyoming Wildcat, The—Film Booking Offices.

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

ARROW

	Kind of Picture	Review	Feet
		1925	
Primrose Path (Clara Bow)	Melodrama	Oct. 3..	6,840
Tessie (May McAvoy)	Comedy	Oct. 10..	6,800
Wandering Fires (all-star)	Drama	Oct. 17..	6,300
Children of the Whirland (all-star)	Crook melodrama	Oct. 17..	6,500
Untamed Woman (Leah Baird)	Society drama	Oct. 24..	6,300
Substitute Wife (Novak)	Domestic drama	Oct. 31..	6,580

ASSOCIATED EXHIBITORS

		1924	
Never Say Die (MacLean)	Comedy of thrills	Sep. 13..	5,800
East of Broadway (O. Moore)	Police drama	Nov. 22..	5,785
Price of a Party (H. Ford)	Modern drama	Oct. 18..	5,315
Barriers Burned Away	Spectacle	Dec. 27..	6,236
Is Love Everything?	Sex melo.	Nov. 15..	6,000
Battling Bunyan (Barry)	Comedy-dr.	Dec. 27	4,718
		1925	
Greatest Love of All (Beban)	Drama	Jan. 17..	6,486
Bad Company (Tearle)	Society drama	Jan. 24..	5.551
Introduce Me (Douglas MacLean)	Comedy thrills	Mar. 21..	6,710
Sky Raider (Logan)	Drama		6,638
Back to Life (Patsy Ruth Miller)	Drama	Feb. 28..	5.628
Manhattan Madness (Dempsey-Taylor)	Action melodrama	Aug. 1..	5,580
Under the Rouge (Percy-T. Moore)	Crook drama	Aug. 1..	6,055
His Buddy's Wife (Glenn Hunter)	Sentiment drama	Aug. 1..	5,226
Headlines (Alice Joyce)	Sacrifice drama	Aug. 1..	5,600
Fifty-Fifty (Hampton-L. Barrymore)	Drama	Aug. 1..	5,531
Keep Smiling (Monty Banks)	Comedy	Aug. 1..	5,460
Camille of Barbary Coast (O. Moore-Busch)	Drama	Aug. 1..	5,308
Never Weaken (Harold Lloyd)	Reissued comedy	Aug. 1..	3,000

CHADWICK PICTURES CORP.

		1924	
I Am the Man (L. Barrymore)	Dom. melo.	Nov. 1..	7,600
Flattery (Bowers)	Political dr.	Nov. 8..	6,000
		1925	
Tomboy (Devore-Rawlinson)	Melodramatic com.	Jan. 3..	6,000
Midnight Girl (Lila Lee)	Drama	Mar. 28..	6,300
Wizard of Oz (Larry Semon)	Slapstick com.	Apr. 25..	6,300
Man of Iron (L. Barrymore)	Drama	July 4..	6,200
American Pluck (G. Walsh)	Action melodrama	July 11..	5,900
Unchastened Woman (Theda Bara)	Domestic drama		
Some Pun'kins (Chas. Ray)	Rural com.-dr.		
Prince of Broadway (G. Walsh)	Action romance		
The Bells (L. Barrymore)	Drama		
Perfect Clown (Larry Semon)	Typical comedy		
Blue Blood (G. Walsh)	Action romance		
Paint and Powder (E. Hammerstein)	Stage life drama	Oct. 17..	7,000

EDUCATIONAL FILM CORP.

		1925	
Don't Pinch (Bobby Vernon)	Comedy	Apr. 25..	2,000
Dome Doctor (Larry Semon)	Comedy	Apr. 25..	2,000
Village School	Hodge-Podge	May 2..	1,000
Wide Awake (Lige Conley)	Mermaid comedy	May 2..	2,000
King Cotton	Hamilton comedy	May 9..	2,000
Dragon Alley	Juvenile comedy	May 9..	2,000
Rock Bottom (Bowes)	Cameo comedy	May 9..	1,000
Tender Feet (Hiers)	Hiers comedy	May 16..	2,000
Fares Please (St. John)	Mermaid com.	May 16..	2,000
Only a Country Lass	Novelty	May 16..	1,000
Wild Waves	Cameo comedy	May 23..	1,000
Balto's Race to Nome	Special	May 23..	2,000
Curses (St. John)	Comedy	May 30..	2,000
Hello Goodbye (Conley)	Mermaid comedy	May 30..	2,000
Two Poor Fish	Hurd cartoon	May 30..	1,000
Earth's Other Half	Hodge-Podge	June 6..	2,000
Fun's Fun (Bowes)	Cameo comedy	June 6..	1,000
Clodhopper (Larry Semon)	Comedy	June 6..	2,000
Air Tight (Vernon)	Christie comedy	June 13..	2,000
Going Great	Mermaid comedy	June 13..	2,000
Wake Up (Bowes)	Cameo comedy	June 13..	1,000
Baby Blues	Juvenile comedy	June 20..	2,000
Prop's Dash for Cash	Hurd cartoon	June 20..	1,000
Call a Cop	Christie comedy	June 20..	2,000
Oh, Bridget (Walter Hiers)	Hiers comedy	June 27..	2,000
Mexican Melody	Hodge-Podge	June 27..	1,000
Never Fear (Bowes-Vance)	Comedy	July 4..	1,000
Lewis-Mann Bout	Magazine	July 4..	2,000
Bobby Bumps & Co.	Hurd cartoon	July 4..	1,000
Below Zero (Lige Conley)	Mermand comedy	July 11..	2,000
Permit Me (Bowes)	Comedy	July 11..	1,000
Waiting (Hamilton)	Hamilton comedy	July 11..	2,000
Hot and Heavy (Eddie Nelson)	Mermaid comedy	July 18..	2,000
Travel Treasures	Hodge Podge	July 18..	1,000
Beware	Comedy	Aug. 1..	2,000
Look Out	Comedy	Aug. 1..	1,000
Tourist	Tuxedo comedy	Aug. 15..	2,000
Pictorial Proverbs	Hodge Podge	Aug. 15..	1,000
Be Careful (Adams)	Christie comedy	Aug. 22..	2,000
Pleasure Bound (Conley)	J. White prod.	Aug. 22..	2,000
Watch Out (Vernon)	Christie comedy	Aug. 29..	2,000
Felix the Cat Trifles With Time	Sullivan cartoon	Sep. 5..	1,000
Soup to Nuts (Neal Burns)	Comedy	Sep. 5..	2,000
Props and The Spirits	Pen and Ink Vaud.	Sep. 5..	1,000
Off His Beat (Hiers)	Comedy	Sep. 12..	2,000
Wild Beasts of Borneo	Animal special	Sep. 12..	2,000
Busts into Business	Sullivan cartoon	Sep 19..	1,000
Fair Warning (St. John)	Camedy	Sep 19..	2,000
The Movies (Lloyd Hamilton)	Comedy	Sep. 26..	2,000
Felix the Cat Trips Thru Toyland	Cartoon	Oct. 3..	1,000
In Deep (Bowes)	Comedy	Oct. 3..	1,000
A Misfit Sailor (Billy Dooley)	Comedy	Oct. 3..	2,000
Dog Daze (Cliff Bowes)	Cameo comedy	Oct. 10..	1,000
Felix Cat on the Farm	Sullivan cartoon	Oct. 10..	1,000
Who Which?	Cameo comedy	Oct. 10..	1,000
The Story Teller	Hodge-Podge	Oct. 10..	1,000
Maid in Morocco (Lupino Lane)	Comedy	Oct. 17..	2,000
Scrambled Eggs	Cameo comedy	Oct. 17..	1,000
Spot Light (Lige Conley)	J. White comedy	Oct. 17..	2,000
Baby Be Good	Juvenile comedy	Oct. 24..	2,000
A Goofy Gob (Dooley)	Comedy	Oct. 31..	2,000
Slippery Feet (Vernon)	Comedy	Oct. 31..	2,000
Felix the Cat on the Job	Sullivan cartoon	Oct. 31..	1,000
Knicknacks of Knowledge	Hodge-Podge	Oct. 31..	1,000
Sweet and Pretty (Cliff Bowes)	Cameo comedy	Nov. 7..	1,000
Fire Away (St. John)	Mermaid comedy	Nov. 7..	2,000
Felix, the Cat in the Cold Rush	Sullivan cartoon	Nov. 7..	1,000
Cleaning Up (Johnny Arthur)	Comedy	Nov. 14..	2,000
Hot Feet (Bowes)	Comedy	Nov. 14..	1,000
Hot Doggie (Hiers)	Comedy	Nov. 14..	2,000
On Edge (Conley)	J. White prod.	Nov. 21..	2,000
Eats Are West (Felix-cat)	Sullivan cartoon	Nov. 21..	1,000
Slow Down (Bowes)	Comedy	Nov. 28..	1,000
Framed (Hamilton)	Comedy	Nov. 28..	2,000
Magical Movies	Hodge-Podge	Nov. 28..	1,000

About That Buck We're Shelling Out

WE'RE getting a good kick out of handing over a dollar for any major error that one of you folks writes us to point out. The letters are coming along often enough to show that you're taking real interest in helping us make this the most accurate Chart being published.

But, remember this, please!—Major errors, such as wrong feature footage, a parenthesis left off after a star name—or a release eliminated as we do cut them out at top of list when we add new releases—those aren't major errors. They don't work any hardship on exhibitors.

Last week we got three different letters from exhibitors—glad to get 'em. They brought out the point that Paramount's "Golden Princess" footage was away out. One said correct footage was "less than 7,000"—another gave it from an exchange measurement as 6,400, and the third had it 6,502.

So you see, prints differ SOME in different places—BUT—these boys will get the buck because we were away up around 8,000, as we got it with the information published with the review of that film. But it shows you that minor differences are bound to occur—just wise us up when they're REAL ERRORS.

Oh, yes—the New York Paramount office gives that footage on "Golden Princess" as 6,546.

FILM BOOKING OFFICES OF AMERICA

	Kind of Picture	Review.	Feet
		1925	
No-Gun Man (Lefty Flynn)	Outdoor melo.	Jan. 17.	4,522
Flashing Spurs (Bob Custer)	Outdoor melo.	Jan. 24.	5,068
Youth and Adventure (R. Talmadge)	Outdoor melo.	Jan. 24.	5,525
Sleeping Cutie	Go-Getters	Jan. 31.	2,000
Midnight Molly (Evelyn Brent)	Crook drama	Feb. 7.	6,000
Range Terror (Bob Custer)	Western	Feb. 14.	4,738
Cloud Rider (Al Wilson)	Airplane-thrill	Feb. 21.	5,070
Jimmie's Millions (R. Talmadge)	Athletic-stunts	Feb. 28.	5,167
Parisian Nights (Hammerstein-Tellegen)	Drama	Mar. 7.	6,278
Welcome Granger (Vaughn)	Pacemakers	Mar. 7.	2,000
Helping Hand (Aubrey)	Comedy	Mar. 7.	2,000
Breed of the Border (Lefty Flynn)	Western	Mar. 14.	4,930
Love's Bargain (Marjorie Daw)	Drama	Mar. 21.	6,000
Captain Kidd	Bray cartoon	Mar. 21.	1,000
Scar Hanan (Yakima Canutt)	Western	Mar. 28.	6,020
Galloping Vengeance (Bob Custer)	Texas Ranger dr.	Mar. 28.	5,005
He Who Gets Rapped (Vaughn)	Pacemakers	Mar. 28.	2,000
Forbidden Cargo (Evelyn Brent)	Melodrama	Apr. 4.	4,850
O. U. West (Lefty Flynn)	Western	April 11.	5,000
That Devil Quemado (Thomson)	Thrill western	Apr. 18.	4,720
Merton of the Goofies	Pacemakers	Apr. 18.	2,000
Lilies of the Streets (V. L. Corbin)	Hum. Int. melo.	Apr. 25.	7,216
White Fang (Strongheart-dog)	Drama	May 2.	5,800
Tearing Through (R. Talmadge)	Stunt melodr.	May 9.	4,714
Great Decide	Pacemakers	May 9.	2,000
Fast Male	Pacemakers	May 9.	2,000
Texas Bearcat (Bob Custer)	Western drama	May 16.	4,770
Speed Wild (Flynn)	Melodrama	May 23.	4,700
Alias Mary Flynn (Brent)	Regeneration melo.	May 30.	5,550
Drusilla With a Million (Mary Carr)	Human Interest dr.	June 6.	7,391
Fighting Demon (R. Talmadge)	Thrill drama	June 6.	5,470
Three Bases East	Pacemakers	June 6.	2,000
White Thunder (Yakima Canutt)	Western	June 13.	4,550
If Marriage Fails—? (Logan-Brook)	Domestic drama	June 13.	6,000
Navy Blue Days (Stan Laurel)	Comedy	June 13.	2,000
Bandit's Baby (Fred Thomson)	Western comedy drama	June 20.	5,291
Smooth as Satin (Brent)	Crook drama	July 4.	6,043
Human Tornado (Canutt)	Action western	July 4.	4,472
The Bloodhound (Bob Custer)	Mounted police	July 11.	4,800
That Man Jack (Bob Custer)	Action western	July 25.	5,632
The Sleuth (Stan Laurel)	Comedy	July 25.	2,000
What Price Gloria?	Pacemakers	July 25.	2,000
Wild Bull's Lair (Fred Thomson)	Typical western	Aug. 8.	5,280
Don Coo Coo ((Vaughn-O'Hara)	Pacemakers	Aug. 8.	2,000
Dr. Pyckle and Mr. Pride (Laurel)	Comedy	Aug. 8.	2,000
Lady Robinhood (Evelyn Brent)	Bandit melodr.	Aug. 15.	5,580
Isle of Hope (R. Talmadge)	Sea-adventure-thrill	Sep. 5.	5,800
Let's Go, Gallagher (Tom Tyler)	Action western	Oct. 10.	5,182
Keeper of the Bees (all star)	Drama	Oct. 17.	6,712
Three Wise Crooks (E. Brent)	Crook drama	Oct. 17.	6,074
How the Elephant Got It's Trunk	Bray cartoon	Oct. 17.	1,000
Ridin' the Wind (Thomson)	Western action dr.	Oct. 24.	7,518
Adventures of Mazie (Vaughn)	Comedy series	Oct. 24.	2,000
Last Edition (Ralph Lewis)	Stromberg action	Oct. 31.	6,400
Wall Street Whiz (R. Talmadge)	Stunt comedy-drama	Nov. 7.	6,000
Mazies Won't Tell	Mazie series	Nov. 14.	2,000
Constant Simp	Mazie series	Nov. 14.	2,000
Or What Have You?	Mazie series	Nov. 14.	2,000
No Man's Law (Custer)	Action western	Nov. 21.	4,042
So's Your Old Man	Mazie series	Nov. 21.	2,000
All Around Frying Pan (Thomson)	Action western	Nov. 28.	5,519
How the Camel Got His Hump	Bray cartoon	Nov. 28.	1,000

FIRST NATIONAL

			1924	
Classmates (R. Barthelmess)	Drama	Nov.	29.	6,965
Christine of the Hungry Heart (Vidor)	Drama	Nov.	1.	7,500
Silent Watcher (Glenn Hunter)	Drama	Oct.	18.	7,530
Love's Wilderness (Griffith)	Drama	Dec.	20.	6,900
Idle Tongues (Marmont)	Comedy-drama	Dec.	27.	5,300
Sundown (all-star)	Western epic	Oct.	25.	8,641
The Only Woman (N. Tadmadge)	Domestic dr.	Nov.	8.	6,770
Inez from Hollywood (Nilsson-Stone-Astor)	Heart interest	Dec.	13.	6,919
			1925	
Frivolous Sal (O'Brien-Busch-Alexander)	Western melo.	Jan.	17.	7,307
So Big (C. Moore)	Drama	Jan.	17.	8,501
If I Marry Again (Doris Kenyon)	Drama	Jan.	24.	7,901
A Thief in Paradise (Doris Kenyon)	Melodrama	Jan.	24.	7,231
As Man Desires (Sills-Dana)	Melodrama	Jan.	31.	7,790
Enticement (Mary Astor)	Drama	Feb.	7.	6,224
The Lady (Norma Talmadge)	Emotional dr.	Feb.	14.	7,337
Her Husband's Secret (Moreno-Miller)	Sentiment-dr.	Feb.	21.	6,150
Quo Vadis (Emil Jennings)	Special	Feb.	28.	9,000
Lost World (Conan Doyle story)	Special	Feb.	28.	9,700
New Toys (Barthelmess)	Comedy-drama	Feb.	28.	7,363
Playing With Souls (Jacqueline Logan)	Drama	Mar.	7.	5,831
One Year to Live (Pringle)	Drama	Mar.	7.	6,064
Learning to Love (C. Talmadge)	Comedy-dr.	Mar.	7.	6,099
Heart of a Siren (La Marr)	Drama	Mar.	21.	6,700
Sally (C. Moore-Leon Errol)	Stage success	Mar.	28.	8,536
Declasse (Corinne Griffith)	Society dr.	Apr.	4.	7,869
One Way Street (Lyon-Nilsson)	Society dr.	Apr.	4.	5,600
My Son (Nazimova)	Emotional dr.	Apr.	18.	6,552
I Want My Man (Sills-Kenyon)	Drama	Apr.	18.	6,173
His Supreme Moment (B. Sweet)	Romantic dr.	Apr.	25.	6,565
Chickie (Mackaill)	Drama	May	9.	7,767
Soul Fire (Barthelmess)	Emotional dr.	May	16.	8,262
The Talker (Nilsson-Stone)	Human Interest dr.	May	23.	7,861
Necessary Evil (Lyon-Dana)	Drama	May	23.	6,307
Just a Woman (Windsor-Tearle)	Drama	June	6.	6,363
Desert Flower (C. Moore)	Comedy drama	June	13.	6,837
White Monkey (LaMarr)	Society drama	June	13.	6,121
Making of O'Malley (Sills)	Police romance	July	4.	7,571
Lady Who Lied (Stone-Valli-Naldi)	Algerian drama	July	18.	7,111
Marriage Whirl (Corinne Griffith)	Drama	July	25.	7,672
Half-Way Girl (Doris Kenyon)	Melodrama	Aug.	8.	7,370
Fine Clothes (Stone-Marmont-Griffith)	Comedy drama	Aug.	15.	6,971
Winds of Chance (A. Q. Nilsson)	Klondike drama	Aug.	29.	9,554
Her Sister From Paris (C. Talmadge)	Sprightly comedy	Sep.	5.	7,255
Live Wire (Johnny Hines)	Comedy feature	Sep.	12.	7,000
Dark Angel (Vilma Banky)	Drama	Sep.	19.	7,311
Graustark (Norma Talmadge)	Romance	Sep.	26.	5,900
Shore Leave (Barthelmess)	Sailor drama	Oct.	3.	6,856
What Fools Men (Lewis Stone)	Domestic drama	Oct.	10.	7,349
Knockout (Milton Sills)	Prizefight drama	Oct.	10.	7,450
Pace That Thrills (Lyon-Astor)	Drama	Oct.	24.	6,911
Why Women Love (Blanche Sweet)	Sea melodrama	Oct.	31.	6,570
New Commandment (Sweet-Lyon)	Romantic drama	Nov.	7.	6,980
Beautiful City (Barthelmess)	Melodrama	Nov.	14.	6,468
Classified (C. Griffith)	Newspaper comedy-dr.	Nov.	14.	6,927
Scarlet Saint (Astor-Hughes)	Drama	Nov.	21.	6,880

FOX FILM CORP.

			1924	
The Bull Fight	Educational	Nov.	15.	1,000
My Husband's Wives (Mason-Washburn)	Comedy-dr.	Nov.	22.	4,509
Paul Jones, Jr.	Van Bibber com.	Nov.	22.	2,000
Finger Lakes	Instructive	Nov.	22.	1,000
Brass Bowl (Edmund Lowe)	Adventure dr.	Nov.	29.	5,861
Stolen Sweeties (Monkeys)	Comedy	Nov.	29.	2,000
Salt of the Earth	Educational	Nov.	29.	1,000
Gerald Cranston's Lady (James Kirkwood)	Domestic dr.	Dec.	6.	6,074
Masked Marvel (Parrott)	Comedy	Dec.	6.	2,000
The Roughneck (George O'Brien)	Melodrama	Dec.	13.	7,619
The Burglar	Van Bibber	Dec.	13.	2,000
Man Who Played Square (Jones)	Western drama	Dec.	20.	6,700
			1925	
Deadwood Coach (Mix)	Western drama	Jan.	10.	6,346
Dick Turpin (Mix)	English drama	Feb.	7.	6,716
Arizona Romeo (Jones)	Western drama	Jan.	31.	4,694
Curlytop (Mason)	Melodrama	Jan.	10.	5,828
Gold Heels	Race track dr.	Feb.	7.	6,020
The Dancers	Drama	Jan.	24.	6,656
The Folly of Vanity	Dramatic fantasy	Feb.	14.	5,250
In Love With Love	Comedy drama	Jan.	3.	5,677
Stardust Trail (Mason)	Melodrama	Mar.	7.	4,686
Scuttlers (W.Farnum)	Western drama			4,686
Roaring Lions at Home	Sunshine com.	Jan.	3.	2,000
Uncommon Clay	Educational	Jan.	3.	1,000
Up On the Farm (Lee Moran)	Comedy	Jan.	3.	2,000
The Violin Speaks	Educational	Jan.	10.	1,000
Dangerous Curves	Comedy	Jan.	10.	2,000
Milk Bottle Bandits	Comedy	Jan.	10.	2,000
Ports of Call (E. Lowe)	Regeneration dr.	Jan.	24.	5,500
Sleep Walker (Sid Smith)	Comedy	Jan.	24.	2,000
Hell-Roaring Range	Educational	Jan.	24.	1,000
Corsica the Beautiful	Educational	Jan.	31.	1,000
Nobody Works But Father	Slapstick	Feb.	7.	2,000
Trail Rider (Jones)	Western	Feb.	21.	4,752
Man Without a Country (all-star)	Special	Feb.	28.	10,000
Scarlet Honeymoon (Shirley Mason)	Romantic com.-dr.	Mar.	14.	5,080
Mysterious Stranger	Comedy	Mar.	14.	2,000
Riders of the Purple Sage (Mix)	Western	Mar.	21.	5,578
House of Flickers	Imperial com.	Mar.	21.	2,000
Gold and the Girl (Jones)	Western	Mar.	28.	4,512
Amateur Detective	Van Bibber	Mar.	28.	2,000
Hunted Woman (Seena Owen-Earl Schenck)	Curwood dr.	Apr.	4.	4,954
Butterfly Man (Sid Smith)	Comedy	Apr.	4.	2,000
From Mars to Munich	"arieties"	Apr.	4.	1,000
Marriage in Transit (E. Lowe)	Secret service dr.	April	11.	4,800
Where the Waters Divide	"Varieties"	Apr.	25.	1,000
Rainbow Trail (Mix)	Zane Gray westn.	May	2.	5,251
She Wolves (Rubens-Mulhall)	Drama	May	9.	5,783
Neptune's Stepdaughter	Comedy	May	9.	2,000
Wings of Youth (Bellamy-Clayton)	Modern life dr.	May	9.	5,340
Concerning Cheese	Varieties	May	9.	1,000
Kiss Barrier (Lowe)	Romantic drama	May	23.	5,000
White Paper	Varieties	May	23.	1,000
Papa's Darling	Sunshine comedy	May	23.	2,000
Scandal Proof (Shirley Mason)	Drama	June	6.	4,400
Scientific Husband	Sunshine comedy	June	6.	2,000
Everyman's Wife (Hammerstein-Rawlinson)	Domestic drama	June	13.	4,365
Honeymoon Limited (Lee Moran)	Comedy	June	13.	2,000
Lightnin' (all star)	Famous stage drama	Aug.	1.	8,050
Lucky Horseshoe (Tom Mix)	Romantic western	Aug.	29.	5,000
Kentucky Pride (star cast)	Race horse drama	Aug.	29.	6,597
A Business Engagement	Helen and Warren	Aug.	29.	2,000
Shoes	O. Henry series	Aug.	29.	2,000
Sweet Marie	Imperial comedy	Aug.	29.	2,000
The Wrestler	Van Bibber	Aug.	29.	2,000
Sky Jumper	Van Bibber	Aug.	29.	2,000
My Own Carolina	Varieties	Aug.	29.	1,000
The West Wind	Varieties	Aug.	29.	1,000
The Wheel (H. Ford-Claire Adams)	Human Int. melo.	Sep.	5.	7,264
Big Game Hunter	Van Bibber	Sep.	5.	2,000
Havoc (George O'Brien)	War drama	Sep.	12.	9,283
On the Go (Sid Smith)	Comedy	Sep.	12.	2,000
Timber Wolf (Buck Jones)	Western com.-dr.	Sep	19.	4,809
With Pencil, Brush and Chisel	Varieties	Sep	19.	1,000
Fighting Heart (George O'Brien)	Prizefight drama	Sep.	26.	6,978
Cuba Steps Out	Varieties	Sep.	26.	1,000
Love and Lions	Imperial comedy	Sep.	26.	2,000
Thank You (George O'Brien)	Comedy-drama	Oct.	3.	6,900
On the Go (Sid Smith)	Imperial comedy	Oct.	3.	2,000
Thunder Mountain (Bellamy)	Mountain drama	Oct.	10.	7,500
Cloudy Romance	Comedy	Oct.	10.	2,000
The Sky Tribe	Magazine	Oct.	10.	1,000
Toiling For Rest	Varieties	Oct.	10.	796
Winding Stair (Rubens-Lowe)	Romantic melo.	Oct.	17.	7,500
Heart Breaker (Sid Smith)	Imperial comedy	Oct.	17.	2,000
Durand of the Bad Lands (Jones)	Action western	Oct.	24.	5,844
Everlasting Whisper (Mix)	Action-outdoor	Oct.	31.	5,611
Lazybones (Buck Jones)	Human interest drama	Oct.	31.	7,234
Transients in Arcadia	O- Henry story	Oct.	31.	2,000
All Abroad	Helen & Warren	Oct.	31.	2,000
East Lynne (Rubens-Lowe)	Famous play	Nov.	7.	8,975
Peacemakers	Helen & Warren	Nov.	7.	2,000
When the Door Opened (star cast)	Curwood Canadian	Nov.	28.	6,515
Control Yourself (Sid Smith)	Imperial comedy	Nov.	28.	2,000
River Nile	Varieties	Nov.	28.	1,000

METRO-GOLDWYN-MAYER

			1924	
Revelation (Dana)	Drama	July	5.	8,752
Recoil (Blythe-Hamilton)	Drama	July	12.	7,089
Wine of Youth (all star)	Drama	July	26.	6,805
Along Came Ruth (Dana)	Comedy-dr.	Aug.	2.	5,161
Red Lily (Bennett-Novarro)	Drama	Aug.	16.	6,975
Sinners in Silk (Menjou-Boardman)	Drama	Aug.	30.	5,750
Circe, The Enchantress (Murray)	Drama	Sep.	13.	6,882
His Hour (Pringle)	Drama	Sep.	20.	6,300

(Continued from preceding page)

	Kind of Picture	Review.	Feet
One Night in Rome (L. Taylor)	Comedy-dr.	Sep. 27..	5,883
Navigator (Keaton)	Comedy	Sep. 13..	5,558
Bandolero (all star)	Drama	Oct. 11..	6,904
The Snob (all star)	Drama	Nov. 8..	6,513
He Who Gets Slapped (Chaney)	Drama	Nov. 15..	6,613
Silent Accuser (Peter, the Great)	Dog drama	Nov. 22..	5,883
Married Flirts (all-star)	Drama	Oct. 25..	6,765
Romola (Lillian Gish)	Famous novel	Dec. 13..	10,875
Greed (Von Stroheim prod.)	Special	Dec. 20..	10,067
		1925	
So This Is Marriage (all star)	Comedy-dr.	Jan. 3..	6,300
Chu-Chin-Chow (B. Blythe)	Spectacle	Feb. 21..	6,408
Wife of the Centaur	Drama	Jan. 17..	6,586
Dixie Handicap (Windsor-Keenan)	Drama	Jan. 10..	6,905
Cheaper to Marry (All Star)	Drama	Feb. 14..	5,921
Excuse Me (Shearer-Nagel)	Farce-comedy	Feb. 7..	5,084
Monster (Chaney-Olmsted)	Weird com.-dr.	Mar. 7..	6,435
Daddy's Gone a Hunting (Marmont)	Pathos drama	Mar. 7..	5,851
Lady of the Night (Norma Shearer)	Underworld dr.	Mar. 14..	5,441
Denial (Claire Windsor)	Drama	Mar. 21..	4,791
Seven Chances (Keaton)	Comedy	Mar. 28..	5,113
Confessions of a Queen (Terry-Stone)	Mythical romance	Apr. 4..	5,809
Way of a Girl (Boardman)	Thrill-comedy	April 11..	5,000
Man and Maid (Lew Cody)	Elinor Glyn prod.	Apr. 18..	5,307
Proud Flesh (Eleanor Boardman)	Romantic com.	Apr. 25..	5,770
Prairie Wife (Rawlinson-Devore)	Domestic dr.	May 16..	6,487
Zander the Great (Marion Davies)	Human Interest	May 16..	6,844
Sporting Venus (Sweet)	Romantic drama	May 23..	5,958
White Desert (Windsor-O'Malley)	Snow-R.R. drama	July 18..	6,464
Pretty Ladies (Pitts-Moore-Pennington)	Human int. dr.	July 25..	5,828
Slave of Fashion (Norma Shearer)	Drama	Aug. 1..	5,906
Never the Twain Shall Meet (Stewart)	South Sea com.	Aug. 8..	8,143
Unholy Three (Lon Chaney)	Drama	Aug. 15..	6,948
Sun-Up (Starke-Nagel)	Mountain tragedy	Aug. 29..	5,819
Merry Widow (Mae Murray)	Romantic drama	Sep. 12..	10,027
Mystic (Pringle-Tearle)	Fake spiritualism	Sep. 12..	5,147
The Circle (E. Boardman)	Drawing room comedy	Oct. 3..	5,511
Great Divide (all star)	Drama	Feb. 21..	7,811
Rag Man (Coogan)	Comedy-dr.	Mar. 14..	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10..	6,849
Exchange of Wives (Boardman)	Married life com.	Oct. 17..	5,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31..	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7..	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14..	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21..	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov. 28..	6,260

PARAMOUNT

			1925	
Tomorrow's Love (Ayres)	Divorce com-dr.	Jan.	24..	5,903
East of Suez (Negri)	Drama	Jan.	17..	6,821
Miss Bluebeard (Daniels)	The stage success	Feb.	14..	6,453
Golden Bed (LaRocque)	Drama of classes	Jan.	31..	8,584
Man Must Live (Dix)	Newspaper romance	Feb.	7..	6,116
Coming Through (Meighan)	New type Meighan story	Feb.	21..	6,522
The Devil's Cargo (Starke)	Drama of Old California	Feb.	21..	7,980
Top of the World (Nilsson-Kirkwood)	Africa and England	Feb.	28..	7,167
The Swan (Menjou-Howard)	Stage success	Mar.	14..	5,889
Contraband (Wilson-Noah Beery)	Bootleg drama	Apr.	4..	6,773
Madame Sans Gene (Swanson)	World Famous drama	May	2..	9,994
Thundering Herd (Holt-Wilson)	Buffalo stampede	Mar.	7..	7,187
Forty Winks (Dana-Roberts-Griffith)	Comedy	Feb.	14..	6,293
Goose Hangs High (Cruze production)	Typical	Mar.	21..	6,186
New Lives for Old (Compson)	Drama	Mar.	7..	6,796
Salome of the Tenements (Jetta Goudal)	Drama	Mar.	7..	7,017
Too Many Kisses (Richard Dix)	Comedy	Mar.	14..	5,750
Dressmaker From Paris (Leatrice Joy)	Drama	Mar.	28..	7,080
Air Mail (feature cast)	Melodrama	Mar.	28..	6,587
Grass	Drama	April	11..	6,000
Sackcloth and Scarlet (Alice Terry)	Drama	April	11..	6,732
Men and Women (Dix)	Feature	April	11..	6,223
Kiss in the Dark (Menjou)	Romantic com.	Apr.	18..	5,767
Charmer (Pola Negri)	Romantic dr.	Apr.	18..	6,076
Code of the West (Moore-Bennett)	Westn Rom. com.	Apr.	25..	6,777
Adventure (Moore-Starke-Beery)	Jack London dr.	May	2..	6,602
Crowded Hour (Bebe Daniels)	Drama	May	9..	6,558
Night Club (Raymond Griffith)	Farce-comedy	May	16..	5,721
Shock Punch (Richard Dix)	Comedy-drama	May	23..	6,151
Welcome Home (Cruze Prod.)	Domestic com-dr.	May	30..	5,909
Old Home Week (Meighan)	Comedy	June	6..	6,780
Any Woman (Star cast)	Comedy drama	June	13..	5,963
Little French Girl (Mary Brian)	Drama	June	13..	5,628
Are Parents People? (Betty Bronson)	Domestic problems	June	20..	6,586
Eve's Secret (Betty Compson)	Romantic drama	June	20..	6,205
Beggar on Horseback (all star)	Imaginative	June	20..	6,874
Manicure Girl (Daniels)	Drama	June	27..	5,959
Lost—A Wife (Menjou)	Sophisticated com.	July	4..	6,420
Light of Western Stars (Holt)	Vivid west dr.	July	4..	6,850
Paths to Paradise (R. Griffith)	Whirlwind comedy	July	11..	6,741
Grounds for Divorce (Vidor)	Drama	July	11..	5,692
Lucky Devil (Richard Dix)	Auto race comedy	July	18..	5,935
Night Life of New York (All-star)	Comedy-drama	July	25..	6,908
Marry Me (Vidor)	Small town idyl	July	25..	5,526
Street of Forgotten Men (all star)	Bowery drama	Aug.	1..	6,366
Not So Long Ago (Betty Bronson)	Drama	Aug.	8..	6,943
Rugged Water (Lois Wilson)	Drama	Aug.	8..	6,015
Trouble With Wives (Vidor)	Farce comedy	Aug.	15..	6,489
Wild, Wild Susan (Bebe Daniels)	Farce comedy	Aug.	22..	5,774
Wild Horse Mesa (Jack Holt)	Zane Grey dr.	Aug.	22..	7,164
The Wanderer (all star)	Prodigal son epic	Sep.	5..	8,173
Man Who Found Himself (Meighan)	Crook drama	Sep.	5..	7,298
Coast of Folly (Swanson)	Society drama	Sep.	12..	7,001
In the Name of Love (Cortez-Nissen)	Comedy drama	Sep.	12..	5,904
Golden Princess (Betty Bronson)	Bret Harte western	Sep	19..	8,584
Pony Express (Cruze production)	Epic of west	Sep.	26..	9,929
A Son of His Father (Bessie Love)	Western drama	Oct.	10..	6,925
A Regular Fellow (R. Griffith)	Typical comedy	Oct.	17..	5,027
Vanishing American (Dix-Wilson)	Indian spectacular	Oct.	24..	10,063
Flower of the Night (Negri)	Drama	Oct.	31..	6,374
Lovers in Quarantine (Daniels)	Farce-comedy	Oct.	31..	6,570
Best People (Star cast)	Society comedy	Nov.	7..	5,700
King on Main Street (Menjou)	Comedy	Nov.	7..	6,224
Seven Keys to Baldpate (McLean)	G. M. Cohan play	Nov.	14..	6,048
New Brooms (Bessie Love)	W. DeMille prod.	Nov.	14..	5,443
Ancient Highway (Holt-Dove)	Lumber camp dr.	Nov.	21..	7,506
Lord Jim (Marmont)	Malay locale dr.	Nov.	28..	6,702
Stage Struck (Swanson)	Comedy feature	Nov.	28..	6,691

PATHE

			1925	
Plain and Fancy Girls (Chas. Chase)	Comedy	Feb.	28..	1,000
Clean-Up Week	Terry cartoon	Feb.	28..	1,000
Haunted Honeymoon (Glenn Tryon)	Comedy	Feb.	28..	2,000
Raspberry Romance (Ben Turpin)	Comedy	Feb.	28..	2,000
Neptune's Nieces	Sportlight	Mar.	7..	1,000
Bashful Jim (Graves)	Mack Sennett com.	Mar.	7..	2,000
In Dutch	Terry cartoon	Mar.	7..	1,000
Dog Days	Our Gang	Mar.	7..	2,000
Percy (Charles Ray)	Typical dr.	Mar.	14..	6,000
Should Husbands Be Watched	Comedy	Mar.	14..	1,000
Hard Boiled (Chase)	Comedy	Mar.	14..	2,000
Jungle Bike Riders	Terry cartoon	Mar.	14..	1,000
Excuse My Glove	Spat Family	Mar.	21..	2,000
Giddap (Billy Bevan)	Comedy	Mar.	21..	2,000
Traps and Troubles	Sportlight	Mar.	21..	1,000
Pie Man	Terry cartoon	Mar.	21..	1,000
Zowie!	Stereoskopik	Mar.	21..	1,000
At the Zoo	Terry cartoon	Mar.	28..	1,000
Is Marriage the Bunk? (Chase)	Comedy	Mar.	28..	1,000
Plain Clothes (Langdon)	Comedy	Mar.	28..	2,000
Sailor Papa (Tryon)	Comedy	Mar.	28..	2,000
Breaking the Ice (Graves)	Comedy	Apr.	4..	2,000
Love Bug	Our Gang	Apr.	4..	2,000
Housing Shortage	Terry cartoon	Apr.	4..	1,000
Marriage Circus (Turpin)	Sennett com.	April	11..	2,000
Bad Boy (Chase)	Comedy	April	11..	2,000
Are Husbands Human? (Findlayson)	Comedy	April	11..	1,000
Sunken Silver (Ray-Miller)	Serial	Apr.	18..	10ep
Lion's Whiskers	Sennett com.	Apr.	18..	2,000
Hold My Baby (Glenn Tryon)	Comedy	Apr.	25..	2,000
S-O-S	Terry cartoon	Apr.	25..	1,000
Adventures of Adenoid	Terry cartoon	Apr.	25..	1,000
Deep Stuff	Terry cartoon	Apr.	25..	1,000
Beauty Spots	Sportlight	Apr.	25..	1,000
Remember When (Langdon)	Comedy	Apr.	25..	2,000
Shootin' Injuns	Our Gang com.	May	2..	2,000
Big Red Riding Hood (Chase)	Comedy	May	2..	1,000
Sporting Judgment	Sportlight	May	2..	1,000
He Who Gets Smacked	Sennett comedy	May	2..	2,000
Permanent Waves	Terry cartoon	May	2..	1,000
Looking For Sally (Chase)	Comedy	May	9..	2,000
Grief in Bagdad	Comedy	May	9..	1,000
Darkest Africa	Terry cartoon	May	9..	1,000
Wild Papa	Spat Family	May	16..	2,000
Skinners in Silk	Sennett com.	May	16..	2,000
Fast Worker	Terry cartoon	May	16..	1,000
Luna-cy	Stereoskopik	May	16..	1,000
Tell it to a Policeman (Tryon)	Comedy	May	23..	2,000
Sure Mike (Martha Sleeper)	Comedy	May	23..	1,000
Echoes From the Alps	Terry cartoon	May	23..	1,000
Good Morning Nurse	Sennett comedy	May	30..	2,000
"Dude Ranch" Days	Sportlight	May	30..	1,000
Ask Grandma	Our Gang comedy	May	30..	2,000
What Price Goofy? (Chas. Chase)	Comedy	June	6..	2,000
Horace Greeley, Jr. (Langdon)	Burlesque	June	6..	2,000
The Runt	Terry cartoon	June	6..	1,000
Royal Four-flush	Spat Family	June	13..	2,000
Super-Hooper-Dyne Lizzies	Sennett comedy	June	13..	2,000
Riders of the Kitchen Range	Comedy	June	13..	1,000
End of the World	Terry cartoon	June	13..	1,000
Thundering Landlords (Tryon)	Comedy	June	20..	2,000
Twinkle-Twinkle	Sportlight	June	20..	1,000
Runaway Balloon	Terry cartoon	June	20..	1,000
Play Ball (Allene Ray-Miller)	Serial	June	27..	10 ep.
Official Officers	Our Gang com.	June	27..	2,000
In the Grease (Jim Findlayson)	Comedy	June	27..	1,000
Animal Celebrities	Sportlight	June	27..	1,000
Isn't Life Terrible? (Chase)	Comedy	July	4..	2,000
Wine, Women and Song	Terry cartoon	July	4..	1,000
Chasing the Chaser (Findlayson)	Comedy	July	4..	1,000
Sherlock Sleuth (Stone)	Star comedy	July	11..	2,000
The White Wing's Bride (Langdon)	Comedy	July	11..	2,000
Ough!	Stereoskopik	July	11..	1,000
Learning How	Sportlight	July	11..	1,000
Daddy Goes a-Grunting (Tryon)	Comedy	July	18..	2,000
Sneezing Beezers	Sennett comedy	July	18..	2,000
For Love of a Gal	Terry cartoon	July	18..	1,000
When Men Were Men	Terry cartoon	July	18..	1,000
The Freshman (Harold Lloyd)	College comedy	July	25..	6,883
Boys Will be Boys	Our Gang comedy	July	25..	2,000
Cupid's Boots (Graves)	Comedy	July	25..	2,000
Why Kids Leave Home	Sportlight	July	25..	1,000
Bugville Field Day	Terry cartoon	July	25..	1,000
A Yarn About Yarns	Terry cartoon	Aug.	1..	1,000
Tee for Two (Alice Day)	Sennett comedy	Aug.	1..	2,000
Innocent Husbands (Chase)	Comedy	Aug.	1..	2,000
Kivalina of the Ice Lands	Eskimo life	July	11..	5,700
Bubbles	Terry cartoon	Aug.	8..	1,000
Iron Nag	Sennett comedy	Aug.	8..	2,000
Sons of Swat	Sportlight	Aug.	8..	1,000
Tame Men and Wild Women (A. Stone)	Comedy	Aug.	15..	2,000
Lucky Stars (H. Langdon)	Comedy	Aug.	22..	2,000
Mary, Queen of Tots	Our Gang	Aug.	22..	1,000
Seven Ages of Sport	Sportlight	Aug.	15..	2,000
Butter Fingers (Bevan)	Comedy	Aug.	29..	2,000
Cold Turkey (Alice Day)	Comedy	Aug.	29..	2,000
The Window Washers	Terry cartoon	Aug.	29..	1,000
Over the Plate	Terry cartoon	Aug.	29..	1,000
A Runaway Taxi	Stereoskopiks	Sep.	5..	1,000
Barrier Busters	Sportlight	Sep.	5..	1,000
Barnyard Follies	Terry cartoon	Sep.	5..	1,000
Wild West (J. Mulhall-H. Ferguson)	Circus serial	Sep.	12..	10 ep.
No Father to Guide Him (Chase)	Comedy	Sep.	12..	2,000
Madame Sans Jane (Findlayson)	Comedy	Sep.	12..	2,000
Ugly Duckling	Terry cartoon	Sep	19..	1,000
Somewhere in Somewhere	Comedy of war zone	Sep	19..	2,000
Big Kick (Engle-Mohan)	Fight comedy	Sep.	26..	1,000
Your Own Back Yard	Our Gang	Sep.	26..	2,000
Hungry Hounds	Terry cartoon	Sep.	26..	1,000
Nuts and Squirrels	Terry cartoon	Sep.	26..	1,000
Moonlight and Noses (Clyde Cook)	Comedy	Oct.	3..	2,000
Outings for All	Sportlight	Oct.	3..	1,000
Lion and the Monkey	Terry cartoon	Oct.	3..	1,000
Caretaker's Daughter (Chase)	Comedy	Oct.	10..	2,000
Hero Wins	Terry cartoon	Oct.	10..	1,000

	Kind of Picture	Review.	Feet
Love and Kisses (Alice Day)	Sennett comedy	Oct. 10..	2,000
Solid Ivory (Mohan-Engle)	Comedy	Oct. 10..	1,000
Clever Feet	Sportlight	Oct. 17..	1,000
Cuckoo Love (Tryon)	Comedy	Oct. 17..	2,000
Good Morning, Madam (Graves)	Comedy	Oct. 17..	2,000
Air Cooled	Terry cartoon	Oct. 17..	1,000
All Wool (Earl Mohan)	Roach comedy	Oct. 24..	1,000
Closer than a Brother	Terry cartoon	Oct. 24..	1,000
A Punch in the Nose	Roach comedy	Oct. 24..	2,000
A Sweet Pickle	Sennett comedy	Oct. 24..	2,000
Dangerous Curves Behind	Sennett comedy	Oct. 31..	2,000
Better Movies	Our Gang	Oct. 31..	2,000
Wild Cats of Paris	Terry cartoon	Oct. 31..	1,000
Honor System	Terry comedy	Nov. 7..	1,000
Should Sailors Marry (Cook)	Comedy	Nov. 7..	2,000
Amundsen Polar Flight	Specialette	Nov. 14..	2,683
Papa, Be Good (Tryon)	Comedy	Nov. 21..	2,000
Soapsuds Lady (Alice Day)	Comedy	Nov. 21..	2,000
Great Open Spaces	Terry cartoon	Nov. 21..	1,000
Uneasy Three (Chase)	Roach prod.	Nov. 28..	1,000
Take Your Time (Graves)	Terry cartoon	Nov. 21..	2,000
More Mice Than Brains	Terry cartoon	Nov. 21..	2,000
Laughing Ladies (star cast)	Comedy	Nov. 21..	1,000
A Day's Outing	Terry cartoon	Nov. 28..	2,000
Garden of Gethsemane	Pilgrimage of Palestine	Nov. 28..	1,000
Walloping Wonders	Sportlight	Nov. 28..	1,000

PRINCIPAL PICTURES

			1924	
Listen Lester (all-star)	Comedy-drama	May	10..	6,242
Daring Youth (Daniels)	Comedy-drama	May	17..	5,975
Daughters of Pleasure (Prevost)	Drama	May	24..	6,000
Masked Dancer (H. Chadwick)	Mystery drama	May	31..	4,987
Good Bad Boy (Joe Butterworth)	Comedy-drama	June	7..	5,198
Captain January (Baby Peggy)	Sea story	July	12..	6,194
Helen's Babies (Baby Peggy)	Comedy-drama			
Mine With Iron Door (all-star)	Adventure drama	Dec.	27..	7,800
			1925	
Re Creation of Brian Kent	Drama	Mar.	14..	6,878

PRODUCERS DISTRIBUTING CORP.

			1924	
Lightning Rider (Carey)	Western	Jun.	21..	6,000
What Shall I Do? (Mackaill)	Drama	Jun.	28..	6,000
Legend of Hollywood (Marmont)	Drama	Jan.	10..	5,414
Welcome Stranger (Vidor)	Comedy-dr.	Oct.	25..	6,618
Barbara Frietchie (Vidor)	Civ. War dr.	Oct.	11..	7,179
Roaring Rails (Carey)	Railway dr.	Oct.	25..	5,753
Another Scandal (Lois Wilson)	Sex theme	Nov.	1..	7,000
Another Man's Wife (Lee-Kirkwood)	Drama			5,015
Trouping With Ellen (H. Chadwick)	Comedy-dr.			6,452
Reckless Romance (Star cast)	Comedy feature	Nov.	22..	5,530
Siren of Seville (Dean)	Drama	Nov.	29..	6,724
			1925	
Chorus Lady (Livingston)	Comedy-dr.	Feb.	21..	6,020
Cafe in Cairo (Dean)	Drama	Mar.	28..	5,656
Flaming Forties (Carey)	Western			5,770
The Mirage (Vidor)	Drama			5,770
Let Women Alone (O'Malley-Hawley)	Drama			5,620
Soft Shoes (Carey)	Western			
Charley's Aunt (Syd Chaplin)	Farce-comedy	Feb.	21..	7,243
Her Market Value (Ayres)	Drama			5,931
Girl of Gold (Vidor)	Drama			4,969
On the Threshold (all-star)	Drama			
Beyond the Border (Carey)	Western			4,469
Beauty and the Bad Man (Star)	Western			
Friendly Enemies (Weber & Fields)	Comedy dr.	May	16..	6,288
Crimson Runner (Priscilla Dean)	Stromberg melo.	June	13..	4,775
Silent Sanderson (Carey)	Cattle—gold fields	June	20..	4,841
Stop Flirting (all star)	Light comedy	June	27..	5,161
Beauty and the Bad Man (Mabel Ballin)	Drama	July	4..	5,794
Awful Truth (Agnes Ayres)	Light comedy	July	11..	5,917
Texas Trail (Carey)	Typical western	July	18..	4,720
Private Affairs (Hulette)	Character drama	Aug.	1..	6,132
Hell's Highroad (Leatrice Joy)	Love drama	Sep.	12..	6,084
Seven Days (Lillian Rich)	Comedy feature	Sep.	12..	6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sep	19..	5,077
Without Mercy (Vera Reynolds)	Drama			
Prairie Pirate (Harry Carey)	Western			
People vs. Nancy Preston	Underworld drama			
Simon, the Jester (O'Brien-Rich)	Comedy-drama			
Road to Yesterday (Schildkraut)	Spectacular drama			
Man from Red Gulch (Carey)	Western			
Wedding Song (Leatrice Joy)	South sea drama			
Madame Lucy (Julian Eltinge)	Farce-comedy			
Off the Highway (W.V. Mong)	Drama	Oct.	3..	7,641
Simon the Jester (O'Brien-Rich)	Locke story	Nov.	28..	6,168

B. P. SCHULBERG PROD.

			1924	
Triflers (Busch-Mayo)	Paris soc. dr.	Dec.	27..	6,626
			1925	
Capital Punishment (Clara Bow)	Prison dr.	Jan.	24..	5,950
Boomerang (Clara Bow)	Comedy-dr.	Mar.	21..	6,714
Parasite (Bellamy-Moore-Washburn)	Drama	Jan.	31..	5,140
Mansion of Aching Hearts (all-star)	Melodrama	Mar.	14..	6,147
Go Straight (Star cast)	Drama	May	9..	6,107
Faint Perfume (Seena Owen)	Romantic drama	June	27..	6,228
My Lady's Lips (Clara Bow)	Crook drama	July	25..	6,009
Parisian Love (Clara Bow)	Apache drama	Aug.	15..	6,324
Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug.	22..	5,979
Plastic Age (Bow-Kieth)	College story	Oct.	10..	6,488
The Other Woman's Story (Calhoun)	Mystery drama	Oct.	31..	6,080

TIFFANY PRODUCTIONS, INC.

			1925	
Souls for Sables	Society drama	Sep	5..	6,500
The Sporting Chance	Racing drama			6,500
Lightning	Drama			6,500
Morals for Men	Society drama			6,500
The Lodge in the Wilderness	Drama			6,500
Morganson's Finish	Drama			6,500
Tale of a Vanishing People	Drama			6,000
The Travis Cup	Drama			6,500
The Wrong Coat	Drama			6,500
The Dumb Head	Drama			6,500
The Life of a Woman	Drama			6,500

	Kind of Picture	Review	Feet
Passionate Youth	Society drama		5,800
Marrying Money	Society drama		5,800
Dollar Down	Society drama		5,800
Age of Indiscretion	Drama		5,800
"Where the Worst Begins"	Comedy drama		5,800
The Hurricane	Drama		5,800
Salvage	Drama		5,800
Romance Road	Drama		5,800
The Fighting Cub	Newspaper drama		5,800

NOVELTY SERIES

Three in Exile			5,800
The Wild Girl			5,800
Pals			5,800
The Silent Witness			5,800

UNITED ARTISTS

			1925	
Salvation Hunters (Von Sternberg prod.)	Symbolical dr.	Feb.	14..	5,900
Thief of Bagdad (D. Fairbanks)	Fantasy	Mar.	29..	12,000
America (Griffith prod.)	Historical drama	Mar.	8..	11,442
Waking Up the Town (J. Pickford-Shearer)	Comedy-dr.	April	11..	4,892
Don Q, Son of Zorro (D. Fairbanks)	Typical Fairbanks	June	27..	11,000
Sally of the Sawdust (Dempster)	D. W. Griffith prod.	Aug.	15..	9,500
Gold Rush (Chaplin)	A Dramatic comedy	Aug.	29..	8,535
Wild Justice (Peter the Great)	Dog melodrama	Aug.	29..	5,886
Little Annie Rooney (Pickford)	Typical "Mary"	Oct.	31..	8,500
Eagle (Rudolph Valentino)	Romantic drama	Nov.	21..	6,756
Stella Dallas (star cast)	Mother-love drama	Nov.	28..	10,157

UNIVERSAL

			1925	
Rolling Stones (Chas. Puffy)	"Fat man" com.	May	23..	1,000
Love Sick (Lake)	Sweet 16 comedy	May	23..	2,000
The Teaser (LaPlante-O'Malley)	Comedy-drama	May	30..	6,800
Slick Articles (Karr-Engle)	Century comedy	May	30..	2,000
Locked Out	Sweet 16 comedy	May	30..	1,000
I'll Show You the Town (Denny)	Comedy	June	6..	7,400
Nobody Wins	Sweet 16 Comedy	June	6..	1,000
Showdown (Art Acord)	Mustang western	June	6..	2,000
Price of Pleasure (Valli-Kerry)	Romantic drama	June	13..	6,618
Speak Freely (Edna Marian)	Century comedy	June	13..	2,000
Nearly Rich (Chas. Puffy)	Fat man comedy	June	13..	1,000
Kicked About (Eddie Gordon)	Century comedy	June	13..	2,000
Siege (Valli-O'Brien)	Drama	June	20..	6,426
Gridiron Gertie (Wiley)	Century comedy	June	20..	2,000
Queen of the Roundup (Ed Cobb)	Mustang western	June	20..	2,000
Outlaw (Perrin-Lorraine)	Mustang western	June	20..	2,000
Dog Biscuits	Sweet 16 comedy	June	20..	1,000
Ice Cold	Sweet 16 comedy	June	20..	1,000
Heart Trouble	Sweet 16 com.	July	25..	1,000
Dry Up (Jack Singleton)	Century com.	July	25..	2,000
White Outlaw (Hoxie)	Western	June	27..	4,850
Nicely Rewarded (Chas. Puffy)	Comedy	June	27..	1,000
Rough Party (Alt-Karr)	Century comedy	June	27..	2,000
Pronto Kid (Ed Cobb)	Mustang western	June	27..	2,000
Unwelcome (Chas. Puffy)	Comedy	June	27..	1,000
Plenty of Nerve (Edna Marian)	Century comedy	July	4..	2,000
Beauty and the Bandit (Larkin)	Mustang western	July	4..	2,000
Married Neighbors (Engle-Darlington)	Century comedy	July	4..	2,000
A Lucky Accident (Puffy)	Fat man comedy	July	11..	1,000
Just in Time (Wanda Wiley)	Century comedy	July	11..	2,000
Ropin' Venus (Josie Sedgwick)	Mustang western	July	11..	2,000
Knockout Man (Perrin-Lorraine)	Reissue western	July	11..	2,000
Little Giant (Hunter-Murphy	Comedy	July	18..	6,850
Discord in "A" Flat	Sweet 16 comedy	July	18..	1,000
Polo Kid (Eddie Gordon)	Comedy	July	18..	2,000
Battle of Wits (Josie Sedgwick)	Western	July	18..	2,000
Goose Woman (Louise Dresser)	Drama	Aug.	1..	7,500
Milky Way (Puffy)	Comedy	Aug.	1..	1,000
Short Pants	Sweet 16 comedy	Aug.	1..	1,000
Paging A Wife (Al Alt)	Century comedy	Aug.	1..	2,000
Fighting Schoolmarm (Sedgwick)	Short western	Aug.	1..	2,000
Home Maker (Alice Joyce-Clove Brook)	Domestic drama	Aug.	8..	7,735
Lorraine of the Lions (Miller-Kerry)	Jungle melodr.	Aug.	8..	6,700
Raiders of the North (Larkin)	Northwest dr.	Aug.	8..	2,000
After a Reputation (Edna Marian	Century comedy	Aug.	8..	2,000
Greenhorn (Chas. Puffy)	Comedy	Aug.	8..	1,000
A Woman's Faith (Rubens-Marmont)	Drama	Aug.	15..	6,023
Crying For Love (Gordon)	Century comedy	Aug.	15..	2,000
His New Suit (Arthur Lake)	Comedy	Aug.	15..	1,000
Best Man (Josie Sedgwick)	Western	Aug.	15..	2,000
Circus Cyclone (Art Acord)	Western	Aug.	22..	4,397
Won By Law (Wanda Wiley)	Century comedy	Aug.	22..	2,000
Speak Easy (Chas. Puffy)	Comedy	Aug.	22..	1,000
Stand Up and Fight (Jack Perrin)	Western	Aug.	22..	2,000
Where Was I? (Reginald Denny)	Farce-com-romance	Aug.	29..	6,630
Buster Brown Series	Outcault's "kid" ser.	Aug.	29..	2,000
Educating Buster Brown	Buster Brown	Aug.	29..	2,000
Buster, Be Good	Buster Brown	Aug.	29..	2,000
Perils of the Wilds (Bonomo)	Serial	Sep.	5..	10 ep
California Straight Ahead (Denny)	Thrill comedy	Sep.	5..	7,238
Peacock Feathers (J. Logan)	Domestic drama	Sep.	5..	6,747
Stranded (Edna Marian)	Century comedy	Sep.	5..	2,000
The Party	Sweet 16 comedy	Sep.	5..	1,000
Dynamite's Daughter (Sedgwick)	Mustang western	Sep.	5..	2,000
Pleasure Bent (Puffy)	Fat man comedy	Sep.	5..	1,000
Call of Courage (Art Acord)	Blue Streak western	Sep.	12..	4,061
Tricked (Cobb)	Mustang western	Sep.	12..	2,000
Fight Within (Larkin)	Mustang western	Sep.	12..	2,000
Phantom of the Opera (Chaney)	Suspense-mystery	Sep	19..	8,404
Storm Breaker (House Peters)	Sea town melo.	Sep	19..	6,064
Westward Ho (Puffy)	BlueBird comedy	Sep	19..	1,000
Too Much Mother-in-Law	Century comedy	Sep	19..	2,000
Uncle Tom's Gal	Century comedy	Sep	19..	2,000
Life's Greatest Thrills	Special	Sep	19..	2,000
Sporting Life (Bert Lytell)	Melodrama	Sep.	26..	6,709
One Wild Night (Edwards)	Comedy	Sep.	26..	1,000
Officer No. 13 (Eddie Gordon)	Comedy	Sep.	26..	2,000
Bustin' Through (Hoxie)	Blue streak western	Oct.	3..	4,500
Cupid's Victory (Wanda Wiley)	Comedy	Oct.	3..	2,000
By the Sea (Puffy)	Comedy	Oct.	3..	1,000
Calgary Stampede (Hoot Gibson)	Thrill western	Oct.	10..	5,924

	Kind of Picture	Review.	Feet
Just Cowboys	Short western	Oct. 10..	2,000
Taking Chances	Short western	Oct. 10..	2,000
The Raid	Short western	Oct. 10..	2,000
Green Eyed Monster (Arthur Lake)	Comedy	Oct. 10..	1,000
Absent Minded (Neely Edwards)	Buils-eye com.	Oct. 17..	1,000
Road from Latigo (E. Cobb)	Short western	Oct. 17..	2,000
Ace of Spades (Desmond)	Western chapterplay	Oct. 24	
Nursery Troubles (Edna Marian)	Century comedy	Oct. 24..	2,000
Shootin' Wild	Mustang western	Oct. 24..	2,000
Hidden Loot (Hoxie)	Action western	Oct. 31..	4,738
Boundary Line (Fred Humes)	Short western	Oct. 31..	2,000
A Taxi War (Eddie Gordon)	Comedy	Oct. 31..	2,000
Triple Action (Pete Morrison)	Action western	Nov. 7..	4,800
Rustlers From Boulder Canyon	Short western	Nov. 7..	2,000
Kick Me Again (Puffy)	Comedy	Nov. 7..	1,000
Oh, Buster	Buster Brown	Nov. 7..	2,000
Proud Heart (R. Schildkraut)	Father-love dr.	Nov. 14..	8,943
Two Many Ducks	Mustang westn-com	Nov. 14..	2,000
Beware of Your Relatives	Bluebird comedy	Nov. 14..	1,000
A Speedy Marriage	Century comedy	Nov. 14..	2,000
Arizona Sweepstakes (Hoot Gibson)	Arizona-Chinatown	Nov. 21..	5,418
Scarlet Streak (Daugherty-Todd)	Adventure serial	Nov. 21..	ep
Range Law	Mustang western	Nov. 28..	2,000
Scandal Hunters (Alt)	Century comedy	Nov. 28..	2,000
Faint Heart (Puffy)	Fat man comedy	Nov. 28..	1,000

VITAGRAPH

		1925		
Two Shall Be Born (Novak-Harlan)	Drama			
Pampered Youth (Landis-Calhoun)	Drama	Feb.	21..	6,640
Redeeming Sin (Nazimova-Tellegen)	Apache dr.	Jan.	31..	6,227
Fearbound (Daw-Welch)	Melodrama	Feb.	14..	5,700
Tides of Passion	Drama	May	2..	6,279
School for Wives (Tearle-Holmquist)	Drama	April	11..	6,182
Baree, Son of Kazan (Stewart)	Northern drama	May	30..	6,893
Wildfire (Aileen Pringle)	Racing melo.	June	20..	6,550
Steele of the Royal Mounted	N. W. Drama	June	27..	5,700
Happy Warrior	Drama	July	18..	7,865
Ranger of the Big Pines (K. Harlan)	Forest Ranger dr.	Aug.	8..	7,032
Love Hour (H. Gordon-Fazenda)	Melodrama	Sep.	12..	7,036

WARNER BROS.

		1924		
This Woman (Rich)	Society drama	Nov.	1..	7,100
Lover of Camille (all-star)	Romantic drama	Nov.	29..	7,180
Dark Swan (Prevost-Blue-Chadwick)	Drama	Dec.	6..	6,800
		1925		
Narrow Street (D. Devore-Matt Moore)	Light comedy	Jan.	17..	6,700
Lighthouse by the Sea (Rin-Tin-Tin)	Melodrama	Jan.	10..	6,700
Lost Lady (Irene Rich)	Social drama	Feb.	7..	6,700
Recompense (Prevost-Blue)	Society drama	May	2..	7,480
On Thin Ice (T. Moore-Edith Roberts)	Drama	Mar.	21..	7,046
Bridge of Sighs (Dorothy MacKaill)	Pathos dr.	Apr.	4..	6,694
My Wife and I (Rich)	Emotional drama	May	30..	
Man Without A Conscience (Louis-Rich)	Drama	June	27..	7,182
How Baxter Butted In (M. Moore-Devore)	Comedy	July	4..	6,592
Woman Hater (Chadwick-Brook)	Love drama	July	25..	6,591
Tracked in Snow Country (Rin-Tin-Tin)	North drama	Aug.	1..	7,139
Eve's lover (Rich-Lytell-Louis-Bow)	Drama	Aug.	8..	7,237
Kiss Me Again (Lubitsch prod.)	Light comedy	Aug.	15..	6,722
Limited Mail (Monte Blue)	Railroad melo.	Sep.	12..	7,144
Wife Who Wasn't Wanted (Rich)	Romantic drama	Sep	19..	6,858
His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sep.	26..	7,291
Below the Line (Rin-Tin-Tin)	Dog melodrama	Oct.	3..	6,053
Man on the Box (Syd Chaplin)	Farce-comedy	Oct.	10..	7,481
Compromise (I. Rich, C. & Brook)	Domestic drama	Nov.	7..	6,789
Red Hot Tires (Monte Blue)	Farce comedy	Nov.	7..	5,452
Bobbed Hair (Prevost-Harlan)	Comedy-melodrama	Nov.	14..	7,817
Rose of the World (P. R. Miller)	Human Interest dr.	Nov.	21..	7,506
Clash of the Wolves (Rin-Tin-Tin)	Curwood dog dr.	Nov.	28..	5,519

MISCELLANEOUS

ARTCLASS PICTURES CORP.

		1924		
Biff Bang Buddy (B. Roosevelt)	Thrill dr.	Sep.	20..	4,500
Fast and Fearless (Buffalo Bill, Jr.)	Thrill dr.	Sep.	27..	4,500
Walloping Wallace (B. Roosevelt)	Thrill western	Oct.	11..	4,700
Hard Hittin' Hamilton (Buf. Bill, Jr.)	Thrill western	Oct.	18..	5,000
		1925		
Gold and Grit (B. Roosevelt)	Thrill dr.	April	11..	4,650
Bringing Home the Bacon (Buffalo Bill)	Thrill dr.			4,650
After Six Days	Biblical spec.			10,000
Deerslayer (J. W. Kerrigan)				5,000
On the Go (Buffalo Bill, Jr.)	Western	Apr.	4..	4,825
Reckless Courage (Buddy Roosevelt)	Thrill western	May	2..	4,851
Quicker 'N Lightning (Buffalo Bill, Jr.)	Thrill drama	June	6..	5,000
Tearin' Loose (Wally Wales)	Stunt western	June	13..	5,000

ASTOR DISTRIBUTING CORPORATION

A Lover's Oath (Novarro)	Melodrama	5,845
Business of Love (Horton)	Comedy-drama	6,038
The Shining Adventure (Marmont)	Drama	5,126
The Wrongdoers (Barrymore)	Melodrama	6,424

BANNER PRODUCTIONS

		1924		
The Truth About Wives	Sherman-Hampton	Aug.	2..	5,600
The Man Without a Heart	Novak-Harlan	Aug.	2..	6,000
Those Who Judge	All star	Aug.	2..	5,700
		1925		
Daughters Who Pay	All star cast	May	30..	5,800
Wreckage (May Alison)	Drama	Sep.	5..	5,992

COLUMBIA

		1924		
Midnight Express (Hammerstein)	Railroad melo.	Dec.	6..	5,967
		1925		
After Business Hours (Hammerstein)	Domestic melo.	July	4..	5,600
Danger Signal	R.R. melodrama			5,584
Unwritten Law	Drama			5,535

Waldorf

Steppin' Out	Comedy	
Ladies of Leisure	Drama	
S. O. S. (Perils of the Sea)		
Lure of the North		
Enemy of Men	Drama	5,508

	Kind of Picture	Review	Feet
Price of Success	Society drama		5,500
Sealed Lips			
Fate of a Flirt			
Thrill Hunter			
Penalty of Jazz			

Perfection

Speed Mad	4,442
New Champion	4,470
Great Sensation	
Fight to the Finish	
Handsome Brute	

C. C. BURR

		1924		
Average Woman (Pauline Garon)	Drama	Feb.	9..	6,400
Lend Me Your Husband (Kenyon)	Drama			6,700
Youth for Sale (S. Holmquist)	Drama	Oct.	18..	6,500
The Early Bird (Hines)	Comedy	Dec.	27..	7,000
		1925		
Crackerjack (Hines)	Typical comedy	May	23..	6,700

CRANFIELD & CLARK

Let's Go Fishing	Holland—scenic	Nov.	7..	1,000

GINSBERG DISTRIBUTING CORP.

		1925		
Love Gamble (Lillian Rich)	Melodrama	July	11..	5,767
Before Midnight (Wm. Russell)	Crook melodrama	July	11..	4,89
Big Pal (Wm. Russell)	Prize fight dr.	Oct.	24..	5,800

GOTHAM PRODUCTIONS

One of the Bravest (R. Lewis)	Fire-fighter dr.	Nov.	28..	5,679

INDEPENDENT PICTURES CORP.

		1925		
Drug-Store Cowboy (F. Farnum)	Western com.-dr.	Feb.	7..	4,35
Riders of Mystery (Bill Cody)	Western	May	2..	5,000
Gambling Fool (F. Farnum)	Western	May	9..	5,000
Fighting Sheriff (Bill Cody)	Western	May	23..	5,000
Border Intrigue (F. Farnum)	Western	May	30..	5,000

LEE-BRADFORD CORP.

Pearl of Love (Leslie)	6,000
Lights of London (Wanda Hawley)	6,000
Passion's Pathway (Estelle Taylor)	6,000
Unrestrained Youth (Brandon Tynan)	6,000
Passionate Adventure (Joyce-Brook)	8,000
Way Down Upon the Swanee River	6,000
Wolfblood (M. Clayton)	6,000

MADOC SALES CORPORATION

After Marriage (M. Livingston)	Marriage drama	Nov.	21..	4,960

POST SCENICS

Holland	Scenic	Nov.	7..	1,000

RAYART

Butterfly Comedies (Gloria Joy)				
		1925		
Super Speed (Reed Howes)	Automobile com.-dr.	Feb.	7..	5,227
Geared to Go (Howes)	Drama			5,117
Right Man (Larkin)	Drama			4,571
Winning a Woman (Perrin-Hill)	Drama			4,843
Getting 'Em Right (Larkin)	Drama			4,668
Quick Change (Larkin)	Drama			
Youths Gamble (Howes)	Drama			
Double Fister (Perrin)	Drama			
Fear Fighter				
Crack O' Dawn				
Goat Getter				
Snob Buster (Reed Howes)	Action melodr.	Aug.	22..	4,970
Cyclone Cavalier (Reed Howes)	Action-romance	Sep.	26..	4,928

RED SEAL

		1925		
Evolution	Timely novelty (feature)	July	25..	4,200
Ko-Ko Nuts (Out-of-Inkwell)	Fleischer cartoon	Sep.	5..	1,000
Marvels of Motion (Issue D)	Fleischer-Novograph	Sep.	12..	1,000
My Bonnie	Ko-Ko Song Cartune	Sep.	12..	1,000
Silvery Art (special)	Skiing in Alps	Sep	19..	2,000
Lands End	Gem of the Green	Sep.	26..	1,000
Through Three Reigns	Historical	Sep.	26..	2,000
Ko-Ko on the Run	Out of Inkwell	Sep.	26..	1,000
Flirting With Death	Alps skiing	Sep.	26..	2,000
Ko-Ko Packs 'Em	Fleischer cartoon	Oct.	17..	1,000
Film Facts (Issue H)	Magazine	Oct.	17..	1,000

WM. STEINER PROD.

		1924		
On Probation (Edith Thornton)	Drama	Dec.	13..	5,000
Hidden Menace	Stunt dr.			5,000
Branded a Thief	Western			5,060
Verdict of the Desert	Western			4,745
Valley of Vanishing Men	Western			4,652
		1925		
Trouble Buster (Leo Maloney)	Western	Feb.	21..	5,000

SHORT FILMS SYNDICATE

		1925		
Thirty Years Ago	Novelty	Aug.	15..	1,000
I Remember	Pastoral	Aug.	15..	1,000
Mixing in Mexico	Bud Fisher cartoon	Oct.	17..	1,000
Invisible Revenge	Mutt & Jeff	Oct.	31..	1,000

UFA FILMS, INC.

		1925		
Siegfried (star cast)	Romantic drama	Sep.	13..	9,000

WINKLER

Jail Bird	Alice cartoon	Oct.	31..	1,000

The Theatre of To-Day

Presentations ~ Prologues ~ Music

Edited by Colby Harriman

What Is Your Idea of Balance?

PROGRAM Balance is a study. Program Balance depends upon a producer's or manager's ability as a showman. Program Balance is the keynote by which one may secure an established clientele of satisfied patrons. One of the greatest obstacles we encounter in program analysis is Monotony. Monotony is due to one of two things—Repetition or Similarity. By Repetition we mean the same type of acts week in and week out. By Similarity we mean the lack of diversity in an individual program. The program that fits Broadway may not fit Chicago, and it may not be up to the standards in Los Angeles, and the Los Angeles program may not click on Broadway.

These are the high spots, but the man in the smaller city—the managers and producers of the houses outside of these centers, who form the backbone of this presentation business—depend ofttimes too much on what Broadway, Chicago or Los Angeles are doing. Program Balance depends entirely on the manager's or producer's ability to catch the spirit of the community with which he is identified. It is more difficult to secure a program balance in the smaller towns than in the larger cities. This is due to the audience complex. One is 50 per cent. transient and the other is 95 per cent. regular.

We would like to secure from various producers and managers an idea of what they consider an ideal program. This necessitates a generalization, but it will prove helpful to the man in the areas from which these ideas come. For instance, Eric Clarke, managing director of the Eastman Theatre, Rochester, sent us an idea which we published a few weeks ago, relative to his program makeup. We have received many favorable kick-backs, and we wish to enlarge the scope of activity. You who are in the South, in the Southwest, in the West, the Middle West, North, New England, what do you consider the ideal program balance for your territory? Back of all of this is the thought towards a standardization. We are on the threshold of something new and something big in this business. Your program balance and your ideas may be the very straws which will indicate which way the wind blows.

Short Subject Month Opportunities

DURING the past week we have been able to learn many of the details of the campaign to be conducted by the Short Features Association. The campaign will be one of nationwide exploitation and all short subject producers will be represented. Particular attention should be given this month by all producers as it is a golden opportunity and one in which the producer may find his "place in the sun." It was a happy thought when this suggestion was propounded, and is an evidence of progression on the part of the short subject producers that the idea was immediately set to work. There is no reason for a producer to complain that he cannot secure suitable subject matter; that he has the inability to secure novelties, as there are dozens of ideas pounding on his door and begging to be let in. One producer is going to use a series of miniature sets as backgrounds making his stage accompaniment a classic comparable with his film subject. Other producers are preparing to run the gamut of everything from standard sets to trick combinations. We cannot be too emphatic when we say that to be in step with the others and to be one step ahead is to devise a short subject presentation, prologue or epilogue and then tell the world about it.

Seal Plush, a New Fabric

A NEW fabric is offered on the market which may be readily adapted in costume, drapery and decorative work. It is known by the trade name of Seal Plush because it has the sheen effect of a wet seal. The material is very inexpensive and comes in all colors. It has a cotton back and is very soft and pliable. It also carries with it a guarantee of durability. Most of the plush on the market has an erect pile but the pile of the seal plush is flat, and it has a very brilliant and glistening sheen.

Plastic Auditions and Wireless Movies

SCIENCE again shows its hand. Two interesting reports have come to us from overseas which are of interest to production men in general. The first one comes from Berlin where a scientist and musician by the name of Heinrich J. Kuchenmeister has discovered that sound may be "felt" and reproduced in three dimensions. He has also utilized the new acoustic principles he has discovered, in devising and constructing a number of instruments which will bring about drastic changes in reproducing instruments. His principal proofs that sound coming from a single source finds a double receptivity in the human ear; and from out of Russia comes the information that a professor in the Saratov University, Leningrad, by the name of Dr. V. Popov has invented a device which will transmit photographs of moving objects with a wireless transmission. Both scientific assertions are being given serious consideration and value by experts.

Personalities

ART KAHN and his boys are the rage at the Senate Theatre, Chicago. Every other week this dynamic conductor and his band of 25 present a big specialty on the stage with attendant novelties. Their programs are jazz personified. IRVIN TALBOT, musical director of Fabian's Mosque Theatre, Newark, is at work on a series of original themes for various standard film arrangements. Recently he introduced an impressionistic theme which was one of the outstanding features of his picture score for "The Phantom of the Opera." CAPITOL THEATRE BALLET SCHOOL present six of its pupils in an elaborate "Ballet Espagnol" and the girls are one of the surprises of the bill. CLARK ROBINSON has designed the setting for the presentation prologue to be produced by Rothafel in the showing of the film version of Stella Dallas.

"The Spirit of Yuletide"

These Christmas Suggestions, Intended to Make Holiday Business More Interesting to Patrons, Are Offered Herewith for the Consideration of Showmen Who Stage Prologues

Moving Picture World Presentations—Devised By Colby Harriman

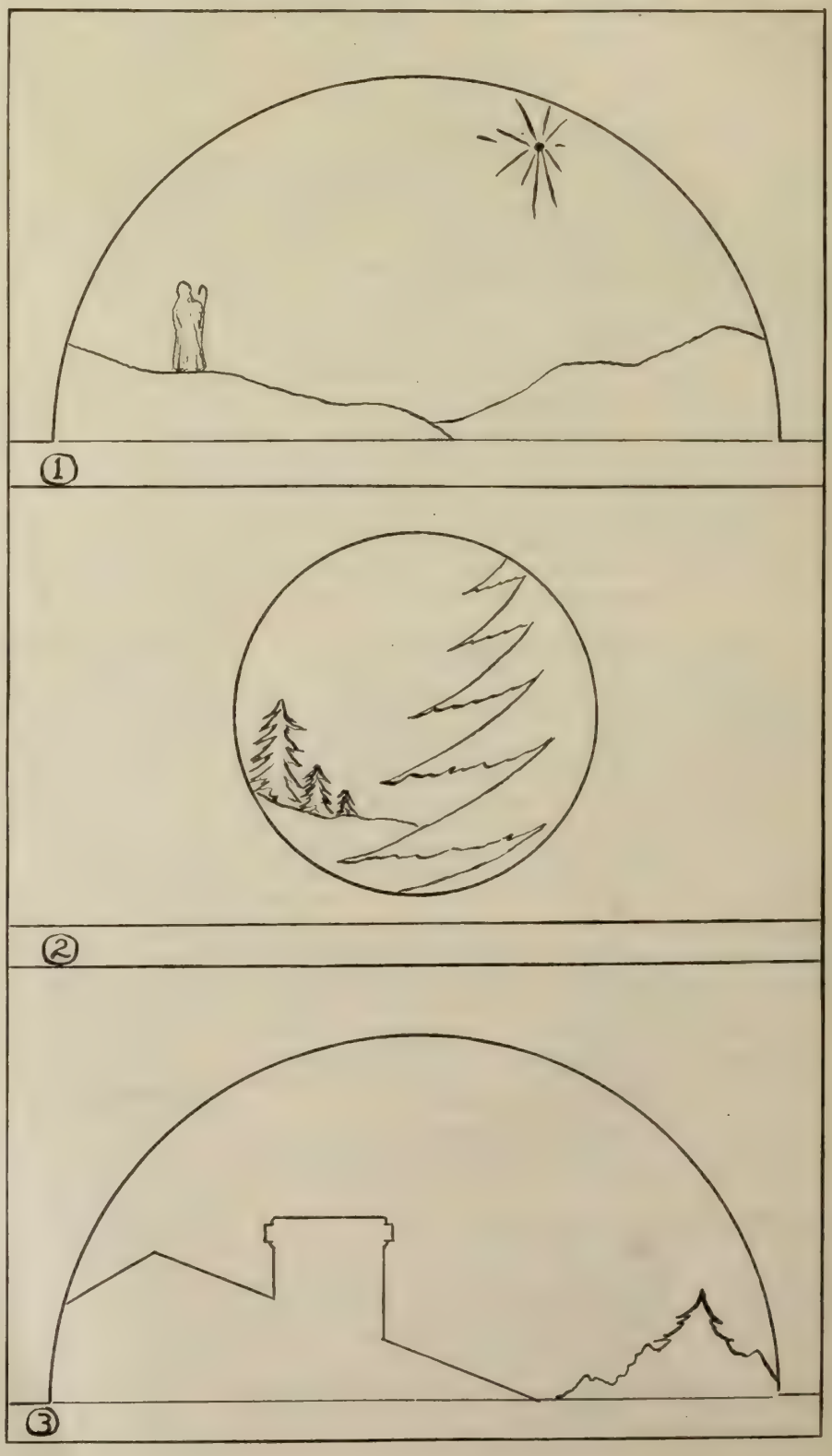
THERE are a number of suggestions which are applicable to Christmas. These run the gamunt from scenes of toyland to a modern Christmas tree celebration. Usually the Christmas novelties entail a great amount of scenic investure and this expense proves the barrier to certain production activities. To meet the requirements of the theatres desiring to exemplify the Christmas spirit we are offering three silhouette treatments which are varied in their application, and yet all symbolize certain motifs of the Christmas spirit. There is scarcely a theatre but that can present either of the suggestions, as the settings are small and may be worked in comparatively limited areas. A silhouette may be worked either from front or back of the drop. The following describes these suggestions:

1. Holy Night—A cut arch drop should be hung at the curtain line. Two ground rows placed back of it. A platform or box placed at right, upon which the singer stands dressed in the biblical costume. A bright star is hung over the deep blue sky drop. This may also be cut out and placed back of the drop, the lights toning the drop placed back of same. No light should be in the foreground, so that the singer is silhouetted against the back drop as he stands on the hillside.

2. Yuletide—A drop hung at the curtain line in which is a circular opening. The edge of a pine tree cut out and placed back of the opening is in dark green. About six feet back of this opening a sky drop should be hung toned a green blue. A set piece which can be made of compo-board cut out to represent forms of distant pine trees against the drop. A singer may be used appearing between the two drops. By masking down a spot the singer may be highlighted and in contrast to the silhouetted scene. Suggest using orange amber from right and a green from left on the singer.

3. Christmas Eve—This is a silhouette novelty which may be used to inject some comedy and form an ideal setting for a dance team. A cut arch drop hung at the curtain line, back of it a plain drop, preferably an orange silhouette drop, which should be highlighted blue at the top. A set piece placed back of the drop cut out to represent a section of a roof of a house with a chimney. At right another set piece cut out to represent tree tops. Back of this set piece a platform raked and set on angles to permite dancers to work on it, giving the effect that they are dancing on the housetops. The dancers may be dressed as Santa Claus and one of the comedy cartoon characters such as a cat, dog, or a brownie, or whatever character is desired by the producer. The action should be to give the effect of dancing up and down the housetop and finally disappearing down the chimney.

The producer will find that these suggestions may be easily adapted and prove popular, as they are very colorful in their treatment and are usually sure-fire numbers.



Presentations at First Run Theatres

CAPITOL THEATRE
New York City

Week of November 15th
Featured Picture: "Bright Lights"
(Metro-Goldwyn-Mayer)

Overture: "Rienzi" .....Wagner
Rendered by the Capitol Grand Orchestra, David Mendoza, Conductor.

Louise Loring, Dramatic Soprano, "Dich-Teure Halle" (Hail, Hall of Song) from "Tannhauser" (Wagner).

Hanging piece in 2nd forms a triple arch effect across stage, tapestry drapes in arch R & L of center, through C. arch set rows of landscape studded with low trees, lend distance to backing of sky set piece. Border hangings of willow tree branches hang back of 2nd and droop through C. arch.

Green flood from front covers entire stage and blends with blue and rose toned sky. Miss Loring, spotted with white from side.

Celia Turrill, Prima Donna from Covent Garden, London.

Yasha Bunchuk, Solo Cellist, "Ave Maria" (Bach-Gounod).

Hanging across stage in two, a transparency, painted to represent the interior (one end) of cathedral, with high stained glass windows. Seated R of C is an old monk, playing a solo. The dimmers are gradually taken off amber top and side lights back of transparency revealing a choir singer. The close is a dim off with falling close in curtains.

Purple floods entire orchestra and drapes. This changes as the same effect in green is projected, then a dim off of light for opening of close in drapes. Setting lighted amber on dimmers, with magenta spot, on dimmers, from L 1st, on cellist. Dim off setting ambers and bringing up back of transparency lights of amber, with white spot from overhead, on singer, and magenta spot up on cellist, gave a most effective light arrangement to this number.

Chester Hale, Ballet Master and **Albertina Vitak** (First appearance).

Silver, backed with rose, metallic drape across 2nd.

Rose on dimmers flood drapes and close in curtains, across which is projected a green flood light boxed to fit opening across and one third high. This lighting carries to silver metallic as close in drapes open. The high lighting blue on metallic drop is slit flooded from both sides of stage. The dancers work in individual white spots, from front.

Marjorie Harcum & William Robyn, "Remember," latest song hit of Irving Berlin's.

Stretched black velvet with square cut out in centre, giving a shadow box effect, across 1st.

Through the opening, two characters in Colonial dress and white wigs, sing to each other, seated on settee, against neutral back hanging. This set is raised on platform, to opening. This entire picture is shot with vari-colored lights, magenta, green, purple and canary. These lights covered figures and backing.

Doris Niles and **Capitol Ballet Corps,** "Ballet Espagnole."

Black bordered, rose colored, softly hung drape across 3rd. This hanging is split center and draped back revealing a high Spanish scrolled and spiked iron gate, with rosebuds climbing here and there. Through the gate, in the distance, is a glimpse of a Spanish villa.

Magenta on dimmers, flood drapes and close in curtains which carries to setting after curtains part.

From sides, purple and magenta flood dancers, with white spot on Miss Niles.

For finale, purple and magenta flood, from top, covers drapes and orchestra.

STANLEY THEATRE
Philadelphia

Week of November 16th

Organ Selections, (11.00 A. M.) Selections from "The Only Girl" (Victor Herbert): Musical Novelty: Hicks Brothers, banjoists; (a) "Because of You," (b) "Southern Melody," (c) "Lolly Pops," (d) "Popular Medley,"; Terpsichorean Divertissement: Olga and Mishka Company, with Tamara Utgoff, Harp Ensemble, Grace, Rhythm and Loveliness Personified, (a) Harp Ensemble, "Rustle of Spring" (Sinding); (b) Vocal Solo, "Believe Me Of All Those Endearing Young Charms"; (c) Dance Specialty, Olga and Mishka; (d) Harp Ensemble, "Polka Pizzicatto" (Delibes); (e) Vocal Solo, "Music Box" (Poenitz); (f) Dance Specialty, Mishka and Olga. Musical Prelude: "The Dream Girl" (Herbert); Stanley Symphony Orchestra, Sidney Lowenstein, conducting; Feature, Cecil B. De Mille's "The Road to Yesterday." Organ Selections: Wm. Klaiss, Lewis White, at the Console.

CAPITOL THEATRE
Chicago

Week of November 23d
Featured Picture : "The Fool"
(Fox)

Capitol Grand Orchestra, Albert E. Short, Conductor. Overture: "Slavische Rhapsodie," Carl Friedmann; The Turkey and the Gobbler, Lorna Doone Jackson, Contralto, Herbert Gould, basso; Tableau, ("The Season's Hero"); Leo Terry at the Organ, presenting an original Special Thanksgiving Number; "Mums" The story of the chrysanthemum: (a) "You're Just a Flower from an old Bouquet," Marjorie Pringle, soprano, Orville Rennie, tenor; (b) Solo Dance, Beulah Troy, Premiere Danseuse; (c) Waltz of the Floewr Girls, Jean Moebius, Maybelle Oakley, Fern Anderson, Florence Wilson, Muriel Moore and Mary H: Colburn; (d) An Odd Bouquet; (e) The Chrysanthemum, Margaret Nyhagen, Dorothy Keoppie, Helen Brown, Jean Jors, Meleide Bierman, Robyn Adayr, Virginia Ratcliff, Eileen Haynes, Eleanor De Viane, Lymette Corrigan, Audrey La Fleur and Helen Dean.

TIVOLI THEATRE
Chicago

Overture, "William Tell" as at the Chicago with Miriam Klein, soprano, George Du-Franne, tenor, H. Leopold Spitalny, conductor; Organ Solo, "A Musical Lecture on the Art of Melody Writing," Jesse Crawford, organist; Fred Hughes, tenor, singing "Macushla," "On a Night Like This"; Feature "The Half Way Girl."

MOSQUE THEATRE
Newark, New Jersey

(Week Nov. 24th)
Featured Picture :"The Lost World" (First National)

Irvin Talbot and his Mosque Grand Orchestra present "Dance of the Hours" from "La Gioconda."

PILGRIMS' PRAISE

A Thanksgiving Idyll introducing two characters dressed as pilgrims. Fauna Gressier, Soprano, appears as a pilgrim maiden, with Frederick Chapman as the pilgrim father. The singer renders "A Song of Thanksgiving" by Allitson. A cut arch drop is hung at the curtain line back of which a scrim is placed. Some rock rows extend across stage back of which a platform is placed at right upon which the characters stand. A cut wood drop is hung upstage back of which a sky drop is hung. The trees are in a semi-silhouette across the sky drop which is toned purple at right blending into a warm blue at center merging into a rose and blue at right. The two characters are highlighted orange amber from the sides.

A GARDEN OF MAIDENS

A full stage set used to present Lenora's English Steppers in which Teddy Walters and Roy Ellis, dancers, are featured. The setting is primarily composed of a back drop which represents the Maxfield Parrish painting "Dawn." Low platforms are placed in front of the drop with various bay trees, and foliage to dress it. Red plush is used to cover the platforms which extend across the back. Two flaming gold draw curtains are hung in two and down in one blue gold returns are used. The general lighting treatment is in greens, orange ambers and rose. The action opens with Miss Walters in a specialty dance number followed by a colorful Tambourine Dance by the "Steppers" and and Adagio with Miss Walters and Mr. Lewis blends with an English Dance finale.

PROLOGUE

An impressionistic prologue faeturing Mme. Ella Daganova is presented as an introduction to the feature. Gold gauze curtains hung at the closein line are used as a basis from which flame effects are operated from the front. A dark colored drop is hung in two. The dancer dressed in a barbaric costume with strands of chiffon hanging from her arms and body does a wild weird dance back of the gold gauze. She is highlighted with red and orange amber from the sides. The lights dim down as the first titles of the picture are flashed on the gauze. The screen is brought in, flame effects highlighting the screen, this being gradually dimmed off as the gold gauze opens to the picture.

STAGE SETTINGS
Built, painted and installed. Drapery settings and drapery curtains. Special sets and drops for feature pictures.
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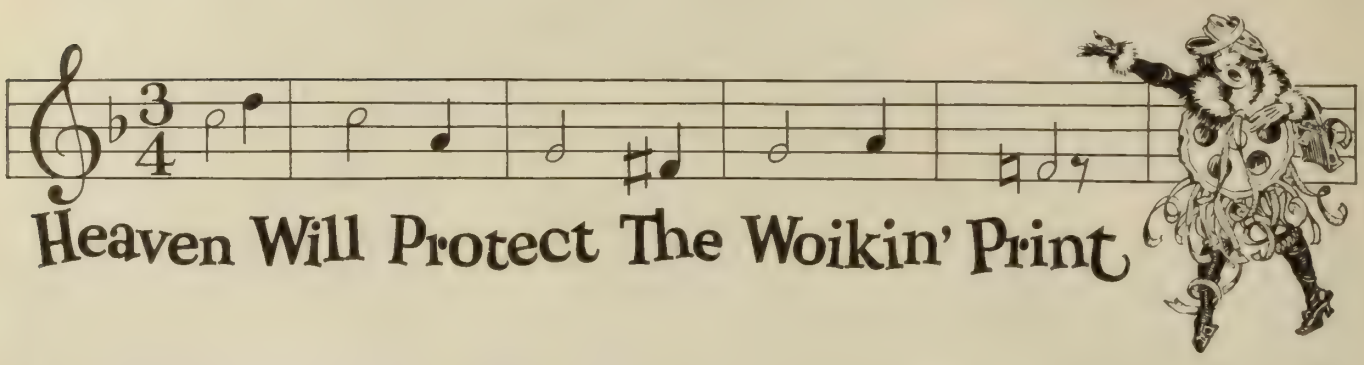
Service for You ~ Theatre Owner ~ Builder ~ Studio ~ Laboratory ~ Exchange Executive ~ From Your Angle

Edited by A. Van Buren Powell



Heaven Will Protect The Woikin' Print

HEAVEN WILL protect the workin' goil, goes the old warble. Well, Heaven don't protect ME—what am I goin' to do? I'm a poor, hard-workin' print—and my lot in life is curses and abuse!

Oh, good, kind Mr. Exhibitor—oh, kind, good Mr. Exchange Man—why do you scowl at me and curse me? Why do you blame me for that which is not my fault? Why do you rough-house me and then say:

"Dx!??*x that rotten print!"

Lord knows I try to do my best for you. But who can stand up under the cruelty that is my portion in life? Who gets ripped up the back and torn down the sides and cracked up and slashed apart more than I do?

And when I get out in front of an audience and try to give them the best that is in me, and then, weakened from abuse and want of a little gentle handlin' I break down and go all to pieces—all I hear is, "D!!***x that rotten print!"

And then, when I go back to the exchange, all tore up and heart sick and yearnin' for a little kind patchin' up and maybe some strengthenin' tonic to make me hold togther and get strong again, all I hear is, "Dx*!?? that rotten print!"

I try to live up to the best that's in me.

Mr. Eastman and the other gentlemen who had the fixin' of my career in their hands—they spent thousands upon thousands of good, hard dollars to give me a strong constitution.

Mr. DeMille, or whichever of the splendid directors it was that took charge of my bringin' up, got the finest of fine casts and the expertest of bright camera lads to make me letter-perfect in the part I was to play before many a audience of payin' people.

Then Mr. Rothacker—or it could of been any other real laboratory owner—took every kind of pains to bring out the very best that was to be got out of my developed talent for amusin', or thrillin', or makin' people cry and think a little.

Then, good, kind gentlemen, I come to you, all hopped up with the part I was goin' to play in helpin' you to make money.

Heaven protect me! what did I get?

Oh, yes—I know what you're sayin' right this minute.

You, Mr. Exchange Manager, you're sayin', "Well, if them blamed exhibitors would quit sendin' back my prints all chewed up I could keep on sendin' out good prints."

And Mr. Exhibitor—I can hear you sayin' "That exchange hands me such rotten splicin' and patchin' it's no wonder I can't give my people any decent shows."

And all the time you're both handin' me a dirty dig every once in a while—lettin' a projector chew half my perforations off, or makin' a patch with cement that ain't goin' to hold no longer than a snowball lasts in the place you both are condemnin' me to go to.

And yet I'm the link between hundreds of thousands of hard dollars of producin' cost and the people's quarter paid at the box office.

Have a little pity on me, good, kind gentlemen.

"Protect the print and help the industry!"

If I could only get you to see that.

Of course there is a plenty of you that does.

Many an exchange has got the best of cement to help patch up my damages which come along with natural wear and tear; yes, and high grade help that takes me and looks me over and knows what a splicin' machine and a rewinder and cement is for—and goes to the home office and gets film when parts of my skeleton is so broke down that I need new ribs, as you might say.

There's plenty of exhibitors that I've worked for which has sure enough projectionists which sees that the boss understands the reason why they have GOT TO HAVE that new intermittent assembly, and that sends me back to my original startin' place in good health.

But ALL don't!

Can it be that them are the exhibitors who says they can't get the crowds?—and who also says they can't afford to fix up the old projector?

Can it be them sort of exchanges that argues that they give the exhibitor all he's payin' for?—and that says it's the exhibitor that's to blame and so the next guy can suffer?

This ain't a plea for mercy on my own account, gentlemen—it's a cry for protection FOR YOUR OWN SAKE.

If I'm sent back to an exchange all busted to pieces and chewed up like a bulldog had been my travelin' comrade, can the exchange man be blamed for not carin' so particular?

If I land in a projection room in such bad shape that they ain't nobody in the audience goin' to know what act I'm tryin' to put over—can the exhibitor be blamed for feelin' that it's no use to do the right thing by me?

But theatres are closin' because people are, it's claimed, losin' interest and not comin' like they did!

And exchanges has to alibi why they don't fill what's called their quota on the next crop of my brothers and sisters they've got to put over.

A lot of it because I'm treated like a step-child in some places.

So, good, kind folks, I pleads: Make your equipment—"Protect the print and help the industry!"

Penn-State Has Small-town Movie Laboratory; Booster and An Institutional Business Builder

Ken Woodward Shoots In a Real Story for You—Read Both Instalments

ONE of the niftiest things that has come to light for the live-wire exhibitor is this stunt that Penn-State Amusement Company has put across. It's so good that I wouldn't chop out a single line or drop a single photo. It's red meat for the exhibitor who wants to make his people know and like his entertainment, whether he runs a chain or a single theatre. It's coming to you in two instalments because of space limits on my pages. You'll enjoy this first part; you'll wait impatiently for the second half. It's "the goods."—EDITOR.

By Kenneth V. Woodward
Publicity-with-a-kick man for Penn State Amusement Company

EXHIBITORS in the territory surrounding Uniontown, Pa., have shown such interest in the workings of the small movie laboratory maintained by the Penn-State Amusement Co., that it occurred to me that possibly it wouldn't be a bad idea to pass along a description of the methods used and the advantages of such a department to the theatre in the average town of medium size.

How fully I realize that the "home-talent movie" and "see yourself as others see you" ideas have been worked almost to death in nearly all parts of the country and that many showmen may commence reading this article with that "same old stuff" thought creeping through the mind. Nevertheless that there is a new angle present in the use of the amateur motion picture plant as a business builder is firmly planted in my mind and I hope readers of MOVING PICTURE WORLD will bear with me long enough so that I may at least explain several favorable aspects of the locally produced NEWS motion picture. You will notice that the word "news" is emphasized. I believe that on this one word hinges the thing that has caused many theatre-men to pass up the movie camera as an admission catcher.

When I became connected with the Penn-State theatres several years ago as publicity hound one of the first things I put up to C. M. McCloskey, my boss and the managing director of the theatres, was the installation of a small motion picture laboratory. Naturally, my suggestion at first did not find exceptional enthusiasm on his part for in times past he had worked the "local movie" angle with itinerant cameramen who happened to be "traveling through" the city.

The results had usually not been up to expectations both from photographic and box-office standpoints. A "shot" of the fire department, police force, school children, several clubs or organizations and the thing was done. The negative was shipped to some distant laboratory, a few incomplete titles worked out and then all he had to do was to sit back in his chair, wait several weeks and then announce that the grand and glorious evening had arrived on which his patrons could view themselves on the screen.

Of course, while "local movies" were a novelty, patronage was increased on the evenings the pictures were shown. But, after a while the taking of a local movie came to be accepted as a commonplace matter and Mr. McCloskey, like hundreds of others, was of the opinion that the local movie idea had served its purpose. So, you see what I was up against when I tried to induce him to part with a thousand or so dollars for the installation of a movie laboratory of even the smallest type.

But finally, after begging, promising and picturing the thing in the most glowing terms I could call to mind, he gave his consent—we would buy the equipment! Now it was up to me to show him that the "local movie," properly handled, was not a thing of the past but a something that could be made to work and earn for the theatre every week in the year. So, we set out to purchase the equipment.

At this point I would like to impress on any exhibitor having in mind the installation of a small laboratory the importance of purchasing a good camera.

On that one thing alone will probably hinge the success or failure of the installation as a real business getter. Illustration number 1 shows the present camera equipment of our theatres. We first purchased a Universal camera, later added another and finally obtained two more light cameras for knock-about usage.

Any reputable camera dealer will be only too glad to send literature describing the various models he handles.

The buyer should be absolutely certain that the movement is rock-steady. Nothing is more unsightly on the screen than a jumpy

UNIONTOWN, PA.

Uniontown triumphs over Washington in hard-fought gridiron battle! Brilliant plays feature clash between high school warriors at Elks Park.

S STATE NEWS S

UNIONTOWN, PA.

Washington triumphs over Uniontown in hard-fought gridiron battle! Brilliant plays feature clash between high school warriors at Elks Park.

S STATE NEWS S

STATE NEWS

"Hit that line" is the cry as the battle waxes hot!

Titles Like These.

Figures 1, 2 and 3

picture and we have found that to obtain real steadiness the proper amount must be spent on an accurately-made instrument. That is why I advise the purchase of a good camera as the first move in the establishment of a small laboratory.

After the camera is obtained attention should then be turned to equipment of the laboratory. For the development of the film on a small scale there is nothing to compare with the Stineman system of reel development. The maintaining of the rack system requires the using of such an amount of chemicals as to make the cost almost prohibitive to the small plant, while the chemical expense with the Stineman system is practically nil. Other advantages, such as ease in handling and manipulation I will list later on in the article. Whatever you do, be sure to purchase the 200-ft. Stineman system in preference to the ones of shorter capacity. This is usually the smallest length in which a raw-stock company desires to sell negative or positive film, the magazines of your camera will probably carry 200 ft. and, all in all, the 200-ft. system is the convenient one for the small laboratory. As with the camera, any reliable dealer in motion picture apparatus will forward a complete descriptive pamphlet describing the Stineman reel development system.

As for the printer, used in "printing" the image from the negative film to the positive, this will in many cases prove a bugbear in the installation of a small laboratory. Professional printers such as the Duplex, Bell and Howell, when new, command rather high prices for a small theatre with a limited amount to spend, although at various times opportunities are present to secure a used printer of one of the above makes at price within reach of the small-laboratory operator. In our case, I had the good fortune of being able to obtain a second-hand "Shaustek" step printer, in good condition and at a fair price.

As with a camera, the important thing about a step printer is its steadiness and that this Shaustek has and then some. We have been using it continually for almost three years and it is still going strong.

If any professional laboratory worker or expert reads this I don't want him to glean from the above that I am lining up the Shaustek along with the wonderful instruments now being manufactured, but for the small laboratory with a limited amount to spend it will fill the bill in a most excellent manner. Of course, other small printers of the Shaustek type are available at reasonable prices and any conscientious dealer in apparatus will be glad to make suggestions.

Figures 5 and 6

The drying pan, for a small laboratory, can usually be made in the planing mill and should be large enough to carry at least 1,000 ft. of film at one time. The size of the drum is usually governed by the space available in the room to be used as a laboratory. Illustration number 2 shows a view of our drum and the darkroom worker winding a short length of film onto it for drying.

Titling or placing the reading and descriptive matter in the film is the next thing about which one installing a small laboratory must worry. Of course, these titles may be lettered by hand by the local sign writer, but we found that by investing approximately $75 in a small 5x8 printing press and several fonts of type the appearance of the finished film could be greatly improved. Illustrations 3 and 4 show the lay-out of our title printing table and a sample of several of our titles.

The border, the words "State News" and the circles containing the letter "S" are printed in the local job printing office with the center space left blank. Then when an event occurs, all we have to do is set the name of the city up in a 42 pt Gothic type and the body in 36 pt. Cheltenham. This confines the types to only two sizes. The illustration containing the four different title cards will give a general idea of the lay-out of our titles and sub-titles. It will be noticed that the two title cards are almost similar, one reading "Uniontown triumphs over Washington" and the other "Washington triumphs over Uniontown." These titles were made up in advance so that no matter which side won the game the title would be okay. This arrangement aids in putting the picture on the screen with greater speed inasmuch as it relieves the bother of title-making when the negative and positive film of the actual scene is being put through the tanks.

Illustration 5 shows the operator photographing one of the sub-titles. It may be in order to explain here that the titles are printed with black ink on white cardboard. Then, positive film is placed in the camera and when this is developed it will give white letters on a black background, the style usually used. By using this style of card film is saved inasmuch as if white letters on a black card were used it would give a negative and this in turn would have to be run through the printer against another piece of unexposed film to obtain the white letters on the black background. These direct positive titles will serve the purpose very well and with a little care very good contrast can be obtained.

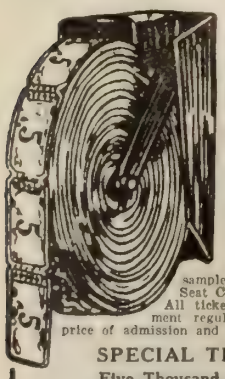
For the lighting of these titles we use fifteen 100-watt daylight blue nitrogen bulbs distributed around on the inside of the title box as the picture shows. The box must be high and wide enough to allow the placing of an additional frame wide enough to shield the lens of the camera from the direct rays of the bulb. A small, steady platform with grooves to fit the bottom of the camera was made, leveled and tested so that the camera could instantly be placed in correct position for the photographing of the titles.

When using positive film for the direct titles care must be taken to place the smooth or glossy side of the film next to the lens.

Illustration 6 shows the printer with the title frame in the background, while illustration 7 shows the operator about to place some film in the fixing bath after it has been developed and given a short rinsing. At this point in the description of our laboratory it might be well to state that a sink is most imperative and should be constructed so that it is wide enough for the Steinman trays and long enough for three of the trays placed end to end. The sink should be about 18 inches deep and should be constructed of at least one inch material.

(Second half next week)

The patron pays to see a good print—exchanges and exhibitors, think this over—and let your equipment give nothing less.



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J. H. Richardson

Better Projection Pays

As to Tension on The Picture

SAMUEL F. Cooley, Projectionist, Lyric Theatre, Manchester, New Hampshire, and one of the Bluebook School students, hands us the following:

Dear Friend and Brother: I have to ask for a bit of information, and as I am more than satisfied with the way the Department and Bluebook School are being carried on, therefore have no complaints or suggestions to make, I will get right down to business.

On all motion picture projectors the film is held against the aperture plate tracks by tension shoes, the pressure upon which is supplied by springs. The Bluebook, pages 603 and 609, tells us how these springs should be adjusted to the minimum the projection speed permits. It is a well known fact that too much tension is harmful to the film sprocket hole edges, the intermittent sprocket teeth and to the entire projector intermittent mechanism, while too little tension also is bad, because it permits unsteadiness of the screen image.

Presuming we set our projector tension in accordance with Bluebook instructions, there is no way by which we may know whether the tension pressure is equalized. By this I mean that a certain, and presumably equal amount of pressure should be exerted by each shoe—on either side of the film—and it seems to me there should be some method of making certain that the tension is thus exactly equalized.

Assuming the projection speed to be 85 feet of film per minute, in order to get the best results—steady picture with a minimum of wear on the sprocket hole sides—sides of intermittent sprocket teeth, etc.—what should be the pressure, in ounces, on each side of the film at the aperture? In this I presume the pressure to be measured separately on each side—each tension shoe.

It seems to me if tension were regulated along these lines, the wear upon film, sprockets nad everyhting else would be reduced, and that the condition would, in general, be improved.

That is very true, Brother Cooley, but unfortunately we have not yet arrived at the stage where such a thing is practicable. The Powers and the Simplex have an arrangement which automatically equalizes the pressure of the tension spring, so that each shoe receives the same amount of pressure. I am quite sure the Motiograph Deluxe has the same arrangement, though I cannot say positively from memory. Instruction No. 3, page 712 of the Bluebook, convinces me that I am not in error. These three projectors are the only ones in general use in the United States of America and Canadian America.

What you say about applying a certain definite amount of pressure is correct, but it is not practical for the projectionist to apply in practice. How would be manage to measure such pressure accurately? And it would have to be measured with a great degree of accuracy to be satisfactory in practical application. Even granting that a relatively few expert projectionists might be able to make such measurements accurately, for every one who could there are others who could not, and that is no slam at any one, either.

Bluebook School

Question No. 422—Before connecting a wire to terminal binding of a switch or other thing, what should be done?

Question No. 423—What attention should terminal binding posts of switches, rheostats, etc., have, and why is this attention of importance?

Question No. 424—Will power wasted in poor connections, burned wires, etc., be registered on the meter and have to be paid for? Name the possible source of waste of this sort.

Question No. 425—What do Underwriter's rules require as to the making of wire splices?

Question No. 426—Describe the proper method of making a wire splice, beginning with stripping the insulation.

In a paper read before the S. M. P. E. some while ago, some one proposed that the tension be such as would require a certain number of ounces of pull to start the film against the breaking friction of the aperture tension. I did not take much interest in that, because I felt that while such a thing might be theroetically all right, it was one which the average man either could not or would not put into use.

In the Bluebook I have given you what I then believed to be and do still believe to be a method which is more nearly practicable in application than anything I have yet seen advanced. If carefully done it will deliver the goods very well, too.

As a matter of fact there will always be tension abuses, at least until we get to the point, if we ever do—(doubtful)—when projection speed is really fixed at one unchangeable value.

I talked with Mr. E. S. Porter many times when he was the head of the Precision Machine Company, in an endeavor to get him to incorporate a tension adjustment on the Simplex. Mr. Porter finally went to the length of having one made up—and an excellent one it was, too. But he finally balked on its actual incorporation in the projector, for this reason: "Richardson, said he, "while I grant you that there are a great many projectionists who would handle such an adjustment competently, and in whose hands it would really be an improvement, still there are very many who would not handle it intelligently, and in their hands it would be far from an improvement. They would jam the tension down as tight as they could get it, and let it go at that."

And I am bound to admit that Porter was right in his contention, though I then held, and do still hold, that it is a mistake not to adopt all those things which are in themselves good, merely because in the hands of the careless or incompetent they will be abused. I freely grant, however, that there are two viewpoints on such a matter as this, but anyhow that is the situation.

It is that the manufacturer who does not incorporate a tension device must perforce set the tension of every projector to take care of the highest possible condition as to projection speed, whereas the projector with a tension adjustment may be set right, though it may also be set to "take care" of something much worse than the worst possible condition in the matter of projection speed. It may be used, for instance, to hold the slack out of a worn intermovement or a movement which needs adjustment.

Personally, however, I hold the tension adjustment to be the better condition of the two, always provided it be so made that it is a really practicable device.

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How to Tell Positive Wire From Negative

HARRY L. STEINBERGER, who writes from the "Roof of the World" from Leadville, Colorado, where "pebbles" weighing fifty tons are common, asks:

Is there any method of ascertaining which is the positive and which the negative wire of a direct current circuit or of a battery?

There is. You have only to surround and capture an ordinary Irish potato, cut it in half and stick both wires into it, about three-quarters of an inch apart if the current be 110. If it be a single cell battery the wires should be inserted into the potato less than half an inch apart. If the current be 220, then better get a big potato and stickum in at least an inch apart, or maybe more.

With commercial current—110 or 220—bubbles will form around the negative almost immediately, and in a couple of minutes with a battery; also the potato will be stained green around the positive.

The test is positive and simple in application.

Wants Data on Rotating Shutter

GEORGE W. PETTINGILL, Jr., St. Petersburg, Florida, says:

It is quite a while since I wrote our department. Will break the silence now by asking a question or two and making a remarkable remark.

Have been spending the winter in the Land of 'gators, sunshine and real estate booms for the past few years, projecting motion pictures most of them. Just now, I am at my summer home in Maine (Gosh! Projectionists with bubbles 'n golf bags have ceased to even excite comment, but when they have summer homes and winter homes 'n everything I guess they're at least beginning to arrive.—Ed.), projecting at a small theatre which uses A. C. at the arc. Worse yet, the A. C. is forty cycle. The rotating shutters are 2-blade, and they get into synchronism with the current alternations.

At 78 turns of the crank per minute (That "turns of the crank" stuff takes me back over the years to the days when it was something else than merely an expression—Ed.) I can keep away from the flicker, but if the speed be a little slower or faster, then it is very bad. I find that about 86 turns of the crank per minute produces the worst effect. Have tried to figure out whether or not a 3-blade rotating shutter could or would not help me. Am I right in thinking it would?

Am enclosing sample of change-over clipped from a Universal production received yesterday. In addition to the paper stars, at least ten feet of the film was punched full of holes. What do you think of such procedure? I also attach a sticker attached to the leader of each reel of a production received from the First National Exchange, of Boston. It appears to be identical with the one sent in by Brother Thoreau, of Vancouver. In your remarks you said it was placed on the print by the official exchange, and not by order of the producer. However, since they are found on prints sent out by exchanges separated by the width of the country, I think the prdoucer must have something to do with it. I agree that it is an outrage.

I have a Powers projector of my own. It is stamped with the number 1100 on its mechanism frame. Would like to know what date it left the factory. I have kept it in good repair, and today it puts on as good a picture as many projectors in first class theatres. It has a 6B lamphouse, a 6A lamphouse and a special motor drive. Some combination, huh?

Will the Powers Company kindly send the desired information to the good brother at 405 Pine street, Rumford, Maine? Unless I am in error it was projector mechanism No. 1100 that I photographed in the hands of "Nick" Powers himself. I was inspector at the Powers factory in those days. It may have been 1000, but as I remember it it was 1100. I don't know what year that was, but think it must have been about 1914.

As to the sticker, it is of paper, six and one-quarter inches long, printed in red, and reads: "OPERATOR please take note. This is a new print. Please loosen tension spring or adjust your machine to prevent damaging film."

You will observe that it says "OPERATOR." That much of it is good, and is in the nature of a compliment to the projectionist. Whoever is responsible for it evidently realizes and recognizes the fact that projectionists need no such warning; that only machine operators require such a notice. The man who knows his business as a motion picture projectionist of course would, in the very nature of things, if he IS a projectionist, do everything possible to prevent injury to the films. That is one difference between a projectionist and the machine operator, or attendant. The machine operator as the one responsible for the label evidently knows, is a machine operator ONLY, and needs such a warning.

However, the "adjust your tension" is a bit funny, at least as applied to one make of projector much in use. Does the sponsor for this masterpiece expect the "operator" to remove the tension spring of his projectors and bend and experiment with them when he receives a production to which one of these stickers is attached? It is quite some considerable process changing the tension on one make of projectors. I would not care to undertake the job myself, unless I had at least half an hour at my disposal. An hour would probably be nearer the required time.

And anyhow, how do they think a machine operator will know what the correct tension ought to be, or how to know when it IS right? I am glad that they do the projectionist the honor of assuming him to need no warning; and of knowing that only the machine operator will have things wrong, but I think they are too enthusiastic when they assume that the machine operator who does not know enough or care enough to adjust his tension correctly will play the slightest attention to their sticker.

As to the change-over signal, it consists of paper stars, each three-quarters of an inch across, plastered on every third frame. My opinion of film butchers who commit these outrages has been expressed so often that its repetition would hardly have value. They are utterly impossible. The theatre management which employs them should be made to pay the bill for all film thus destroyed, and the bill should be enough to cover not only the actual footage of film ruined, but also a "cover charge" to reimburse the exchange for the trouble it is put to. I would say the absolutely minimum charge for such an outrage should be from three to five dollars.

As to the shutter: I am not quite certain what you really have. You speak of a "flicker" at certain speeds of projection. The blades of the shutter getting into synchronism with the alternations does NOT produce "'flicker," but a sort of wave effect of the light. It dies down as the blade gets into synchronism, which usually occurs more or less slowly, and brightens up again as it gets out of synchronism.

It is possible that the forty cycle current may produce a real flicker, due directly to the fact that the alternations are themselves visible to the eye. This is true with 25 cycle current, provided the screen illumination be rather brilliant. I doubt that forty-cycle alternations would be visible, even though the screen illumination be of maximum brilliancy. How about it, you chaps who have used it at the arc?

I could not advise you intelligently until I know just what the nature of the effect is. Even if the effect be due to synchronism, I doubt if anything other than an actual trial would be of much service to you. I say this because it is only possible to figure out exactly what the effect will be if one knows PRECISELY the rate of alternation, AND if the rate of alternation be exactly constant. The mere statement that it is "forty cycle current" does not necessarily mean that it is exactly that. It may vary several alternations either way; also it is highly improbable that the generator is driven at absolutely constant speed.

That, plus the fact that projection speed is never absolutely steady, plus the fact that a very slight variation in either alternation or projection speeds, or both, would alter the results materially, makes it difficult to advise you with certainty.

My advice would be that the little theatre get a motor generator, or if that be too expensive, then a mercury arc rectifier, and thus have D. C. at the arc. The results would, I am sure, more than justify the investment from the box office point of view.

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Seeks Aid on Screen Light

From a small city which is somewhat of a summer resort comes this letter, which raises a serious question:

Our Only Friend Richardson:— Am in a tight place, so naturally I come to the one who knows. The boss and myself (Letter is from the projectionist.—Ed.) are up against it, and don't know what to do about projection

light. The motor generator has gone bluey and friend Boss is wondering if he should install Mazda, or go to the expense of a new motor generator. Was using 55 amperes at the arc. D. C. of course. The projection distance is about sixty feet and the picture about 12 x 16 feet. Screen is Gold Fibre. Equipment consists of one three-weeks-old Simplex and two old projectors, one of which will soon be renewed.

Please advise us what it is best to do. The Boss does not want to in any way impair projection.

A Hard One

Brother, you hand me a hard one, for the simple reason that it is next to impossible for any living human to say what your boss, or any other boss, would or might consider an improvement in screen illumination, or vice versa. I have heard men rave over the soft, pleasing light from Mazda. I have heard others of equal intelligence literally rave over the brilliant, but harsh high intensity, and between the two are the ordinary arc, with its devotees and the reflector type arc, and those who swear by it, with its pure white and rather brilliant light.

I also have friends in the camps of all of them—both users, makers and sellers. So what am I to tell you? It is not so easy as it may seem, for every one of them have their points of excellence.

My view of the matter is this. If the house be such that the maximum viewing distance (screen to rear rows of seats) is long, then there must be a fairly good size picture and BRILLIANT illumination. In this case the high intensity is preeminently the best. Anything less that the brilliancy it can supply will underilluminate the screen insofar as concerns the rear rows of seats, and the view from them will be highly unsatisfactory, with an accompaniment of heavy eye strain.

By "long," however, I mean anything above one hundred and twenty-five feet, though for many persons to see without heavy eye strain at a viewing distance of one hundred feet is impossible unless the screen brilliancy be very high.

The Other Extreme

Taking the other extreme, where the house is relative small—meaning by "small" the distance screen to rear row of seats, or rear portion of the seating space rather—there is very much to be said for the soft tones produced by incandescent. It is true that incandescent probably can never bring out all the finer shades of photography in the dense prints, but to offset that it is also a certainty that the brilliant high intensity overilluminates the film sufficiently to "wash out" some of the finer shadings of the lighter or average print, placing only the heavier or denser prints on the screen with all the shadings contained therein.

The soft, yellowish-tone light of incandescent also is very restful and pleasing to the eye, and where the light source and rotating shutter are handled intelligently (including the optical system of the projector, of course) there is plenty of light for a GOOD sixteen foot screen surface. By "good" I mean a good reflection surface.

So far so good. But now comes the in-betweens, which include every conceivable condition from the minimum to the maximum viewing distance. It is utterly impossible to offer advice which will give universal satisfaction, for the simple reason that ideas and tastes vary so widely. Generally speaking I would say that in my opinion, there remains but little real field for the ordinary arc in motion picture projection.

My reasons for that statement, is that the reflector arc apparatus has now reached a stage in development where very satisfactory apparatus may be had, and properly handled the reflector arc is conceded to fully equal the performance of a 75 ampere ordinary arc handled by an expert projectionist. It will do much better than the 75 ampere arc in the hands of an ordinary machine operator or attendant. Moreover the reflector arc gives a light of more pure, white tone. It is not the high intensity blue-white, but a pure white which is pleasing to the eye.

Meagre Details

You have sent but meagre details as to the theatre, but I think I am safe in saying this: If Friend Boss will be satisfied with a not very brilliant, but soft and fairly brilliant—fairly brilliant by comparison, I mean—screen illumination, then the incandescent ("Mazda") will give him excellent service at low cost as compared to the arc he has had. If he wants a white, rather brilliant light, but something less brilliant and not so harsh as the high intensity, then let him instal the reflector arc equipment—but only after careful examination into the relative merits of the various kinds. That will be a somewhat expensive installation—expensive in first cost, since it will involve the installation of a new motor generator, but afterward the operating cost is very low by comparison. The carbons are smaller and less costly, while the current expense would be as the 55 amperes you were using compares to about twenty amperes.

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Bluebook School Answers No. 392 to 396

Question No. 392—How should exit lights be fused?

C. H. Hanover, Burlington, Iowa; S. F. Cooley, Manchester, New Hampshire; Annal R. Gengenbeck, New Orleans, Louisiana; W. C. Budge, Springfield Gardens, Long Island; G. W. Bennewitz, Sioux Falls, South Dakota; F. H. Moore, Taunton, Massachusetts; Rodney C. Clark, Lincoln, Lincoln, Maine; G. L. Doe, Chicago, Illinois, and T. R. Guimond, Mobile, Alabama, all came through on this one, but for the most part only after a fashion. There was quite a bit of toe-stubbing, though most of the boys apparently had the right idea, but were shy on important details. Guimond says:

If exit lights, as individual lights be meant, then each lamp should be separately fused, to the end that trouble in one of them will not affect the other lamps, but merely blow its own fuse. These individual lamp fuses should preferably be located at the beginning of the individual circuit which carries that one individual lamp, so that all other exit lamp circuits will be protected from trouble, not only in the individual lamp, but also in the circuit of each individual lamp. The fuse should be not to exceed one ampere in capacity.

If exit lights in general are meant, then that point was covered in question No. 391, answers to which have already been sent in.

An excellent and very complete answer, Brother Guimond, and one which the rest will do well to observe closely, because this is a very important matter indeed. If trouble in one individual lamp, or lamp circuit, could cause the blowing of the main emergency circuit fuses, or the fuses of a circuit carrying a number of emergency lights, and that thing occurred just as the audience in a darkened theatre was on the verge of panic—not at all an impossible thing if individual light circuits be not separately and closely fused—you can see what a terrible situation might be set up. Bennewitz suggests a small automobile fuse block as excellent for single lamp fusing—makes a neat job.

Question No. 393—Describe an acceptable method of double fusing projector arc circuits, and tell us why it should be done.

Just who is your b**t**ge*, Brother Moore, huh? Take my advice and get another! Your answer to this one starts off: All exit lights should be fused—etc and so forth and so on unto the end. We'll all give y' the horse laugh and—forgive you this time, but—change him! His stuff seems to be "not so good."

Budge, Clark, Hanover, Guimond, Cooley, Bennewitz and Gengenbeck did very well on this one.

Bennewitz says:

The accepted method for double fusing a projector arc circuit is to use a double pose, double throw switch which carries fuse contacts of approved type at either end. When the fuse at one end "lets go" it then is only necessary to throw the switch blades over into the other position, in order to bring a fresh set of fuses into use.

Of course if there is serious trouble, such as a short in the lamp, the other fuses will also be blown immediately, but since this proves that the trouble is serious, and the show must be stopped, whereas it is always possible that the fuse "blew" because of overloading through amperage boost because of a dark scene, or because of some minor trouble such as poor mechanical fuse contact, it is well worth the wasted fuse to be certain, since stopping the show is a very serious matter.

In this arrangement the wires from the source of current supply are of course connected to the central switch contacts, and the outer contacts on one side of the switch are both connected to the positive lamp lead and the others to the negative lamp lead.

The reason for double fusing has been indicated in my reply. When a projection circuit fuse blows, it is not necessarily proof that there is trouble which would justify shutting down the projector on which possibly a large portion of a feature or other reel was still unprojected. The cause may be any one of several things, at least one of which may be inherent in that set of fuses themselves. The projector should only be shut down and the other started if the new fuses blow at once. That of course being proof positive that serious trouble amounting to a short exits somewhere in the circuit?

Question No. 394—What circuits may we fuse twenty-five per cent over and above the capacity of the apparatus attached thereto?

Hanover, Gengenbeck, Budge and Clark all agree that motor circuits may be fused 25 per cent above capacity of apparatus attached thereto, which is correct as far as it goes.

Bennewitz, Cooley, Doe and Guimond agree that motor and projection arc circuits may be fused twenty-five per cent above the capacity of the apparatus attached thereto, which is entirely correct.

Question No. 395—On which side of the projection room main switch should the projection room main fuses be placed, and why?

Brother Bennewitz lands on us all spraddled out, as follows:

It makes no great difference on which side of the projection room switch the projection room main fuses are placed, but the projector arc circuit feeders should be connected ahead of the main switch, and should have its own switch and fuse block. The argument as set forth on page 342 of the Blue Book is that it is more convenient to install fuses if the fuse block is "dead" than if it be "alive."

Suppose, though, that we blow a fuse with the switchboard hook-up as shown on page 340 of the Blue Book. Are we to kill all the other circuits supplied by the main switch, just to have it convenient to install a new fuse? Not so you could notice it, so what difference does it make which side of the fuse is on the switch.

Well, Brother Bennewitz, your argument is good so far as it goes, since certainly we would NOT kill the circuits on the other side in order to install a fuse on the dead side. The advice given in the Blue Book should have been to the effect that the reasons given only apply where a 2-wire circuit feeds the projection room. G'wan to the top of the class, darn y', but anyhow I'll crawl out through a knot hole by saying that the fuses are just as well on the "dead" side, and then when you wish to examine their contacts, as you should once a week anyhow, it is as well to have it so you can open the switch and by so doing have electrically dead fuses to handle, instead of live ones. Huh! Thought y' had me cornered, didn't ya? Well, y' got fooled.

But even so, now that I've sat down on and properly squelched South Dakota (maybe), I'll say there is considerable merit in his separately-fused projection and incandescent feeders. It is very seldom indeed that the main fuses would be blown by any thing in the shape of a projection room incandescent circuit, and there is no use plunging the entire room into darkness because a projection circuit does it.

Question 396—It is very necessary that all fuses be in good condition. How would you construct a simple, reliable fuse tester?

This is, in effect, a duplication of question 390. Apologies. The answers are very short this week, true, but it will give us a bit of a chance to catch up on other matter.

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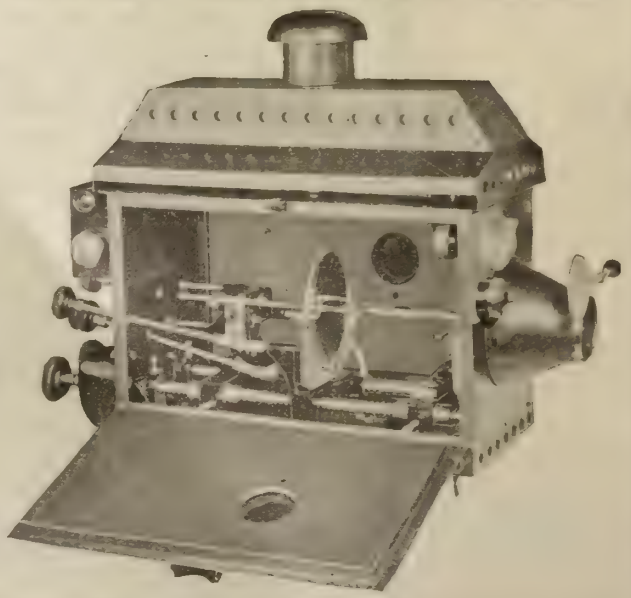

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A Guide To Important Attractions

Attraction	Stars	Directors	Business Comment
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A Slave of Fashion *She wanted beautiful clothes—and got them*	Norma Shearer, Lew Cody	Hobart Henley	"A sure-fire box-office bet." —*Variety*
Pretty Ladies *The gorgeous spectacle of theatrical life*	Zasu Pitts, Tom Moore, Lilyan Tashman, Ann Pennington	Monta Bell	"The kind of show you would pay $5.50 for ordinarily." —*N. Y. Mirror*
Never The Twain Shall Meet *Peter B. Kyne's South Sea Love Drama*	Anita Stewart, Bert Lytell and all star cast	Maurice Tourneur	Smashing hit nation wide

(Continued Inside This Cover)

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(Continued)

A Guide To Important Attractions

Attraction	Stars	Directors	Business Comment
Sun-Up *The mountaineer romance that captured Broadway*	Pauline Starke, Conrad Nagel, Lucille La Verne	Edmund Goulding	"One of the finest offerings of year." —*N. Y. Telegraph*
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The Only Thing *Passion behind a throne in the turmoil of a revolution*	Eleanor Boardman Conrad Nagel	Jack Conway, Personal Supervision Elinor Glyn	Bigger than "Six Days," "Three Weeks," "His Hour"
The Great Love *An elephant breaks loose and joins a pair of lovers*	Viola Dana, Robert Agnew, Chester Conklin	Marshall Neilan	The year's comedy surprise
The Masked Bride *Adventures and loves of a beautiful Apache girl*	Mae Murray	Christy Cabanne	Follows "The Merry Widow" for a clean-up
Bright Lights *A country boy falls for a stage beauty—and wins her*	Charles Ray, Pauline Starke	Robert Z. Leonard	Bright Lights will flash from packed houses
His Secretary *The true story of girls seeking romance in business*	Norma Shearer, Lew Cody	Hobart Henley	The combination that made "A Slave of Fashion"
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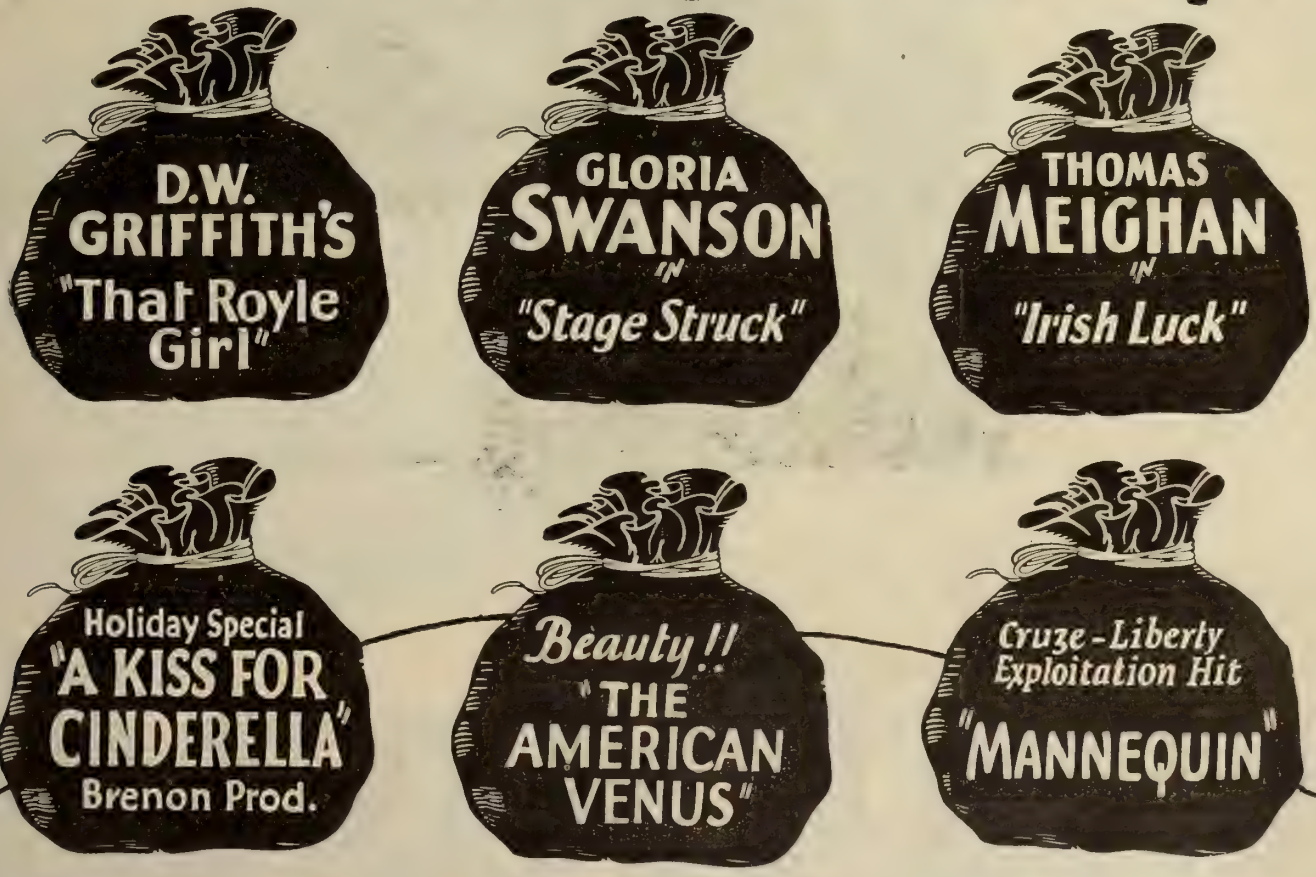
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That tail
Those ears

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in his screaming hit

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Tomorrow

CAPITOL

Capitol Theatre's 6th Birthday Big Anniversary Bill

The Quality 52

This cow won a Beauty Contest as "Miss Texas" and now she is cow-starring with

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in his biggest comedy

GO WEST

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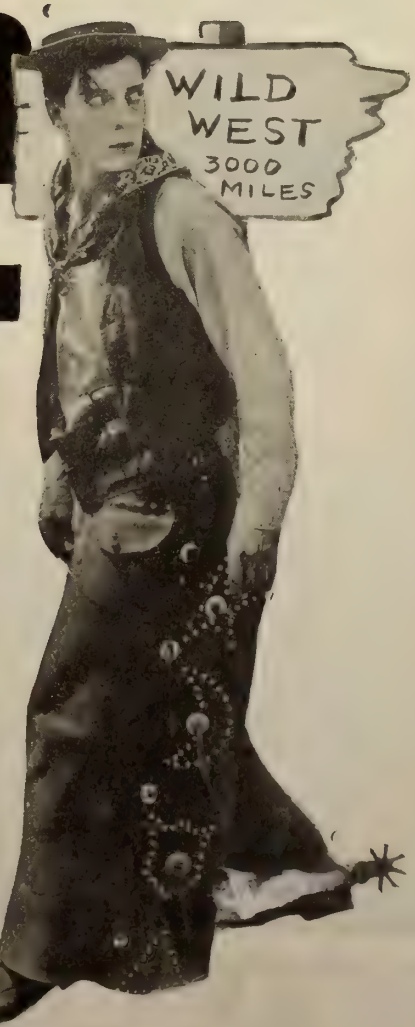

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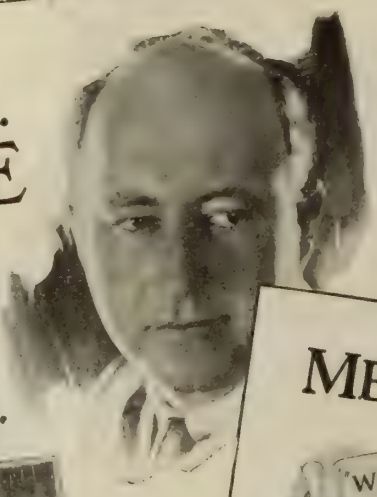

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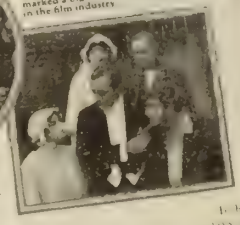

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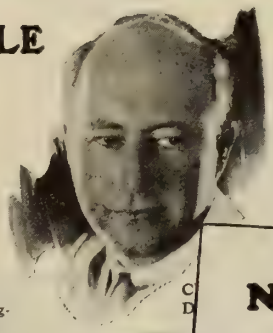

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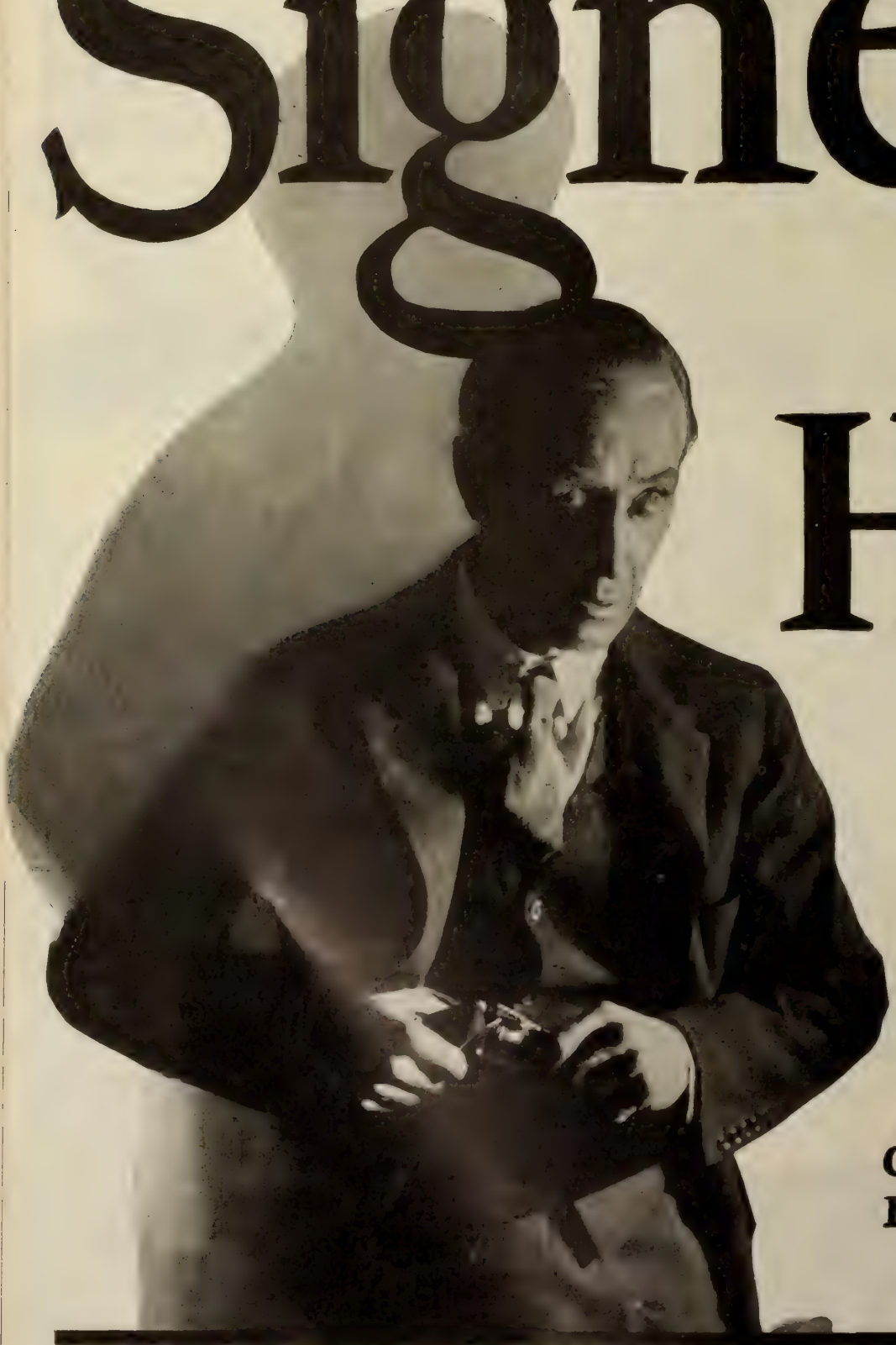

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LILLIAN RICH - TYRONE POWER
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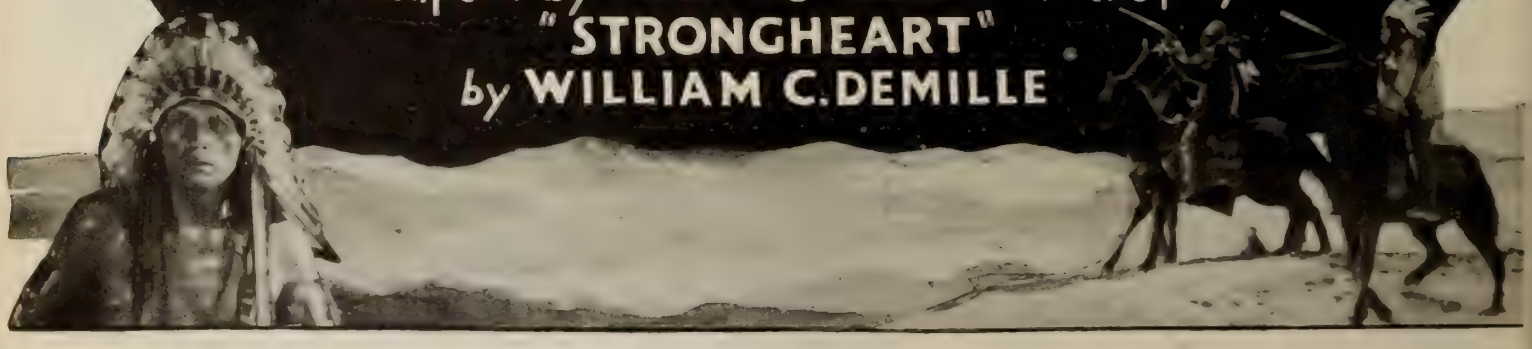
Adapted by MARY O'HARA from the play
"STRONGHEART"
by WILLIAM C. DEMILLE



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Member of Motion Picture Producers and Distributors of America, Inc. WILL H. HAYS, *President*

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MONEY!

Are you in the show business to make MONEY?

Would you refuse a GOLD MINE if it were offered to you?

Well---here's a "Golconda"---a gold mine of entertainment.

Here's an "El Dorado" that will pour a torrent of dollars into your box office.

As a stage play, it made the producers rich.

As a picture, it will make two dollars grow where one was planted, for the exhibitor who books it.

MONEY?
HERE IT IS---
A GOLD MINE!

an **ALAN HALE** production

MARY PICKFORD
"LITTLE ANNIE ROONEY"

DIRECTED BY WILLIAM BEAUDINE

Great Box-office Says Trade Press

"A fine production and a great box-office bet. Has unfailing audience appeal. It is a genuine Mary Pickford triumph. They will flock to see it." —M. P. News.

"'Little Annie Rooney' spells entertainment for the millions. Has all the earmarks of a picture that will please." —M. P. World.

"Should be a box-office riot. It is the sort of stuff they all love." —Trade Review.

"We haven't a doubt in the world that 'Little Annie Rooney' will make a great deal of money. And it will make money for the exhibitor, too." —M. P. Today.

"Little Annie Rooney" Spells Entertainment

NOW BOOKING

UNITED ARTISTS CORPORATION

Mary Pickford — Charles Chaplin

Douglas Fairbanks — D. W. Griffith

Joseph M. Schenck, Chairman Board of Directors — Hiram Abrams, President

JOHN W. CONSIDINE, JR.
presents
RUDOLPH VALENTINO
in
"THE EAGLE"
Supported by VILMA BANKY and LOUISE DRESSER
Screen Story by HANS KRALY
A CLARENCE BROWN Production
Valentino's Best
At the Box-Office
"'The Eagle should put Rudolph Valentino back on the throne he once occupied - that of the greatest box-office value in films. Beyond a doubt it is the best thing this star has done in years. He has all that dash and fire of the Valentino of old. 'The Eagle' does not drag at any point." —M. P. Today.
NOW BOOKING
UNITED ARTISTS CORPORATION
Mary Pickford
Douglas Fairbanks
Charles Chaplin
D.W. Griffith
Joseph M. Schenck,
Chairman, Board of Directors.
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President.

A CHRISTMAS clean up because FOX made it for that purpose!
The Ancient Mariner
The Perfect Showman's Picture!
1st—Because of the story itself. "The Ancient Mariner," with its beautiful story of love and kindness for all living things, is perfectly adapted for the CHRISTMAS holidays.
2nd—Because of the tremendous public knowledge and admiration for this great classic.
3rd—Because the original version has been transported to the screen in all its glorious beauty.
4th—Because FOX has gone further and carried its marvelous story into the lives of modern characters.
5th—Because it has a big FOX ticket selling cast.
6th—Because it can boast of a ready made audience that reaches into every home in the country. Millions will want to see it.
BOOK IT To-Day!
Fox Film Corporation
BOOK IT To-Day!

Fox is —it's a

from the famous classic by
Samuel Taylor Coleridge
with
Leslie Fenton, Clara Bow, Earle Williams, Vivian Oakland, Nigel Brullier, Gladys Brockwell.
directed by
Henry Otto - Chester Bennett

— to think of profits —

"right" says Pantages

knockout for the holidays!

that's right! said—

B. F. Keith offices
as they book it for
The BOSTON, Boston, Mass.

Finkelstein & Rubin for
The ASTOR, Minneapolis, Minn.
The STRAND, St. Paul, Minn.

K. Hoblitzelle for
The MAJESTIC, Dallas, Tex.
The MAJESTIC, Ft.Worth, Tex.
The MAJESTIC, Houston, Tex.
The MAJESTIC, San Antonio, Tex.

Fred Dolle for
The ALAMO, Louisville, Ky.

Carr & Schad for
The ARCADIA, Reading, Pa.

W. M. James for
The JAMES, Columbus, Ohio

M. Comerford for
The STATE, Scranton, Pa.
The SAVOY, Wilkesbarre, Pa.

They booked it *at once* for—

LOS ANGELES
SAN DIEGO
SALT LAKE CITY
KANSAS CITY
MEMPHIS

C. Buckley for
The LELAND, Albany, N. Y.

R. Grombachar for
The LIBERTY, Spokane, Wash.

Wm. Goldman for
The RIVOLI, St. Louis, Mo.
The KINGS, St. Louis, Mo.

is to think of FOX

FOX is after the best— and only the best!

That is why they signed for FOX PICTURES, America's greatest creator of thrilling fiction. The first will be—

PETER B. KYNE'S The GOLDEN STRAIN

And naturally it would have a big FOX showman's cast headed by ~ ~

MADGE BELLAMY
KENNETH HARLAN
Hobart Bosworth - Ann Pennington
Lawford Davidson - Frank McGlynn Jr.

Scenario by Eve Unsell
VICTOR SCHERTZINGER *Production*

And you can take it straight from headquarters that this, the first, will be a humdinger!

FOX has announced some mighty big ones, but watch for those to come.

They get bigger all the time.

Have you booked that big FOX Christmas Special

The Ancient Mariner

—they're all doing it!

Fox Film Corporation

No. 3

For Season 1926—27

WILLIAM FOX *announces*

A. S. M. HUTCHINSON'S

latest, greatest and most debatable novel

One Increasing Purpose

By the author of "IF WINTER COMES"

At the top of the best-sellers, the country over! This dynamic novel has had a quicker sale than even "IF WINTER COMES" or any novel of recent years

"ONE INCREASING PURPOSE"

will be talked about, written about, fought over—and bought and read—more than any novel now published

STILL ANOTHER GREAT MASTERPIECE TO BE PRODUCED AS A FOX PICTURE NEXT SEASON!

And now for No. 4

Fox Film Corporation

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President.

BEATING THE MARVELOUS "HUN"

Already Established as the Greatest of

"Far Greater Than The Hunchback"

In Kingfisher, Okla.

"Most wonderful production I have shown in my theatre for many years. It is even far greater than 'The Hunchback of Notre Dame' and will please many more movie fans. This massive production holds interest from start to finish. I ran this production three days and each day was a great success."
—*Temple Theatre*

"Each Day A Great Success"

"Broke All Attendance Records"

In Dinuba, Cal.

"Phantom of the Opera is an artistic triumph. A real motion picture masterpiece. Broke all Monday night house attendance records. Lon Chaney is immense. Mary Philbin glorious. Norman Kerry magnificent."
—*Strand Theatre*

"A Real Masterpiece"

Continuous Rain 18,856 Admissions

In Columbus, Ohio

In spite of continuous rain for the week The Phantom played to 18,856 paid admissions at the Grand Opera House. The lower floor of this theatre seats only 600 people.

Rain Can't Dampen Its Drawing Power!

"Biggest Business In History"

In Oklahoma City, Okla.

"Opened to biggest business in history of theatre. Broke all records opposition, Lloyd in Freshman, Dark Angel, Rin Tin Tin, and other strong attractions. You are to be congratulated on this wonderful production. Audience extremely pleased. Comments very flattering. Give us more productions of this kind."
—*Liberty Theatre*

"Give Us More"

Population 2,447 Attendance 1,156

In Reedley, Cal.

At the Star Theatre, in a town of only 2447 population, with admissions ranging from 10c to 50c, The Phantom drew almost half the entire population—a guarantee and percentage booking in which Universal's overage actually exceeded the guarantee!

Our Overage Greater Than Our Guarantee

4180 Admissions In 728 Seat House

In Pittsburgh, Pa.

At the Cameo Theatre, a 728-seat house, The Phantom drew 3537 admissions the opening day, Saturday, and by the following Wednesday, its appeal boosted attendance to 4180. *That's what is called building up!*

And Every Day It Grew Bigger!

The one and only Phantom

A Universal Production

CHBACK" RECORDS!

All Record-breaking Money-Makers!

$14,700 In 900-Seat House

In Los Angeles, Cal.

"This Universal output drawing more money into the box office than ever dreamed of. Big at $14,700 in the Rialto Theatre, a 900-seat house."
—*Variety Report*

"More Money Than Ever Dreamed Of"

Crash! Went House Record

In Ogden, Utah.

"Heartiest congratulations to Mr. Laemmle and entire Universal organization on The Phantom of the Opera. Opened yesterday to biggest business in history of the theatre and we have played practically all of the big ones. Give us more like this and The Hunchback."
—*Peery's Egyptian Theatre*

And He Has Played All the Big Ones!

"Packed Houses Wonderful Comment"

In Calgary, Alta., Can.

"Permit me to congratulate you on your extraordinary attraction Phantom of the Opera which opened week run Canadian premiere engagement today to packed houses. Comments on picture are wonderful and therefore insures a splendid run. Give us more pictures of this kind."
Palace Theatre

"Insures a Splendid Run"

"One of Biggest Days in History"

In Sioux City, Ia.

"We packed them in today despite terrific wind and snow and rain throughout entire afternoon. Played to one of the biggest days in history of theatre. Patrons loud in their praise. We look for a record-breaking week."
—*Plaza Theatre*

"Look for a Record-Breaking Week"

Beat "The Hunchback" by $600

In Galveston, Tex.

At the Martini Theatre, THE PHANTOM beat the Hunchback by $600, in the face of continuous rain throughout the entire engagement and with the further handicap that The Hunchback showed at 85c top and The Phantom showed at 75c top. And Galveston was one of the sites of The Hunchback's greatest records.

No Record Too Great For "Phantom" To Break!

40 Per Cent. Entire Population In Three Days!

In Orlando, Fla.

At the Orlando Theatre, The Phantom of the Opera, at prices ranging from 10 to 35 cents, played to 40 per cent. of the entire population of 5,300 in three days. A splendid example of the business it can do in a small theatre in a small town.

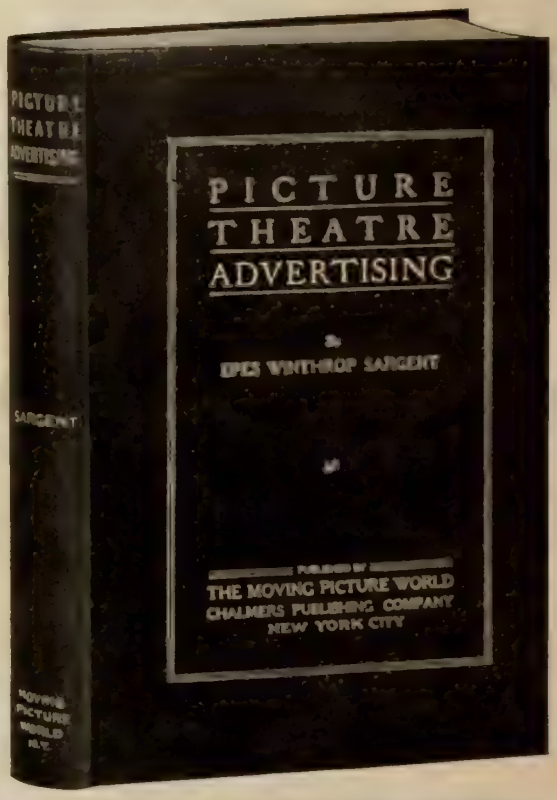
Marvelous Money-Maker In Small Town Theatres!

of the Opera

Presented by Carl Laemmle

Follow the Straight-Line Approach to—

THEATRE ADVERTISING
PERFECT PROJECTION



THEATRE ADVERTISING CONDENSED

Let Epes W. Sargent, who during the past fourteen years has examined and edited more theatre advertising than any other man in the business, give you in condensed form the benefits of his rich experience in this highly specialized form of advertising.

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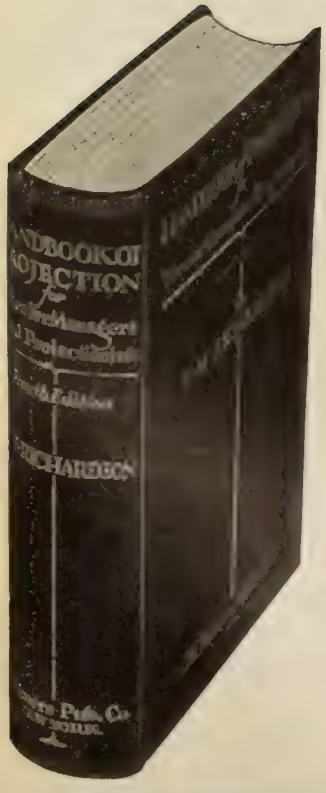


With the Aid of This Book You Can Give Your Patrons the Best Projection in Town.

OUTSTANDING FACTS

1. It is a 974 page book.
2. It has 375 illustrations.
3. It gives full instructions on care and operation of Power, Simplex, Proctor, Motiograph and Baird projectors.
4. It contains a full account of Mazda Lamp projection.
5. It describes the G. E. Sunlight, and Simplex high intensity arc lamps.
6. It treats fully on generators, insulation, grounds, lenses, light action, mercury arc rectifiers, motor generators, picture distortion, practical projection optics, the projection room, the screen, speed indicators, transformers, etc.
7. It asks and answers 842 appropriate questions.
8. It has a complete, fast working index.
9. It is up-to-date and authentic.
10. It is written by an author who knows what he's writing about, who writes in plain understandable English, and who is *the only projection author who has already written and completely sold out three large previous editions of a book on projection.*

Price, $6.00
Postpaid

Price, $2.00
Postpaid

Enclosed find $..... for which please send me.....
Name .....
Address .....

At Your Dealer or Direct from

CHALMERS PUBLISHING COMPANY

516 Fifth Avenue, New York City

The first showing and the first criticism of -

B58 CB W 51 BLUE

HY HOLLYWOOD CALIF

WARNER BROS

PICTURES INC 1600 BROADWAY

JUST SAW FIRST PRINT OF THE SEA BEAST

PICTURE PRODUCTION I HAVE EVER DONE

TO SEE THAT IT RETAINS THE QUALITY OF

THING SEEMS ABSOLUTELY REAL FROM START

JOHN

OMMERCIAL CABLES

Y. PRESIDENT.

GRAM

CABLEGRAMS TO ALL THE WORLD

DELIVERY NO.

STANDARD TIME INDICATED ON THIS MESSAGE

Form 1

NOV 24 1925

NY

CRAZY ABOUT IT STOP ONLY MOTION

THAT I HAVE REALLY LIKED VERY GLAD

THE BOOK WHICH IS GREAT THIS WHOLE

TO FINISH REGARDS

BARRYMORE

9P

JOHN BARRYMORE
"The Sea Beast"
Herman Melville's "Moby Dick" or the White Wh
to be-

Nationally released by Warner Bros. January ~1926

WARNER BROS.
Classics of the Screen

The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

The Morals of the Movies

IT was not so long ago that the moving picture was the Peck's Bad Boy of the arts. Uplifters on the right, reformers on the left, censors in front and VIEWERS-WITH-ALARM in back, roll-eyed and thundered at the screen. It was "half a reel, half a reel, half a reel onward," into the Valley of Abuse.

It looks today as if a lot of reformers will be out of copy AND jobs, and will have to pick on HAIR HENNA or GUMDROPS instead of the movies.

We invite all those who squawked so vehemently about the bad influence of the movies to look over the pictures playing right now on Broadway and compare them with the legitimate plays current there.

And after they have finished that job, we should like to see them look over the present-day output of books and compare that product with the product of the picture studios.

Dope, depravity, degeneracy are coming across the FOOTLIGHTS in our "modern" plays and from the pages of our "modern" LITERATURE.

The "modern" movie is offering none of these choice dramatic morsels. CUSTARD PIE is still a better bet for picture appetites than these foods.

Where are the movie SCREECH-OWLS of yesterday? Are they giving three cheers for the pictures? NARY a cheer! Just a few GRUMBLES from volcanoes yearning for a chance to erupt.

Any business has its "gyps," particularly when that business is young. Radio had them. The gasolene business is fighting "gyp" product right now.

The picture business reached its present plane, not from WITHOUT, but from WITHIN the industry.

The picture business has righted itself at the source—production.

The picture producer has no quarrel with the THEATRICAL producer who puts on a depraved play or with the PUBLISHER who puts out a depraved book.

He merely says that SUCH material is not for the SCREEN, visible there at a unit patron cost ten or twenty times LOWER than it is in play form or book form.

The kid who earns a DIME for cleaning out the furnace can buy SCREEN entertainment therewith. He must earn SEVERAL dimes and quarters to buy his BOOK or PLAY entertainment.

Producers realize this. Will Hays realizes it. The morals of the movies are the morals of the masses. Mr. Hays and the producers can go over to Broadway and down Publishing Row, where winds blow foul and winds blow fair, and see—today—how refreshing in their influence are the movies.

OF the Screen, BY the Screen, And FOR the Screen

By
William J. Reilly

AN intense pride in the motion picture and a great jealousy for its success have always been a part of our make-up since we first became identified with it. Not even the task of reporting—in one day—for a city newspaper eight different picture showings—winding up with a Lyman Howe program at night dulled our appetite for pictures or their success.

It is with pleasure, therefore, that we begin here to present to the industry the plan which Hrolf Wisby has perfected for the SUPER production of BETTER pictures.

The production of BETTER pictures is by no means a LOST ART. Within a week "Stella Dallas" and "The Big Parade" fired a broadside under which New York and points west will reel for a long time to come.

Mr. Wisby is not posing as the Liberator of the Screen. Nor do we rate ourselves as his "discovered." A couple of years from now we may stick out thumbs in our galluses, wag our head, and join the chorus, "Always knew that Wisby boy would make good if he had a chance." But that's as far as we will go.

Wisby is not a "nut" who thought up an idea LAST week and who is rushing around THIS week to tell the world it is the ONLY thing in picture production. He has spent seven years of his own time and $50,000 of his own money in creating and in perfecting an ideal of production which makes for ORIGINAL creative work OF the screen, BY the screen and FOR the screen EXCLUSIVELY.

To work out anything on your own time and your own resources is vastly different from running an experiment station on somebody else's bankroll. And with Wisby, his plan has not been a hobby. It has been, and remains, his life work.

"OF the screen, BY the screen, and FOR the screen" may sound like the first lesson in the kindergarten production school. As a matter of fact, it is the FIRST and LAST lesson in ANY picture production school. In any business, we are likely to get away from FUNDAMENTALS. The stage gets away from fundamentals when it attempts to do something which belongs to the realm of the novel. The picture swallows a camel when it tries to do something which belongs to the stage and to the stage alone. So with ALL of the arts.

Just how does the Wisby Plan differ from anything in usage today? Mr. Wisby calls his Plan "The Hrolf Wisby Cinema-Regie," a heavy weight for such a good idea to carry around. Out where we came from they had an eight-sided school house which some people called the Octagon School House. But we plain folks just called it the Eight Sided School House. So we'll just call "The Hrolf Wisby Cinema-Regie" the "Wisby Plan." It is built around the idea of the *Regisseur*. There, again, is one of them trick furrin names, for which we will later substitute our own better known, if not technically correct parallel, Supervising Director.

The *Regisseur* is the director plus. On the continental stage the *Regisseur* initiates everything which goes into a dramatic production, from the performance of the actors to the mounting of the play, the lighting, and stage effects. He is more than a dramatic coach. He is schooled in every department of the theatre. He has around him a staff of men skilled in their work, connoisseurs who plan WITH and FOR the *Regisseur* along original lines. Perhaps the most famous of all *Regisseurs* was Max Reinhardt, producer of "The Miracle," whose school has left an indelible imprint on the stage. And Reinhardt's staff, in the beginning, was made up of UNKNOWNS.

As Wisby says, "No art becomes respectable until its principles are acknowledged, methodized, and housed in a system."

Mr. Wisby, as said elsewhere, was *Regisseur* for Mme. Oda and for Mlle. l'Aerolia. He knows what the job means.

"In picture production," says Mr. Wisby, "*Regisseur* supervision means not only thorough-going advance preparation affecting every detail of the production before the crank starts, but intimate co-operation with every member of the technical staff in the performance of his work. It makes the performance fool-proof, technically speaking, and it weeds out the inconsistencies, the absurdities, and the stock routine."

Under the Wisby Plan, not ONE or TWO but EVERY unit entering into the production contributes something ORIGINAL and in CAMERA harmony to the picture. Every member of the cast is given a complete script of the part and the fullest opportunity to study that part and bring to it an original interpretation that will blend into the picture as a whole.

So with the continuity itself, the scenic effects, the camera work.

Five scripts, under the Wisby Plan, feed into a sixth—*The Master Scenario*. These five script sources of individual interpretation of the subject involved are: 1—The Scenario Script; 2—The Supervising Director Script; 3—The Continuity Script (completed); 4—The Scenario of Scenic Effects; 5—The Scenario of Special Cinematography.

The Scenario Script, according to Mr Wisby, "is the usual thing in the way of scenario," which is handed to the Supervising Director.

(Continued on page 537)

DO YOU RECOGNIZE THIS SCENE?—Here is the "Pardon Came Too Late" scene, one of a series of panels in which Hrolf Wisby takes well-known picture scenes and treats them along lines of creative interpretation. The rider, above, is racing with the message which came too late. Out of the dust from the horse's hoofs a wraith horseman appears, galloping beside the living rider. The race see-saws. Then the wraith horse creeps ahead. As he passes by the unseeing human rider, the wraith turns, his mask drops, revealing the head of Death. The human rider charges on, dramatically, unaware that he has lost the race with Death.

FIRST!
IN
PERFECT MAILING

PUBLICATIONS come to their readers in either one of two ways. ONE way is—LOST in a batch of second class mail which looks for all the world like a bunch of rolling pins. That way is UNATTRACTIVE—COMMON—HARD TO OPEN—HARD TO READ—AND HARDER TO FILE.

The OTHER way is the MOVING PICTURE WORLD way.

Moving Picture World arrives at its many thousands of destinations in a FLAT, ATTRACTIVE ENVELOPE like first class mail. Naturally it gets first class mail PREFERENCE.

The exhibitor is deluged with mail every day. Any mail which must be opened with a jimmy is likely to REMAIN UNOPENED.

Moving Picture World is EASY to open. IT STAYS OPEN. Its edges are not torn. Its beautiful inserts, on which a lot of time and money have been spent, are not SPOILED with creases. No trouble to file. It just NATURALLY files itself NEATLY.

Ninety-nine out of every hundred exhibitor letters coming to Moving Picture World specifically mention AND praise our FLAT MAILING.

It costs considerably more money to mail FLAT than it does to mail ROLLED UP. There again is Moving Picture World's conception of service to exhibitor and to advertiser. Not WORD service, but ACTUAL CONCRETE SERVICE! Moving Picture World ALONE serves YOU through flat mailing.

Again—FIRST in the field.

Member of
Audit Bureau of Circulations

WHAT MAKES MOVING PICTURE WORLD FIRST *in the* FIELD ?

CHALMERS PUBLISHING COMPANY ~ *Servicing the field with* ~
Moving Picture World ····· Cine-Mundial ····· Spanish-English Books

"U" Controls 85 Per Cent. of U. S. Distribution in Germany

By Sumner Smith

THE Universal Pictures Corporation will control 85 per cent. of American distribution in Germany by virtue not only of the Ufa deal announced last week but by deals with the Landlicht Exchange, a distributing subsidiary of Ufa, and the Bruckman Exchange, the second largest system in Germany. That nation requires about 200 feature pictures a year. Ufa will supply about forty, about thirty will be Universal Jewels and the remainder will be American pictures selected by Universal.

These additional details were made known this week by Carl Laemmle, president of Universal. Mr. Laemmle leaves this Saturday for Berlin and expects to arrive in the German capital on December 14, to affix his signature to the Ufa contract. He chatted this week with the trade paper men and again showed himself to be one of the most agreeable of the bigger personalities in the industry.

The Universal-Ufa deal is so great in scope that it is impossible for even Mr. Laemmle to now predict all its ramifications. He and the other Universal officials were obviously elated over their success in signing Ufa and hinted briefly at the competition with other American companies that they had to overcome. But Germany knows Carl Laemmle so well, and sees in him the personification of all that is not only progressive but fair and square as well, that he began in the bidding with an undisputed "edge" on his competitors. Nevertheless—so he said himself—they made it keenly competitive for a while.

Undoubtedly this Universal-Ufa deal is one of the very biggest of the year. Its principal value to Universal, as stated last week, is the opportunity it affords for distribution in Germany of Universal Jewels. The Kontingent plan now won't bother Laemmle very much. Also, Universal will book all Ufa pictures in all English-speaking countries, and, in addition, Universal will book Ufa pictures in all other countries where Ufa isn't profitably represented.

Concerning Universal distribution in Germany, Ufa owns 143 theatres outright and books 600. Most of these are in Germany, some in Holland, Switzerland and Belgium.

Stars will be "swapped." Emil Jannings probably will come to this country to make one or more pictures. Ufa is begging for the services fo Mary Philbin, but Universal can't loan her at this moment.

Universal does not have majority representation on the Ufa Board. Universal's representation will be two directors out of the five. Universal does not want control, said Mr. Laemmle, and it is that knowledge which led Ufa to align itself with Universal.

"It is a friendly arrangement," Mr. Laemmle said, "a friendly arrangement of mutual value. That is one of the chief reasons why Universal was favored. Ufa had no fear of our attempting to dominate."

It is impossible, Mr. Laemmle asserted, to estimate how many German pictures Universal will release in the United States. That will depend upon the future—and the pictures. He has great hopes, however, of creating a good market for them here.

Closing the interview Mr. Laemmle again talked acquisition of theatres.

"Universal," he emphasized, "will not tread on the toes of any exhibitor. We will buy where we can legitimately or where forced to by our opposition. We will not molest the business of any of our customers, not even the smallest and most occasional ones."

Mae Murray also sails for Germany on Saturday.

Censors Doomed?

ABSOLUTELY no place has been made for the New York State Motion Picture Commission in the reorganization plan in New York State, which will become effective during the months to come through the adoption of the constitutional amendment at the last general election day. This means that there is a strong possibility that censorship may be removed at last from the statute books of New York State, a thing long desired and advocated by Governor Alfred E. Smith and others of his party.

It is expected that some such statement may come from Governor Smith when he addresses the New York State Legislature at the opening of the session the first week in January. Governor Smith has frequently advocated the abolishment of the commission in both his messages to the Legislature and on other occasions.

Bioscope Explains How Quota System May Be Worked

THE Bioscope, British film publication, prints an interesting explanation of the possible operation of the quota system which may go into effect as a measure of protection against foreign productions. It follows:

"If a quota system was decided on to help British film production, and that quota was fixed at 12½ per cent., exclusive of topicals, it would mean that an exhibitor showing 10,000 feet of film in each program would have, in course of four weeks, to show 12½ per cent. of 80,000 feet. This amounts to 10,000 feet, and the exhibitor could either choose to show two five-reel British features per month, or one five-reel British feature per month and 1,000 feet of British scenic or interest film per week. The whole 10,000 feet of British film could be shown per month, or a total footage of British film amounting to 120,000 feet could be spread over the entire twelve months and divided between features and shorter films, as best suits the exhibitor."

Overseated?

NOW the talk among Chicago builders and theatre owners concerns overseating the city, especially in the Loop. While several large theatres have been opened this year in the outlying districts and have taken a cretain amount of the business from the Loop, the houses are jammed with patrons over the week ends and the big Sunday business no doubt helps to keep the net up for the week and pay the overhead.

According to a well known manager, more than a dozen large houses have been opened this year and more are to come, so it will be the survival of the fittest, after all is said and done.

I. M. P. A. Executives To Attend Ohio Convention

PRESIDENT I. E. CHADWICK and General Manager Frederick H. Elliott of the Independent Motion Picture Association of America will attend the annual convention of the Motion Picture Theatre Owners of Ohio at Columbus, December 8 and 9.

Vice-President J. J. Harwood of the Ohio theatre owners telegraphed Mr. Elliott an invitation to President Chadwick to address the convention on Tuesday afternoon, and it is not unlikely that the I.M.P.A. president will remain over for the banquet on Tuesday evening, when he has been invited to be one of the principal speakers.

General Manager Elliott will go to Columbus in advance of President Chadwick for a conference with the Ohio officials, along with President Frank J. Rembusch of the M.P.T.O. of Indiana, who advised that he will meet him in Columbus on Monday.

It is not improbable that the I.M.P.A. executives while in the Middle West will have conferences with the M.P.T.O. officials and independent theatre owners from adjoining states who are to attend the Columbus convention.

Incorporations

There appears to be no let-up in the number of motion picture companies incorporating in New York State, the past week bringing the usual grist to the Secretary of State's office at Albany. There was an average of one company a day, each with a fairly good capitalization. The following gives the names of the companies, the capitalization and the directors chosen for the first year: Bob Custer Productions, $5,000, Julius Chapsky, Joseph Joel, Mildres Spiro, all of New York City; Blum Theatrical Corporation, $20,000, Gustav Blum, Frederic Clayton, H. B. Forbes, New York City; Saland Film Laboratories, $10,000, Abraham Weinstein, Joseph E. Margolin, Nathanial Seaman, New York City; Cinechrome Film Corporation, $20,000, Arthur Gross, Morris Einhorn, Stella Berthoff, New York City; MacFadden True Story Pictures, $100,000, G. L. Harrington, William Thompson, S. N. Wood, New York City; Futter Productions, Inc., $12,000, Walter A. Futter, M. L. Greenberg, Isaac Schmal, New York City; Bershap Theatre Corporation, no capitalization given, Henrietta Amdur, N. E. Cohen, Bernard Shapiro, New York City.

M-G-M-United Artists Merger Off; Protests of Exhibitors Responsible

Honest? Yes Sir!

MOVIE AGE claims to have discovered the world's most honest man. His name is Ebinger and he is manager of the Orpheum Theatre at Fort Madison, Iowa. He warned his patrons against attending the theatre a certain night, in the following newspaper advertisement:

"Don't go to the Orpheum tonight unless you want to spend your money for something not worth it. The picture we have on tonight is not much to get puffed up about. Tomorrow we have a new show and this will be worth the coin."

Theatre Robberies in Kansas City Hit Box Offices

HAND in hand with an increased attendance in theatres came a wave of theatre robberies in Kansas City this week. From the safe of the Linwood Theatre, large suburban house, robbers obtained $1,173 the night of November 22. The safe, which weighed 1,000 pounds, was dragged 35 feet from the office on the ground floor in the front of the building and the combination hammered off. The loss was covered by insurance. Only a few days ago W. O. Lenhart, manager, was robbed of a diamond ring in front of his home at 2710 East Fortieth street. The robbers entered the theatre through a rear window after midnight.

Another Victim

The next victim was the Pantages Theatre, first-run downtown house. A bandit rushed in front of the box office, in full view of a downtown throng, pointed a revolver at Miss Blanche Shaw and escaped with $25 in bills, the afternoon of November 23. At the Newman Theatre that same night a robbery narrowly was avoided. William Jacobs of the manager's office, Charles Raymond, assistant manager, and E. C. Kristie, special policeman, were in the office arranging to deposit the receipts in a safe when a knock came upon the door. Kristie opened the door. A hand hastily reached through, but, in slamming the door with a view to trapping the bandit, Kristie allowed him to escape.

EXHIBITORS HAVE JUBILEE

The M. P. T. O. of Connecticut was holding a Jubilee Celebration at the Taft Hotel in New Haven Thursday evening, December 3, consisting of a banquet, entertainment features and dancing.

Schenck Makes Definite Announcement in Los Angeles—Would Have Saved $5,000,000 Annually—Production Increased

By Sumner Smith

THE proposed United Artists-Metro-Goldwyn-Mayer distribution merger is definitely off. A country wide protest by exhibitors who visualized in the plan for amalgamation a move toward trustification is responsible. This news is contained in telegraphic dispatches to Moving Picture World from Los Angeles. Joseph M. Schenck, the brains of the intended distribution merger, is author of the announcement that the plan has been abandoned. The arrival of Marcus Loew in Los Angeles, scheduled for Wednesday, December 2, will not affect the decision, Mr. Schenck is quoted as saying.

Mr. Schenck's announcement came just before Mr. Loew's arrival. He said that the United Artists program would be increased to fifteen productions a year He regretted that the amalgamation would not take place because it would have saved $5,000,000 annually on distribution costs. He said that the Goldwyn gross revenue for the year was $20,000,000, with the United Artists $16,000,000. There was no dissension among the producers over the amalgamation, he declared, but it was killed by the great outcry of exhibitors throughout the country. He added that the increase of production on the United Artists program would necessitate speeding up all units.

Mr. Schenck's statement follows:

"The United Artists and the Metro-Goldwyn-Mayer Corporation have definitely decided, by mutual consent, to permanently abandon their proposed affiliation. It is with considerable regret that we make this announcement. United Artists had felt for some time that an affiliation with some other company having an international distributing organization would be beneficial, financially, and would effect a considerable saving. We settled on M-G-M as a suitable distribution partner because we considered the quality of their product to be of a continuously high standard. We were engaged in working out the physical details when a storm of protest arose from exhibitors all over the world. These protests were based on the mistaken premise that there was to be something in the nature of a trustification of the motion picture industry. Nothing could have been further from the facts, but realizing our inability to dispel this impression, we have decided that our independence and integrity before the exhibitor is paramount to any economy we might effect in the face of adverse, if mistaken, criticism. Both companies are in complete accord in this decision.

"Mutual Co-operation"

"Speaking for the United Artists, I cannot make it too plain or too emphatic that our aim from the very formation of the organization has been mutual co-peration and complete independence. We shall not now or in the future abandon that aim. United Artists now, and always, will make its own pictures and sell its own pictures to the best theatre available and at the best price obtainable."

Thousands of telegrams from exhibitors have been sent Mr. Schenck and other principals in the proposed merger within the past few weeks. Douglas Fairbanks, Charlie Chaplin and Mary Pickford have been besieged with telegraphic requests—some of them entreaties—not to allow the amalgamation."

The T. O. C. C. of New York City has been prominent in the telegraphic battle. Charles L. O'Reilly and Sydney S. Cohen wired each one of the principals. Chaplin replied on November 20 that the merger "has by no means materialized. . . . If such co-operation along these economic lines is of a constructive nature, it should be to advantage of all parties and will harm no one." He added that if after a thorough investigation he found the plan of monopolistic construction, he surely would be the first to oppose it.

Douglas Fairbanks had wired the T. O. C. C. that the proposed merger "in no way presupposes the statement contained in your telegram."

TAX REVENUE UNCHANGED

The revenue to the Province of Ontario for 1925 from the Provincial Government's Amusement Tax will be practically the same as for the previous fiscal year, according to the preliminary report of the Hon. W. H. Price, K. C., Toronto, provincial treasurer. The fiscal year ended October 30 and, with the returns not yet quite complete, the revenue from the Amusement Tax, collected at all theatres in the Province, amounted to practically $1,470,000, it is stated. In addition to the tax on amusement tickets, which averages about 10 per cent. of the face value of the tickets, there is also the revenue from theatre licenses and theatre inspection which, in the previous twelve months' period, reached the total of $209,379.

Joseph M. Schenck Honored By Producers of California

HONORED by the Association of Motion Picture Producers of California, Joseph M. Schenck, a dominant figure in the cinema industry, recently was presented with a large silver plaque by leaders of the organization. The producers' action was a complete surprise to Mr. Schenck, who in reply lauded the group's outstanding part in the campaign for better pictures.

Charles H. Christie, present chief of the body, made the presentation speech, pointing out that Mr. Schenck, three times president of the association, has played a prominent part in establishing California's supremacy in an industry that now ranks as one of the leaders in America, exceeded in magnitude perhaps only by agriculture, steel and automotive.

Upon the plaque was engraved:

"To Joseph M. Schenck, three times distinguished by election to the office of president of the Association of Motion Picture Producers of California, Inc., from his associates, as a token of high regard, sincere affection and keen appreciation of the association."

Those who attended the presentation ceremonies were Fred Kley, Robert Fairbanks, Victor H. Clarke, B. P. Fineman, John McCormick, Abraham Lehr, William R. Fraser, Warren Stone, Raymond L. Schrock, Henry Hennigson, E. H. Allen, Lou Goodstadt, M. C. Leeve, Walter K. Tuller and Fred W. Beeson.

Mr. Schenck is the producer of the pictures starring Norma and Constance Talmadge and Buster Keaton, chairman of the United Artists directorate, president of the Security Trust and Savings Bank of Hollywood, a large owner of Los Angeles and Holywood real estate and a prominent figure in the business life of Southern California.

GUARD AGAINST THEATRE FIRES

With the coming of colder weather the danger from fire in theatres has become greater and the Chicago Fire Department officials are enforcing more strictly the rules for the operation of buildings used for public gatherings. Last week firemen extinguished a blaze on the stairway leading to the balcony of the Great Northern Theatre on Quincy street, and fire destroyed the Deluxe Theatre at Hammond last Friday night. This house seats 900 and belongs to the Kleighe circuit, of which J. L. MacCurdy is managing director. It is not known at present whether the house will be rebuilt or not.

BRITISH REJECT PLAN

In a referendum British exhibitors have rejected the productinn plan which requires an initial 10 per cent. of English pictures in all shows, effective January, 1927, and an increase to 25 per cent. by 1929. The vote was 679 to 609. About half of the members voted. Now it appears that the government plan will take precedence.

20,189 PICTURE THEATRES

There are 20,189 picture theatres in the United States, according to a count completed by Will H. Hays. Annual paid admissions total over $700,000,000. The weekly attendance throughout the country is estimated at 55,000,000, while New York City's average weekly figure is 4,500,000.

In and Out of Town

Ralph Lewis, star of many Emory Johnson-F. B. O. successes, is in New York for the first time in several years. He will make one picture here. Mrs. Lewis and he are staying at the Plaza.

N. L. Nathanson of the Famous Players Canadian Corporation is in New York.

Esther Ralston, actress, has left New York for Hollywood to appear in "The Blind Goddess."

David A. O'Malley, business manager of C. B. C., is back from Boston.

Major Alexander Grau of Ufa, Berlin, has sailed for Germany. He visited Hollywood to learn American producing methods.

Lincoln Stedman has returned from a hunting trip in the Imperial Valley.

Nicholas M. Schenck and J. Robert Rubin are back from Hollywood where they discussed the planned United Artists-Metro-Goldwyn-Mayer distribution merger.

Victor Heerman has gone to the West Coast.

Alice Terry is in New York.

Harry Sherman, Short Films Syndicate sales representative, is on a sales trip.

Dorothy Gish has returned from abroad.

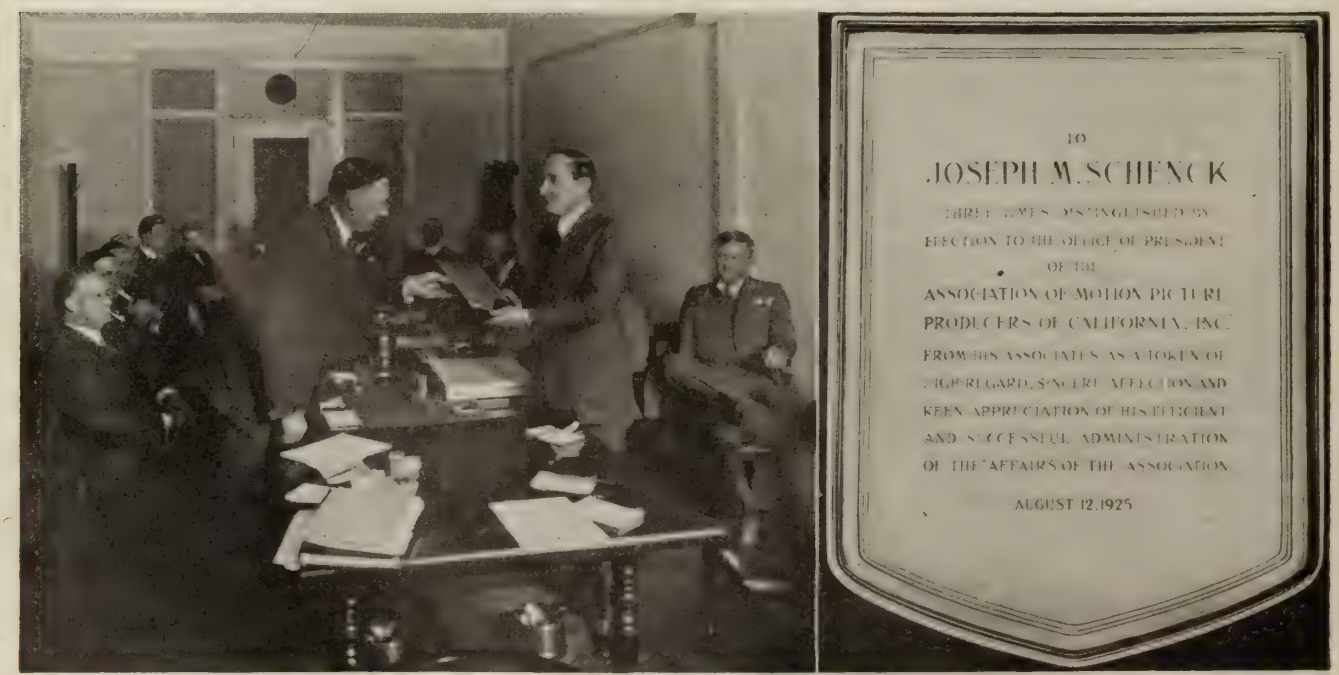
Peter L. Shamray, production manager and laboratory superintendent of H. C. Weaver Productions of Tacoma, has ended a month's visit in New York. William R. Rush, vice-president of the same company, is on a business visit here.

Vice-President John C. Flinn of Producers Distributing Corporation has returned from Hollywood.

Dallas Fitzgerald is here with a print of the Arrow picture, "My Lady of Whims," which he produced and directed.

BARTLETT JOINS F. B. O.

R. K. Bartlett, one of the veterans of the motion picture industry, has joined F.B.O. as sales promotion director to replace Al Boasberg, who recently left for Hollywood as gag man for Buster Keaton.



JOSEPH M. SCHENCK, THREE TIMES PRESIDENT OF THE ASSOCIATION OF MOTION PICTURE PRODUCERS OF CALIFORNIA, INC., and one of the dominant figures in the industry, is shown here receiving a silver plaque presented to him by the organization at a recent meeting in Hollywood. Charles M. Christie, now head of this group, made the presentation speech, and lauded Mr. Schenck's services in behalf of the whole industry. A reproduction of the silver plaque is shown at the right.

Theatre Acquisition Everywhere Seems On the Increase; Chicago an Example

Universal Acts

UNIVERSAL also is to have a separate theatre organization. A story released to the press by Dillon, Read & Co., Wall street bankers, asserted that Universal theatres will ultimately number 1,000.

Universal Chain Theatres Corporation, just formed, will embrace the ninety-three houses now owned by Universal, including ownership in the Hostettler, Schine and Sparks circuits. An issue of $4,000,000 of 8 per cent. preferred stock, each share selling at $100, will be floated by Shields & Company. Universal pledges itself to take $1,000,000 of the second preferred for its interest in the ninety-three houses. Carl Laemmle, president of Universal, agrees to pay cash for $1,000,000 of the second preferred. This stock is 8 per cent. convertible. The capitalization provides for $2,000,000 of this stock. Each share of the preferred will carry with it one share of the common. Dividends will be paid quarterly. The company intends to provide a sinking fund, beginning in 1927, sufficient to retire $200,000 preferred each year.

Carl Laemmle verified the fact of a separate theatre organization.

"Exhibitors have proved," he said, "that it is possible to unify theatre chains and operate them much more economically than could be done if they were operating as individual units.

"As indicating its confidence in the success of the new company, Universal is willing to sell to it all or nearly all of the theatres which it has rerecently acquired. The very best theatre brains in the world will be engaged to run this chain. No effort will be spared to put it on the most efficient and money-making basis. The only thing in the minds of my associates and those who have invested money in this proposition is to make money out of it."

ARBITRATION DOFFS ITS MASK

Arbitration proceedings in New York are hereafter to be made public. Members of the trade press were invited this week to a sitting of the Joint Board of Arbitration at the T. O. O. C. offices. Sol. Raives was chairman, Messrs. Meyer, Seigel, Unger and Thomas represented distributors and Raives, Moses and McNamara represented exhibitors.

About 100 cases were disposed of. Fox won in the action of the Blenheim, Webster and Benneson theatres for $1,000 damages because the Boston Road Theatre played "The Iron Horse" first. The ruling was that there was no protection clause in the Fox contract.

Ascher Brothers' Schedule in Windy City One a Month—Seven Deals Reported from Pittsburgh Within a Few Days

By Sumner Smith

THE acquisition of theatres by all branches of the industry goes merrily on until it must be concluded that the various important elements of the industry are consolidating their battle fronts for the biggest action to date in the struggle for existence. Many companies also are building new houses throughout the countries, for instance the Ascher Brothers in Chicago, with the opening of one a month through to the Spring. Lynch Theatres, Inc., step into the limelight this week with the opening of the Lido at Maywood, Ill., and progress on the erection of the Vogue at Chicago avenue and Monticello, Chicago.

Glancing at other territories we find that in and about Pittsburgh no less than seven theatre deals have been consummated within the past few days, that the Butterfield Enterprises have acquired the Fred Wuerth string in Ypsilanti and Ann Arbor, that Warner Brothers are apparently negotiating for two Albany theatres and one in Glens Falls, N. Y., that the New England Theatres Operating Company of Boston is growing fast, that William Goldman has another second-run house in St. Louis, that William Fox is supposed to be planning a big St. Louis first-run house and also establish a chain of second-run houses or become interested in some such chain now established. But read on.

"ONE A MONTH" is the Ascher Brothers schedule for theatre building in Chicago. November 19 was the opening date of the Midwest, fourteenth in the Ascher string. Then for good measure they bought the Parthenon, numbered it fifteen and flung their banner forth from its flagstaff on November 23. December will mark the opening of the huge new Terminal Theatre on the northwest side. Each month a new theatre will be added, thus making Ascher Brothers at the end of the year one of the largest circuits in Chicgao. In January the Colony at 59th and Kedzie will open. February will find the Drake at Montrose and Drake added. In March the Highland at 79th and Ashland will open. April will be the opening month for the magnificent new Sheridan at Irving Park Boulevard and Sheridan Road. The new Ascher School for Managers, under the direction of Lewis P. Newhafer, general manager, will open on January 11 at the main offices of the circuit on Wabash avenue.

Lynch Theatres, Inc., are building a new theatre at Chicago avenue and Monticello that will seat 2,000 and be known as the Vogue. William J. Mueller and Arthur Sass are handling the construction of the new house. When completed this will be the seventeenth, making it one of the largest circuits in the Chicago territory. The main offices of the Lynch chain is now in the new Tiffin Theatre Building on West North avenue, under the personal direction of Vincent Lynch.

Another fine neighborhood theatre was opened last week by Lynch Theatres, Inc., at Maywood, Ill. The new house is called the Lido and is located at Washington Boulevard and Fifth avenue. Mike Siegal, formerly of the Home Theatre, is house manager and Jack Miller is managing director. Willard Parsons is musical director and had a fine program for the opening feature "Shore Leave." The new theatre will seat 2,000 and has a beautiful Italian garden effect in the auditorium. The house is the sixteenth of the Lynch Circuit, under the general direction of Vincent Lynch. The boys along film row are extending congratulations to John C. Miller, owner of the Princess Theatre at Woodstock, Ill., on his election as president of the Chamber of Commerce of that live little city. Miller is one of the veteran showmen of that part of the state and is a real booster for the Woodstock territory.

The Midwest Circuit has denied the report that it will invade the Quincy, Ill., territory and take over several theatres.

The Great States Theatre circuit, affiliated with Balaban & Katz, is building two fine movie theatres, one at Joliet, Ill., to seat 4,000 and be known as the Rialto Square. It is expected to be ready for opening about February 15. Morris Rubens will have general supervision of this house, which will have a combination policy. The new Lincoln Square at Springfield, Ill., is under way at Fifth and Jefferson, but it will be several months before it is ready for opening. This will be a combination house with a large seating capacity.

James I. Biba, Irving A. Biba and Philip Golde have organized the Ritz Theatre Corporation with a capital of 500 shares of non par value to operate the new Ritz Theatre at 6334 West Roosevelt Road in Oak Park. The house was opened last week to capacity business.

G. E. Minor, Lyle Webster and H. Webster have organized the Minor Amusement Company at Rice Lake to operate theatres in that district.

The Kidland Amusement Company, operating several houses, has purchased the theatre at 4619 and 4621 South Ashland avenue for $75,000, subject to a mortgage of $40,000. Cerf and Erenhalt handled the transaction.

Marks Brothers report that they expect to open the new Embassy, going up at Fuller-

(Continued on next page)

Many Changes in Theatre Management

(Continued from preceding page)

ton and Crawford avenue and seating 2,500, about January 15, and the new Ritz at Harding and Lawrence avenue by the end of January. The huge new theatre they are building at Devon and Sheridan Road is under cover and the tentative opening date of this huse is set for late in February. This house will seat more than 4,000. A contest will be held to secure a name. Other projects of the firm will be ready for early announcement, according to word from their offices.

A new theatre is projected by S. J. Gregory for Cicero, Ill. He recently sold a couple of theatres to the Ascher circuit and retired from the Gregory chain at Hammond, Ind. The house will be known as the Mirador and will seat 2,500. Plans and supervision are by E. P. Rupert and R. Levine and Co. The architecture will be French renaissance with a terra cotta front. It will be operted by Gregory and Ben Bernasek, with a policy of pictures and vaudeville. The site selected is the northeast corner of West 25th and South 53rd avenue.

H. G. Forde, M. J. Weiler and B. M. Leisse have organized the Bloomington Theatres, Inc., of Bloomington, Ill., to purchase and operate picture theatres in that territory. The company has a capital stock of 100 shares of no par value and they will make their Chicago headquarters at 162 North State street.

Recent Boston Openings

THE New England Theatres Operating Company of Boston is opening new theatres in suburban Boston so rapidly that openings are becoming merely a matter of routine for the enterprising officials of this fast growing circuit.

The Rialto Theatre at Roslindale Square and then Jamaica Theatre at Jamaica Plain were opened on November 21. The same program was presented at both theatres, consisting of "Souls for Sables" and "The Calgary Stampede." The new Shawmut Theatre was opened on November 15.

The company recently had work started on the erection of the Rivoli on Dudley street, Roxbury. It will be of the bleacher type of construction and there will be 2,000 seats on one floor. The interior color scheme and decorations are of Pompeiian style. Beautiful lounge rooms, foyer and mezzanine floor are other features. Shapiro and Sons of New York, builders of the new Keith-Albee Boston Theatre, are erecting the Rivoli. It is expected that the theatre will be ready for opening next March.

Work is under way on the new Morton Theatre in Dorchester. There will be 2,000 seats.

Fox Expanding

"REGARDLESS of rumored motion picture combinations or any other factor affecting the industry in the United States today, Fox Film Corporation will ultimately have one or more first-run theatres in every important key city in the country," said James R. Grainger, general sales manager, in Los Angeles this week.

"Expansion plans with this object in view have been under way for some time. Building sites have already been secured in Boston, Detroit, Chicago, Washington, Buffalo, San Francisco and Los Angeles. In New York City a 4,500-seat theatre is being built to replace the old Academy of Music, scene of Mr. Fox's real beginning as an exhibitor. The recent reorganizaiton of Fox Theatres Corporation, when $12,000,000 of a stock issue was placed upon the market, was but one move toward the consummation of the expansion plans. It is expected a more detailed announcement of the program Mr. Fox has under consideration will be issued from our New York office within a short time."

Albany Sales Expected

WARNER BROTHERS, who lately acquired theatres in Chicago and Pittsburgh, are negotiating with C. H. Buckley of Albany for the Leland and Clinton Square Theatres in that city as well as the Empire in Glens Falls, according to a well founded rumor. Representatives of Warner Brothers were in Albany during the past week conferring with Mr. Buckley, who is a real estate dealer as well as an exhibitor. It is said that Mr. Buckley was offered the sum of $50,000 a year in a lease covering the three houses, all first-run, and that the offer was refused. Warner Brothers maintain an exchange in Albany and of late there has been more than the usual activity around the exchange, with efforts to place the pictures in cities, villages and even the smaller hamlets, where houses run but one night a week.

The Leland in Albany is over 100 years old and one of the largest and most popular first-run theatres in the city, with a 25-cent admission prevailing. This house is owned by Mr. Buckley outright and is located in the center of the city, but within a short block of the $250,000 theatre being erected by the Strand interests and which open sometime next spring. The Clinton Square is also a downtown house, leased by Mr. Buckley from Fred Elliott, while the Glens Falls house is also leased and is a competitor with the house operated by the Peerless Booking Agency in that city.

Seven Pittsburgh Deals

NO less than seven theatre deals were consummated in the Pittsburgh territory within a few days recently, which resulted in eight theatres changing hands the first of December.

Bart Dattola, owner of the Alhambra, New Kensington, took over his brother Paul's Grand Theatre at Springdale, one of the most up-to-date small theatres to be found anywhere. Paul has gone to Florida to engage in the real estate business.

C. M. McCloskey of the Penn-State Amusement Company, Uniontown, has formed a new company at Morgantown, W. Va., of which he will be managing director. The name of the new company is the Morgantown Theatre Company and it has taken over the Strand and Metropolitan Theatres in that town. The Metropolitan is one of the finest houses in the local territory and was formerly owned by Communtzis Brothers. Fielding K. O'Kelly, managing director of the house, has resigned. George Sallows, manager of the Strand for a decade, will look after both houses for the new company.

J. B. Walker, who has conducted the Academy on Beaver avenue, Northside, for twelve years, announces his retirement from business life. He has sold his theatre building to a newcomer, R. E. Slavkin.

The Hymes Circuit of Buckhannon, W. Va., has taken over its only opposition house, the White, formerly conducted by O. M. White.

Ben Burke, owner of the pretentious Capitol Theatre at New Castle, has taken over over James Caplanis' Star in the same town. This is a house of 300 capacity. Ben expects to change the house policy and will use bigger pictures.

David Pratt, who has conducted the Lincoln Square Theatre on Lincoln avenue in East Liberty for eighteen months, has sold out so that he can devote his time to other business interests. The new owners of the Lincoln Square are known as the L. R. W. Company, also owners of the New Lincoln Theatre on Wylie avenue. The three men

(Continued on page 534)

Hostettler Company Purchases Blaine Cook Theatre Circuit

THE Hostettler Amusement Company, of Omaha, has purchased the Blaine Cook circuit of theatres. This included the Rialto and the Gilbert at Beatrice, Neb., the Dean and the Sun at York, Neb., the Elite and Royal at LeMars, Ia., and one theatre, the Platte, at North Platte, Neb. The Sun and the Keith theatres at North Platte, not a part of the Cook circuit, have also been acquired by the Hostettler Amusement Company.

Seven Iowa theatres have recently been purchased by the A. H. Blank interests. The seven theatres belonged to the Ford circuit and were the Strand, Palace and Crystal at Waterloo, Ia., the Strand and Palace at Cedar Rapids, and the Palace at Vinton, Ia.

H. H. Cone sold the Princess Theatre at Odebolt, Ia., to J. H. Feldhans.

The Universal is planning a $250,000 theatre for Grand Island, Neb. It is to have a 66-foot front and will be located near the Yancey Hotel.

A new theatres has been built at Vail, Ia., and is now being equipped. C. H. Macke is manager. The theatre is soon to be officially named.

Frank Reinert has sold the Lyric Theatre at Tekamah, Neb., to Ed Hopley.

International Projector Corp. Formed Merging Power, Precision and Acme

Banditry Worse

THE payroll bandit situation in Louisville has gradually become worse and the Armored Car Company, formed a year or two ago, has now made plans whereby it is picking up each night the daily receipts of the picture theatres, oil stations, confectioneries and other concerns running after banking hours, the money being placed in locked satchels and carried by the armored car concern to the Louisville National Bank, where it is dropped through a locking cylinder into the bank vaults at any hour of the night, without unlocking bank doors. Demand for this service has increased until the car companies has increased its capital to $25,000, in order to put on more cars.

On November 224 a payroll clerk of the Brown Theatre and Brown Hotel Company was slugged at the mouth of an alley, just north of the Brown properties, and relieved of $2,500, the men jumping into a car and getting away. Later one of them was reported captured in a second attempt in the same day.

DOWNING MINORITY LEADER

Now that the Democratic leaders of New York State have finally settled upon Senator Bernard Downing of New York City as the minority leader in the State Senate at Albany this winter, the film industry can breath a bit easier. Senator Downing, through long experience in the Legislature, knows all the tricks of the trade fully as well perhaps as Mayor-elect James Walker, who so ably represented the film interests at Albany year after year. His selection means that exhibitors will have a representative with the time and the inclination to listen to them.

LISTS NEW YORK OFFICE

A statement designating New York City as its office in this state was filed in Albany last week by the Picture City Corporation of Miami, Fla., Charles L. Apfel as president. The company stated that it would begin business on a capitalization of $20,000 and that its New York office would be at 522 Fifth avenue. The company is permitted to have 10,000 shares of stock outstanding, of a par value of $100 each.

ROB ST. LOUIS SAFE

Patrick Collins, manager, and two ushers of the King Bee Theatre, 1710 North Jefferson avenue, St. Louis, were stuck up by two bandits on Thanksgiving night. The robbers forced Collins to open the safe and secured $557. The St. Louis Amusement Company owns the King Bee.

Three Prominent Manufacturers Join Forces, Providing for Still Finer Mechanisms, To Be Quartered at 90 Gold Street

OFFICIAL announcement can now be made of the formation of the International Projector Corporation, Inc., under the laws of the State of Delaware, which has acquired the entire business and assets of the Nicholas Power Company, Inc., and the Precision Machine Company, Inc., both located in the City of New York, and the Acme Motion Picture Projector Company located in the city of Chicago, all leading manufacturers and distributors of motion picture projectors and accessories and other apparatus pertaining to the motion picture industry. These corporations have been active in the industry since 1907, 1913, and 1916 respectively.

The Power, Simplex and Acme motion picture projectors, which are manufactured in the respective plants of the corporation, are widely known in the industry. They will continue to be manufactured and the individual identity of each machine will be fully retained. The business formerly carried on by the Nicholas Power Company, Inc., and the Precision Machine Company, Inc., will hereafter be conducted in a ten-story fireproof building situated at 90 Gold Street, New York City. This building and the land on which it is located are owned by the Cinema Building Corporation, all of whose stock is owned by the International Projector Corporation.

The retailing of the manufactured product will be continued through the present channels of distribution.

The personnel which has been responsible for the marked improvement in the manufacture and distribution of the respective projectors during the past two years is to be continued with the new company.

New methods of manufacture have been instituted with resultant benefit to both the seller and the user, and the present sales policy will be continued since it has proved to be of distinct benefit to all identified with the industry.

Experience for a long period of years has proved the economic necessity of this move and it is anticipated that time will further prove the wisdom of it from the standpoint of both the user and the manufacturer of motion picture projectors.

The International Projector Corporation bespeaks the continuance of the good will and support for so many years accorded the Power, Simplex and Acme projectors; the good will which the manufacturers of those projectors have so earnestly striven to build up and maintain. This has been done through the furnishing of a satisfactory product fully supported by a highly efficient service.

Apollo-Wellmont Case Settled; Exhibitor Heads Disappointed

FOR the present there will be no test of the arbitration system and the uniform contract in the New York courts. The case of Apollo Exchange against the Wellmont Company, hailed as a test case for arbitration, was settled out of court this week just before it was to come to trial before Justice Proskauer in the Supreme Court.

The plaintiff, it is said, under the terms of the settlement will accept seventeen pictures and pay $5,000 for them.

The outcome of this case, which attracted national interest, is extremely disappointing to the national exhibitor officials, who saw in it an opportunity to prove in court their repeated contentions that the present contract and arbitraion mehods are unfair and illegal. The defense planned to force distributing companies under oath to say whether they will sell any exhibitor who refuses to sign the existing contract.

Norman Samuelson, attorney for the New Jersey M.P.T.O., is one of those who is dissatisfied with the adjustment. He stated that he had no part in bringing it about and that he was resigning as counsel of the organization.

Cadwallader, Wickersham & Taft, counsel for the plaintiff, had filed affidavits by officials of several distributing companies asserting that any exhibitor could obtain product without signing the contract. These affidavits were to combat the charge of duress. Samuelson was eager to make them a definite issue.

The settlement of the case leaves several issues in the air.

BALTIMORE BURGLARS FAIL

Four burglars were foiled in an attempt to rob Warners' Metropolitan Theatre, Baltimore, on the morning of November 27. After they had bound and gagged the watchman, they left him lying in the aisle of the theatre with one man on guard over him, while the rest attempted to open a huge safe but failed. The safe contained $300, which belonged to Bernard Depkin, manager of the theatre. Twenty-two hundred dollars was taken out of the safe early in the evening.

Loew's Most Successful Year; Net Profits Were $4,708,631

LOEW'S, INC., has closed its most successful year. This was the fiscal year ending August 31, 1925. The net profits after all charges and dividends on preferred stock of subsidiaries was $4,708,631, which is equal to $4.43 a share on the 1,060,780 shares of no par value, against $2,949,052, equal to $2.78 a share, earned in 1924.

According to comment by the Wall Street Journal, "purchase of Goldwyn about a year ago was a shrewd piece of business on the part of Marcus Loew. Goldwyn was bought for $5,000,000. Metro-Goldwyn 7 per cent. preferred stock of which $4,430,666 is outstanding. Annual dividends on this are about $300,000. The income from Goldwyn's half interest in the Capitol Theatre, New York, more than pays the dividends on the preferred. The Goldwyn property also included a valuable studio lot in Hollywood which Loew's will be able to sell at a handsome profit when it seems advisable. Since Metro also has a studio lot in Hollywood it is probable that sooner or later one of the tracts will be sold.

"Feature of the balance sheet is the wiping out of an item of $10,977,083 for leaseholds. contracts and good will by writing up the property account. Loew's has extensive real estate holdings consisting of theatre and business buildings in choice sections of important cities all over the country. Many of these properties were acquired five years ago and have since appreciated greatly in value. In two properties Loew's is understood to have a profit of over $1,000,000 each.

"Property and plants are now carried at $25,846,040, against $18,841,967 in 1924 and $14,677,689 in 1922. Investments, including real estate of subsidiaries are carried at $10,590,392, against $6,296,682 last year and $3,315,418 in 1922.

"The company has an interest in a total of 105 theatres, and owns outright 33 theatres, four office buildings and two studio lots. A new $1,000,000 theatre is being built in Atlanta, and large houses are being built or leased in New Rochelle, Coney Island, Birmingham and Norfolk.

"Working capital position has been much improved this year. The increase is mainly due to larger inventories of films which stand at $11,864,862, against $6,548,209. Loew's has been steadily expanding its producing business until it is now second only to Famous Players in film making. This inventory consists almost entirely of 1925 film output, according to the policy of depreciation employed by all important film producers, and is not incommensurate with the increased volume of business. Gross income in the last fiscal year was $56,294,745, against $42,937,268 in 1924 and $19,634,355 in 1923, an increase of nearly 150% in two years.

"Earnings of Loew's last year were larger than the average net income of Famous Players in recent years and only about $700,000 less than Famous Players net last year, which was the largest in its history. In other words Loew's has built up in four years a structure that is a close second to the greatest moving picture producer in the world. Another year as good as the one just closed may bring even more important development to this rapidly growing company.

"At present the weak point in Loew's structure is the comparatively small amount of cash, $1,547,585 in relation to inventories."

PROTEST NEW BUFFALO THEATRE

The nearness of a new gasoline station is said to be the reason for a fire department protest against the proposed new picture theatre to be erected by the Askey-Hager Company at 3174 Main street, Buffalo, N. Y., permission to build which has been granted by the council subject to "O. K." from nearby churches. It is reported that a church on the opposite corner is about to protest. The house, if it goes through, will seat 1,800. The lobby and entrance will be on Main street. The house will be 120 feet long, 80 feet wide and 30 feet high.

CHICAGO PROPERTY SOLD

Fitzpatrick & McElroy are selling some of their property in the Chicago territory. Last week the sale of the two-story building and lot on the southeast corner of 59th and Kedzie was reported to Frank R. McGarr for a reported amount of $350,000. McGarr took title for an undisclosed client. The theatre that is going up at 79th and Ashland under the supervision of the circuit has been leased to the Ascher circuit, which will rename it the Hiland Theatre.

MISS MORRIS WITH FOX

Virginia Morris, director of advertising and publicity for the B. P. Schulberg productions, Inc., has accepted a position under Vivian Moses in the Fox publicity department.

Moe Mark Plans New Theatre Chain for Entire Country

PLANS for the erection of a new chain of high-class picture theatres throughout the United States were announced by Moe Mark, head of the Mark-Strand circuit of theatres, at the banquet in the Mark-Strand, Lynn, Mass., Sunday night, November 29, marking the tenth anniversary of that theatre. A formal announcement of the theatre building project will be made in a few weeks, Mr. Mark declared.

Gathered at the banquet tables were Mr. Mark's associates, members of the Mark-Strand board of directors and various prominent leaders in their respective endeavors, including Joseph M. Levenson of Boston, treasurer of the Lynn-Mark-Strand Theatre Company.

William C. Scanlon, stage manager of the Strand, who has been employed by Mr. Mark for seventeen years, presented a beautiful silver loving cup to Mr. Mark as a token of the high esteem the employes of the Lynn Strand hold for their "chief." The board of directors presented Mr. Mark with a large grandfather's clock, a costly and wonderful work of art.

Allen B. Newhall, managing director of the Mark-Strand and Mark-Comique, also in Lynn, was toastmaster.

Theatre Changes

(Continued from page 532)

comprising the company, and from whose initials the name is derived, are: D. Lekovicz, Harry Rackov and W. Worthington.

Another old-timer has sold out. Dominick Delphos, who owned the Star at Bridgeville for twelve years, has disposed of his house to August Vallani.

Butterfield Enlarging

THE Butterfield Theatrical Enterprises is continuing to enlarge its chain of theatres, the latest step along this direction coming last week with the acquisition of the Fred Wuerth Theatres in Ypsilanti and Ann Arbor, Mich., comprising the Orpheum and Wuerth in Ann Arbor and the Wuerth in Ypsilanti. The closing of this deal gives Mr. Butterfield four theatres in Ann Arbor and two in Ypsilanti, or practically all of the theatres in both cities, with the exception of one small house in Ann Arbor. Mr. Wuerth intends to retire from the theatrical filed and after a rest will enter the real estate business.

Another for Goldman

ANOTHER house has been added to William Goldman's growing string of second-run houses. Sigoloff Brothers are to build a 1,200-seat house on the site of their Elite Airdome, Eighteenth street and Park avenue, and lease to Goldman for a term of years. The building will contain stores and apartments and cost upwards of $150,000. Plans are in charge of Kennerly & Stegemeyer, architects, Title Guaranty Building.

William Fox is said to be the big producer-distributor who plans to enter St. Louis exhibition circles. Gossip in film circles is that the Fox interests will build a big first-run house in St. Louis and also become interested in a chain of second-run houses. As has been reported, an eastern financial man and builder were in St. Louis recently studying the local theatre situation. They are known to have visited a number of neighborhood houses with a view of studying their possibilities. These men admitted, they represented a big producer-distributor but declined to reveal his identity.

Those Rumors

THERE also are the usual crop of rumors, some undoubtedly founded on fact and some more or less of the visionary sort. Here are a few of them:

Famous Players has practically closed with Karl Hoblitzelle in the acquisition of his five theatres in Texas key cities and one in Little Rock, Ark. Hoblitzelle has a five-year contract with Fox.

Ray Grombacher seeks to control the Spokane situation by purchasing the Hippodrome and the Will Starkey chain. He especially needs a second-run house, having bought both first and second runs.

Metro-Goldwyn-Mayer seeks booking control of the proposed $3,000,000 Midland Theatre in Kansas City. Universal and Paramount have majority control of the downtown first-run houses. The Midland will seat 4,000 and in policy resemble the Capitol in New York City.

North American Theatres Corporation seeks theatre sites in Minneapolis and Omaha.

Fox's $500,000 Building Program Begins at West Coast Studios

Universal Announces Assistant Sales Directors

SEVERAL important changes in the sales personnel of the Universal Pictures Corporation were made early last week, E. H. Goldstein, treasurer of Universal, announces. Le Roy Alexander, for the past year general manager of Universal's Chicago territory, has been appointed assistant sales director of the Western Division, of which Lou Metzger is the sales director. Alexander's jurisdiction will include Chicago, Milwaukee, Minneapolis, Des Moines, Sioux Falls and Omaha. W. W. Brumberg will replace Alexander as general manager of the Chicago exchange. Brumberg has been Century sales manager for that office for some time.

Another important change is the assignment of W. E. Troug as assistant sales director for that section of the Southern Division, which includes the Indianapolis, Cincinnati, St. Louis and Kansas City exchanges. Troug has been an assistant sales director for Universal for many months, but his territory has straddled the Southern and Western Divisions, including Des Moines, Sioux Falls, Omaha, St. Louis and Kansas City territories. Under the new arrangement his territory is entirely in the Southern Division, of which Ralph B. Williams is the newly appointed sales director. Dan Michalove is the assistant sales director for the section of the Southern Division south of Kentucky.

Earl Kramer, the newly appointed sales director for the Eastern Division, including Canada, has no assistant sales director other than Clair Hague, who has general sales supervision over the Canadian exchanges.

GOLDEN, COL., MARKS TIME

The Golden, Col., city council again postponed definite action on the petition to repeal the Blue Law ordinance which requires theatres to be closed on Sunday. An open meeting was held on November 20 at the City Hall. M. W. McFarland, manager of the Gem Theatre of Golden, explained that his stand represented the wishes of a majority of citizens. The Student Council of the School of Mines, located in Golden, presented a written communication in support of Sunday movies. Another meeting will be held on December 4 to give the opposing forces another opportunity to be heard.

CHARLES RAY BANKRUPT

Charles Ray has filed a voluntary petition in bankruptcy in the Federal Coudt in Los Angeles, listing his liabilities at $986,508 and his assets at $130,355. His father, Charles T. Ray, former president of Charles Ray Productions, Inc., filed a similar decree. The government recently began suit against Ray for $250,000 in back income taxes.

New $50,000 Administration Structure Among Those Planned—Library with 20,000 Volume a Principal Feature

CONSTANTLY increasing studio activities, unprecedented production expansion plan, and a building program designed for the purpose of making Fox Films properties among the leading show places in Hollywood and Westwood, involve an expenditure of approximately $500,000, according to a statement made by Winfield R. Sheehan, vice-president and general manager.

New building operations at both the Hollywood and Fox Hills studios have already been started. When the entire program at the Hollywood studios has been carried out, there will have been completed a new Administration Building erected at a cost of $50,000, a new previewing theatre costing $10,000, a new wardrobe building costing $20,000, a new still-portrait studio completely equipped and costing $5,000, a new stage on the East Lot costing $75,000 and an entirely new reception building for the North Western avenue lot inclosure, extending from Delong Pre avenue to Sunset Boulevard, costing $75,000. In addition to these improvements, an entirely new and elaborate landscape garden plan will be carried out.

The new Administration Building, occupancy of which was taken this week, was erected to take care of these departments: First floor—business manager and personal staff, scenario editor and personal staff, individual offices for scenario editor, directors, assistant directors and their staffs. Second floor—art director and his personal staff, scenario writers and readers, technical staff, library.

The new building is of Spanish architecture, the exterior being of stucco with red tile roof and artistic wood lighting and ventilation facilities. The new library, which occupies the southeast corner of the second floor of the Adminstration Building, is believed to be the most complete library ever installed for motion picture purposes. More than 20,000 volumes dealing with every known subject that might be required in connection with the production of the motion picture, and selected after months of meticulous research, occupy its shelves. The library is in charge of an expert librarian and a staff of thoroughly competent assistants who see every motion picture production script for the purpose of passing upon its technical and historical correctness.

The scenario editor, scenario writers and scenario readers and directors constantly call upon the librarian for reference books and information. Every detail in connection with the proper dressing of a scene, from the correct length of a pin to the last word in etiquette, will be found somewhere in the library. In addition to the library there is a large script room where all manuscripts are handled under the direction of a chief script editor and staff. The studio telephone exchange also occupies the Administration Building, and there is a complete dictaphone system in operation in the executive offices.

Now under construction and soon to be completed is the new front on the North Western avenue site of the West Lot. When completed, entrance to the West Lot will be into a reception lobby 40 by 60 feet in dimensions. This lobby will be elaborately finished with a tile floor, tile wainscoting, ivory colored plaster, all of Spanish design, heavy beamed ceiling, and in one corner there will be a pool and wall fountain. An elaborately designed wrought iron door of Spanish design will guard the entrance. The lighting fixtures will also be of wrought iron. Over the entrance, which will be of hand-tooled art stone, there will be a large electric sign illuminated by indirect or concealed lights.

The furnishings of the lobby will be elaborate and in keeping with the Spanish design and color scheme. A uniformed man will be in attendance to direct visitors to an information desk where they may state the nature of their business. It will be necessary for visitors seeking admission to the studio to pass through the lobby. From the lobby a long corridor leads to the interior of the lot, the new Adminstration Building, private bungalows of stars, office of general superintendent, Tom Mix Training Quarters, new previewing theatre and the four stages, all of which occupy about five and one half acres of ground.

One of the most important innovations in connection with these extensive building operations will be the new previewing theatre, which will occupy the site where the present cafeteria is located. The cafeteria is to be removed and the building razed. The new previewing theatre will be the first miniature theatre of its kind in the world. Both its exterior and interior will be of Spanish design. The interior color scheme will be polychrome, with the ceiling in blue. The floor will be in black and tan tile. The indirect niche scheme of lighting will be carried out. On the left side of the theatre facing the stage will be a large and artistically designed fireplace. The proscenium arch will be thirteen feet wide by five feet deep, providing for a large screen and being of a sufficient depth for speakers when assemblies may be held. The seating capacity will be 100 and the seats will be of latest model and upholstered in plush. It is needless to say that this new previewing theatre will be

(Continued on next page)

M. Douglas Flattery Dies Suddenly on Boston Street

MAURICE DOUGLAS FLATTERY, managing director of the Marcus Loew theatres in Boston and long one of the most prominent residents of the city, dropped dead on Wednesday morning, November 25, on Boylston street, near Park square, and for several hours his body, tagged "unidentified," lay upon a marble slab at the Northern mortuary. In addition to his activities in the theatrical realm he was a scientist, doctor, lawyer, professor, philanthropist, author and financier, and a figure whose deeds are recorded in half a column in "Who's Who."

Mr. Flattery was stricken while on his way from his home on Stuart street to his office in the Orpheum Theatre on Washington street. He was seen to suddenly stagger and then fall. At Haymarket Relief Hospital it was found death had been caused by heart disease. His body later was removed to the mortuary. It was not until nearly 6 p. m. that his secretary, John H. Devlin, mystified by his absence from his office throughout the day, identified the body.

M. Douglas Flattery was born at Dungarven, Ireland, in 1870. He came to the United States in 1893 and studied at Centre College in Kentucky. He was professor of physiology at the University of Nebraska in 1894 and at Centre College in 1895-1896. He married Georgina A. Mackie of London in 1897. Upon his return to America he entered Harvard Medical and Law Schools and won his degree from both.

Mr. Flattery built the Copley Theatre and later the present Loew's Orpheum. He also was at the head of the project that comprised the building of Loew's State Theatre Building. He was managing director of Loew's Theatres, Inc., State Theatre Company, Globe Vaudeville Company and Columbia Amusement Company.

Mr. Flattery endowed a radium clinic and laboratory at Carney Hospital. In 1919 he established the Douglas Flattery Foundation at the University of Lyons, France, for research work in preventive medicine. The Flattery medal and $500 yearly prize, donated to Harvard for the most important disease prevention in any section of the world, is eagerly sought. In 1920 he reported to President Harding a plan for organized research work at university centers. He was chairman of the Boston Conservation Board and was advisory chairman of the Boston University Vocational Board. His writings include "Wife or Maid," "A Pair of Knaves," "Annie Laurie" and other works. He also had composed an opera.

Besides his wife Mr. Flattery is survived by one daughter.

Funeral services were conducted on Saturday, November 28, at 11 A. M. The remains were cremated at Forest Hills Crematory.

The esteem in which Mr. Flattery was held among his fellow-stockholders of Loew's Boston Theatres Company was expressed in a resolution adopted at the regular annual meeting of the stockholders on November 27. Mr. Flattery had been vice-president and a director of the company for a number of years.

Out of respect to the memory of Mr. Flattery the Loew theatres in Boston did not open Saturday until 11:15 A. M.

Ontario Theatre Owners Again Elect J. C. Brady President

THE Ontario Motion Picture Theatre Owners once more honored J. C. Brady of Toronto, proprietor of the Madison Theatre, with the presidency of the Ontario association at its annual general convention which was held in the King Edward Hotel, Toronto, November 27. Mr. Brady has become the presidential perennial of the independent exhibitors in Ontario, having been their leader for many years. He had opposition, three members being nominated for the presidency, but his majority was quite decisive.

The Ontario M.P.T.O. chose Roy O'Connor, manager of the Prince of Wales Theatre, Toronto, as the 1926 vice-president. It is interesting to note that Mr. O'Connor succeeded Ald. W. A. Summerville of Toronto, who is the owner of the theatre of which Mr. O'Connor is manager. The treasurership again went to Joseph C. Cohen, proprietor of the Classic Theatre, Toronto, while Ray Lewis of Toronto was re-elected secretary.

It was decided that the new Board of Directors would elect the 1926 Grievance and Arbitration Committee from its own membership. The members of this committee are to take turns, in sequence, in handling each case for arbitration. The association is also to open headquarters in Toronto for both fraternal and business purposes.

The Board of Directors was elected as follows: H. Alexander, Harry Ginsler, Sam Bloom, George Lester, S. Lent, C. Rottenberg, A. Pollakoff, S. Fine and S. Major. By a standing vote H. Alexander was unanimously elected chairman of the Board of Directors for 1926.

One new member was elected to the roll, this being V. Saxe of Mount Forest, Ontario. About 150 people sat down to the annual banquet of the Ontario M.P.T.O. at the King Edward Hotel, the vaudeville specialties for which were supplied by the Gus Sun Booking Offices.

Among the Toronto members present were President J. C. Brady, Vice-President R. O'Connor, Treasurer Joe Cohen, Secretary Ray Lewis, Ald. W. A. Summerville, Chairman Harry Alexander, H. King, H. Ginsler, S. Ulster, S. Bloom, H. Lester, S. Fine, M. J. Mentel, A. Applebaum, George Lester, A. Polakoff, S. Major, J. Smith, N. Rittenberg, J. Gertzbein, S. Krestall, A. Baillie, Sam Lent, C. Rottenberg, A. Rottenberg and Mrs. Bloom.

Fox Alters Studio

(Continued from preceding page)

equipped with the very latest type projection apparatus and everything else providing for perfect screening.

The new wardrobe building to be erected on the East Lot will be 36 by 110 feet in dimension, which probably will make it the largest wardrobe building in Hollywood. Aside from housing perhaps the largest assortment of wardrobes in the motion picture industry, there will be accommodations for costumers and assistants, special fitting rooms and one floor entirely for the use of extras. An innovation in connection with this wardrobe building will be the installation of a large well between the first and second floors. This well will provide for the preservation of valuable rugs and drapes for the reason that they may be draped over the railings instead of being rolled and folded after being in use. Costumes, rugs and drapes kept in this building will be of almost inestimable value. The ever increasing growth of motion picture production activities makes this new wardroble building necessary.

The new still photograph portrait studio has already been installed and is now in operation. It is believed to be the most completely equipped studio of its kind in existence. An expert photographer and staff of assistants is busy from morning until night making portraits of artists under contract to Fox.

For some considerable time since Fox acquired the Fox Hills property, building operations have been going on. Numerous buildings have been erected for permanent use, and a number of streets have been laid out for production purposes. These include a Western street, a New England street, a Spanish street, an old English street, a French ruin street, two haciendas and detached farm houses. In addition to these, operation has been begun upon the construction of a reproduction of the city of Johnstown, Penn., as it appeared in 1889 when the great flood swept it from the valley. This facsimile of Johnstown will be used in connection with "The Johnstown Flood," which is now being produced. Other building operations at Fox Hills include the erection of a cyclorama, a treadmill, skyline, the largest individual motion picture stage in the world, it is said, a new permanent portable stage and new elecrtic generator sets.

FILM MEN AIDED WALKER

Financial contributions to the Walker Campaign Committee in New York City from the motion picture interests amounted to $33,808.10, according to a statement filed with the Secretary of State's office at Albany during the past week. While the statement as filed gives no addresses of the contributors, the list contains contributions from William Dillon of Ithaca, president of the New York State M. P. T. O., of $800; R. Cohen, $3,000; Thomas Meighan, $100; H. Brandt, $200; Sam Zierler, $500; L. and W. Brecher, $600; Harold Franklin, $100; Sidney Kent, $100; W. A. Johnson, $250; Leo Feist, $100; B. Rubin, $1,000; W. Small, $2,000 Harry Buxbaum, $100; Jules Brulatour, $200; W. Shallenberger, $150; J. Shapiro, $250; S. Spring, $500; Lee Ochs, $100; H. Rachmil, $1,000; James Grainger, $100; H. A. Warner, $2,000; P. A. Powers, $250 and A. Suchman, $500.

OF the Screen, BY the Screen, And FOR the Screen

(Continued from page 526)

The Supervising Director Script is the Scenario Script, as it appears when the Supervising Director gets through with it. He weeds out conventional situations and other commonplaces. He introduces dramatically VALID procedure, ILLUMINATES the script with imaginative touches, working with the scenario writer to make the script a thing of dramatic LIFE.

The Continuity Script absorbs the values shown in the Supervising Director Script, with a view of establishing a flawless and final producing-script. Mr. Wisby claims that under this check-up, "exits" and "entrances," for instance, are made fool-proof.

The Scenario of Scenic Effects covers everything pertaining to atmosphere, including the settings, properties, wardrobe, costume, the sets whether exterior or interior, and an index of all localities acually approved for production.

Outstanding in this script are the sequences lending themselves to CREATIVE INTERPRETATION in settings and staging on original lines. As Mr. Wisby puts it:—"Instead of merely REPRODUCING the interior of a cathedral which anyone can do, the Director of Scenic Effects CREATES a stylistic motif expressing the particular ecclesiastical note wanted. The setting is built around that note interpretatively. NOTHING is copied or imitated or reproduced. A stylistic creation has been made, which may be counted upon to produce a far more VIVID and ENDURING impression than mere mechanical reproduction of something made for an entirely different purpose."

The sequences in the script which lend themselves to this treatment are blocked out and directions given on which the Director of Scenic Effects may intelligently go to work.

The Scenario of Special Cinematography is given to the Director of Cinematography. In this script the Supervising Director has visualized certain novel effects in lighting and photography. It gives the camera artist a chance to think over his OWN problem—an original conception of photography for interpreting the action of the drama. It encourages him to BROADEN and DEEPEN the suggestions made.

The Master Scenario is a portfolio into which are poured the production values of the preceding scripts. Only one scene is described on a page. Under it are affixed the supplementary values pointing to that one scene from the five other scripts. This information is supplied in the briefest form possible, the object being to furnish the Director of Cast and the Supervising Director with a COMPLETELY ORGANIZED conception of each scene on one portfolio page.

Here then, is a brief outline of the Wisby Plan of production. A plan in which NOTHING is left to CHANCE, but in which a GREAT DEAL is left to the IMAGINATION and the INDIVIDUAL TALENT of ALL the units entering into harmonious execution of the plan AT the moment of actual production.

Wisby is the first *regisseur*—pardon!—Supervising Director who has methodized every element of production and "housed" them in a system, technically known as a Regie. The New York Times in a two-column editorial, "Pictures First" said of the Wisby Plan:—"Hrolf Wisby certainly gives one the impression that he could do a great deal with the underlying idea if he had the chance. Anyhow, the idea is good. It is SOUND and CINEMATOGRAPHIC."

We talk a great deal about the German system of production. The Plan which Wisby has perfected dates ahead of the German studio system. And it goes, too, beyond it.

Executives of several producing companies are now examining into the Wisby Plan. It would be a treat to see this man take the oldest and most hackneyed theme in the world and treat it in a picture along ORIGINAL, CREATIVE lines.

(Another instalment of "OF the Screen, BY the Screen and FOR the Screen" will appear in Moving Picture World next week.)

ALL THE LLOYDS AT ONCE—Sure! Mildred Harris (Mrs. Lloyd) and the tiny Miss Gloria Lloyd (center), with Mrs. Mildred (at left) getting back into films after three years in "Behind the Front" and Harold himself (at right) —he's mislaid his "specs," he's working so hard on "For Heaven's Sake"—and both stars and pictures are under Paramount banner.

Who Is Hrolf Wisby?

WHO is Hrolf Wisby, the Dane, of whose Plan of Picture Production these articles treat? Hrolf Wisby is a broadly educated, widely travelled author and connoisseur, who gave up his Danish title, Baron Dewitz, and Grand Ducal Chamberlain honors to become an American citizen. He spent more than sixteen years in exploration, travel and as an officer of the Royal Danish Navy he circumnavigated the world with Prince Valdemar, the nephew of the late Queen Mother of England. He was the mess-mate and boyhood chum of Prince Karl of Denmark, who became King Haakon VII of Norway.

Hrolf Wisby invented, together with Capt. R. E. Scott, U. S. A., not only the aerial torpedo, but the battle-aeroplane, the most decisive factor in the World War. Previously, in 1904, on a special tour of the United States, he introduced an improved system of business management, which later on became known, and was widely imitated, as efficiency science.

He is the author of "War's New Weapons," the first technical volume on the World War, prefaced by Hudson Maxim, who considers it the most valuable book on the subject. He was Supervising Director for Mme. Oda, prima of the Royal Danish Theatre, and for Mlle. l'Aerolia, the Belgian diva. He made "Diana," a three-reel picture in which none but amateurs appeared, first shown as the feature attraction at the New York Mark Strand, and which earned in excess of 800 per cent of its cost. He supervised "Daughter of Destiny," in which Olga Petrova appeared for First National the first time.

A lifetime of study and travel; seven years of close application to the arts and sciences, from the PICTURE viewpoint ONLY—after years of WORKING study of the screen; these are PARTS welded into the Wisby Plan of Production, presented in a series of articles, beginning herewith. As you will see, the background which Mr. Wisby possesses is essential to the highly organized Plan which he has perfected.

Reviews from the Screen Viewpoint of Plays, Books, Stories and Operas

By Gray Strider

12 Miles Out

WILLIAM ANTHONY McGUIRE has written and presented a lusty, romantic melodrama—"12 Miles Out"—which could be quite happily transferred to the screen.

Jane Burton (Mildred Florence) has been miserably married for three years to a yapping bit of legal promposity, John Burton. (Albert Hackett). She obligingly married him because he saved her brother, Chuck, from prison. This charming but erring boy has returned after a long absence to make his home with his sister, much to John's discomfiture. The three are sitting at dinner in John's modest little house on Long Island—a half mile from the nearest neighbor,—when, in the midst of a storm, Gerald Fay (Warren William) a rum runner, bursts in, followed by his men. He is being chased and commandeers the house to store his liquor. John yelps around about "upholding the law," etc., but he is pushed aside and many cases of Johnny Walker, Haig and Haig, et al, are landed.

Nobody is permitted to leave the house, but Chuck opens a case on his own, gets tight, tells friend brother-in-law what a skunk he is and tears out to catch a train back to New York. A shot is heard. Chuck has been killed by hi-jackers, commanded by Michael McCue (Frank Shannon) who have been pursuing Gerald. The hi-jackers rush into the house and force all the occupants—nor do they forget the liquor—on board Mike's old scow and start south.

Both Mike and Gerald fall in love with Jane whose husband by this time proves himself a coward of rare low order. In a fight between run runner and hi-jacker, Mike is mortally wounded and dies in his cabin just as a revenue cutter captures the whole outfit.

Of course rum runner gets the girl, but she just came along for the ride, for it's a man's play—magnificently written and magnificently acted down to the last male character.

Morals

IT would be difficult to screen Ludwig Thoma's delightful play "Morals" which Dudley Digges is staging at the Comedy Theatre without seriously offending the censorship regulations. No way has been found, to date, by which a house of prostitution can be hexed into an ice cream parlor.

La Tosca

PASSION stalks through every second of Puccini's opera "La Tosca" which, musically and dramatically, is outstanding and could be made into an intense, vivid picture.

The character requirements are not difficult: Tosca, a famous singer, Mario, a painter, and Baron Scarpia, Chief of Police. However, the role of Tosca would have to be played by a brilliant-minded woman of mature beauty; an actress with hips, heart, hair and head. No shingled, spindle-legged, sexless dramatic junior could interpret the part which Jeritza has so ennobled.

When we recall that all the scenes are laid in Rome where every building is a cathedral, every day a Holy day, religious processions more numerous than bath tubs and Italian girls break into warm womanhood at the same age that the average American girl is having braces made for her teeth—we can understand how limitless is the color which could be put into this production.

The lion-jealous, cobra-true, indescribably beautiful Tosca loves Mario and loathes Scarpia. To avenge himself Scarpia has the painter arrested for assisting Cesare Angelotti, a revolutionary, to escape. Tosca—in a gorgeous white costume which enhances the loveliness of her voluptuous figure, comes to plead for her lover. The Chief of Police is sitting at dinner calmly eating some fruit. Tosca's blood is turned to water when she hears horrible, animal-like screams from the next room. Mario is being tortured to betray the whereabouts of Angelotti.

Scarpia swears to save Mario's life if Tosca will give him her love that very night. She vainly implores him by the Madonna and by God to release her. He only laughs: "Already the gallows stretch to heaven; the death drums can even now be heard."

Hopelessly she promises. He goes to the writing table and signs the purported pardon. While his back is turned Tosca's little hands—made for caresses, accustomed childlike to be joined in prayer—steal along the table and reach a fruit knife. Scarpia turns and tries to melt her with his kisses. She stabs him, hissing as he draws his last breath: "Die in your damnation."

With a terrible sort of religious fascination, she places holy candles at the dead monster's head and feet and falls out into the night. She flies to the prison as the sun breaks over Rome; rushes to the top of the tall building where the execution is about to take place; crushes the pardon into the chief official's hand and runs to Mario's arms whispering: "You are free. Scarpia is dead. I have killed him. A carriage waits below to take us to a ship—and then on the deep sea. But first the soldiers must pretend justice. Scarpia has written them to use blank cartridges *as they did the last time.* When they shoot, fall; lie still; don't move a muscle. Then we will fly. Freedom trembles in the morning air. Love has vanished death."

Mario faces the squad bravely and is shot—dead, *as the last prisoner was.* Tosca agonizingly realizes that even in death, Scarpia has betrayed her. Her screams mount higher and higher in a horrible crescendo: Mario, Mario! MARIOMARIOMARIO! The police arrive at that moment to arrest her for Scarpia's murder. She tears herself from Mario's body, climbs to the parapet around the top of the prison wall, stands for a second defying her tormentors and then jumps to join Mario as her beautiful body breaks into pieces on the courtyard stones far below.

Paid

IT COSTS at least $50 to be born and three times that amount, anyway, to be buried—even with a cut rate undertaker. It's money, money, money from the cradle to the crematorium. At the Booth Theatre Sam Harris is presenting Sam Forrest's "Paid" which deals exclusively with the "long green," and if this plan is put on the screen it will be enthusiastic interest to every person carrying in his pocket a dirty envelope with a single sheet inside: "Account rendered; please remit." Naturally, for those few who cut their teeth on platinum rattles and pay their bills promptly on the first of the month this picture will hold no thrills.

It's a simple story: Two poor families, the Ramseys and the Baxters; Ramsey is trying to perfect an electrical invention that will revolutionize indusrty; he needs $5,000; Baxter is a scarcely-efficient, egotistic floorwalker who by eight years of self denial has saved $4,950. He disbelieves in banks and keeps the money hidden at home until his wife nearly has a nervous breakdown. She threatens to leave him if he doesn't permit her to put the funds in safe keeping. He gives a grudging consent. She starts out with the money in a shabby old handbag clutched in her hand.

A thief picks her pocket, loses courage and throws the pocketbook into a darkened doorway until the crowd subsides when he plans to return. But Ramsey happens along, sees the bag, picks it up and steps into a taxicab just as the thief doubles back in his vain search.

Ramsey, encouraged by his wife, keeps the money, invests it in his electrical invention and makes an enormous success. Regardless of this dishonesty he is a man of fine character and searches until he finds Baxter, who thoroughly crushed by the loss of his money, has fallen lower and lower until at last he is working as a waiter in a modest restaurant. Ramsey gives Baxter a position in his factory at $75 a week and gradually increases his salary until at the end of fifteen years he is making $30,000 a year besides receiving twice that amount from stock dividends.

Baxter is an abominable egotist and cynic. If he had not lost the money he would never have made a success. He is inefficient, boastful, forgetful and envious. He hates his benefactor and proves such a poor business man that Ramsey has to create a special department for him which isn't of the slightest consequence except in Baxter's eyes.

Of course, the Baxters have a daughter and the Ramseys a son, who inevitably fall in love. But the ending isn't inane or sugary. It's a fine play and would make a stirring picture.

Edward Ellis in his interpretation of Baxter is superb and Roger Pryor as Ramsey Jr., is the equal of any juvenile I have ever seen.

News Service

THE Fox Film Company has bought the motion picture rights to the James Gleason-Richard Taber comedy "Is Zat So?" now playing at Chanin's 46th Street Theatre. The Fox Company obtains this screen privilege upon the payment of a cash guarantee of $100,000 against a percentage of 10% on the gross receipts up to $800,000 and 15% on all over that amount.

Robert T. Kane has acquired the rights of Michael Arlen's The Dancer of Paris.

Columbia Pictures have purchased the screen rights to Guy de Maupassant's Poor Girl, which Charles Frohman produced on the legitimate stage many years ago.

Switching the Spotlight to the Exhibitor

Edited by Sumner Smith

Albany's Film Row to Shift in Spring

FILM ROW in Albany will be shifted a mile to the north next spring, for judging from present indications the majority of the exchanges are planning to house themselves in the new film building being erected and which will give each exchange a unit to itself. Exhibitors visiting Albany will find the exchanges quartered on the road between Albany and Troy. Already a half dozen have taken leases, with others reported to follow suit.

Walter Seaman, who runs theatres in Highland, Marlboro and Milton, is reported as being about to take over a theatre in New Paltz from the Hasbroucks. The house was originally slated to go to Irving Lesser, but the deal fell through for some reason, and now Mr. Seaman is giving the theatre more than the once-over.

John Mattice, a well-known exhibitor in Middleburg, kept his word and as a result the biggest rooster that ever came to Green Island graced the table of the Halligan family on Thanksgiving Day. Some time ago while Mr. Mattice was in town he told Mr. Halligan that he would take care of him for his Thanksgiving Day dinner. Lo and behold, there arrived the forepart of the week a rooster standing at least three feet in height, crated as nice as one could desire. The rooster was such a beauty, moreover, that Mr. Halligan couldn't muster up the courage to use the axe and was forced to summon a butcher. Matthew Moran of Coxsackie also remembered Mr. Halligan the forepart of the week with a couple of broilers.

A Catholic priest argued his case before the Film Board in this city last week, the first instance of its kind in the history of the board. And what's more important to Father O'Riley, who runs the house in Rosendale, and the person in question, he presented his case so ably that he won out. Father O'Riley has been on the sick list, but has recovered and is as active as ever.

Edward Reynolds, a door tender at the Leland in Albany, had little to be thankful for this past Thanksgiving, for the day before he was struck by an automobile and suffered a fracture of his leg. Mr. Reynolds was taken to the Albany hospital where he is now on the road to recovery.

It looks as though Al Robbins of Syracuse would head a new theatre in Itthaca. The two brothers, Al and Nate, had a long talk on the matter one day last week. It is said that several business men in the college town are behind the deal.

There was certainly some crowd at the Rialto in Schenectady as well as the Rose in Troy on the two nights just before Thanksgiving, during which live turkeys were given away. One of the birds broke loose from Mike Freeman of the Rialto and was captured only after a long chase through the house.

The Kajamuck Theatre in Broadalbin, which got its name from the Indian folk lore of the locality, has now closed to one night a week for the winter.

There is still no relief in sight in Albany, Troy and Schenectady from the present coal shortage, and unless something occurs soon some of the houses will be forced to close. A cold snap on Sunday set more than one exhibitor to wondering just how he would get out of the latest difficulty. Theatre owners are conserving their coal supply in every possible way, cutting down the heat to a minimum whenever the house is not in operation.

Charles Sesonski of the Grand in Johnstown was speechless last Tuesday night, strange as it may seem. During the day he was besieged by film salsemen and by night was hoarse from saying "no" at least 500 times.

Sam Hochstim, who runs the Star in Hudson and who has just joined the Kiwanis Club in that city, tells an amusing story of an incident that occurred the other night. It appears that Mr. Hochstim has a fire extinguisher in the lobby of his house. He noticed a patron, obviously from the country, taking hold of the extinguisher. Going over to the man he asked him what he was doing. The man in reply asked if the contrivance was one of these "new fangled drinking water affairs."

Mrs. Francis McGraw, manager of the Rialto in Little Falls, a Schine house, was among those present at the opening of the Capitol in Ilion a week or so ago. Following the second show of the evening, Robert Pierce, manager of the theatre, entertained at a buffet lunch at the Elks Club, with the mayor and other city officials among those present. The house will maintain a seven-piece orchestra.

Exhibitors in Northern New York will be interested in the fact that Austin Interrante, who has been traveling that section of the state for the local Fox exchange, has been named as manager of the Warner Brothers exchange in Albany, succeeding J. N. Klein, who goes with Associated Exhibitors.

With Christmas trade picking up in his large general store, Bill Donovan of Tupper Lake will probably find little time for his theatre between now and New Year's.

Another minister of the gospel is operating a picture theatre along with his church and gathering in the shekels that go toward meeting the expense of the church. He is the Rev. Mr. Weaver of South New Berlin, who runs one night a week and fills the pulpit of the Methodist Church on Sundays.

Dave McLoughlin of Oriskany Falls is now running three nights a week, and between his dances and his motion pictures he says that he has no fear of the wolf at his door this winter. Business is good at the knitting mills of the village.

Harvey Edick, who runs the theatre in West Winfield, a dot on the map outside the city of Utica, believes that good music adds 50 per cent. to the entertainment of a picture program. While Mr. Edick is operating Saturday nights only, he uses a five-piece orchestra and gets 35 cents for his high-type entertainment.

There is one person in Central New York who doesn't haggle over the price of film. If he thinks the picture will please, that is all there is to it. He is I. M. Charlton, head of the State Agricultural School in Morrisville, where pictures are shown once a week for the entertainment of the students principally, and with an admission price that allows the school to merely break even. The Oneida Community also runs pictures one night a week for its employes.

If you are seeking gasoline around Fonda, you know "Van"—in other words William Van Alstyne—who has a big gasoline station and who also runs the picture theatres in Fonda and Fultonville.

The Astor in Troy opened for a few days last week in showing a feature picture with an orchestra directed by Maurice Rosenberg, as well as a prologue. It is said that the house, which has been closed for several months, may reopen shortly under new management and become a direct competitor of the Rose and the Lincoln.

Robson Opens Family In Albion, N. Y.

W. H. ROBSON who has operated the Family Theatre in Albion, N. Y., for many years, opened his new Rialto in that town on the evening of December 2. The beautiful, modern house is on the site of the former Sheret Post, American Legion home. The capacity is 800. The building is two stories high. The old Family has been closed. Pictures and vaudeville will be the policy of the new theatre.

The new Thurston Theatre in Rochester will open next Saturday. Al K. Root, manager, and Maurice West, owner, were in Buffalo the other day lining up some big features for this newest community house in the Flower City. The house, which is on Thurston road, has a capacity of 1,000.

The contract for the new Commerford house in Waverly, N. Y., has been awarded to the Breig Construction Company of Scranton. The theatre will cost about $250,000.

Elmer C. Winegar of Winegar Pictures, Inc., and Fred M. Shafer, manager of the Lafayette Square, have been appointed members of the Ismailia Temple entertainment committee. Some real surprises should be forthcoming at the next Shrine ceremonial in the new Consistory Building on December 11.

The Madison Plantation Serenaders, who have been appearing at the Old Teck Cafe, have been engaged by Manager R. S. Averill to hand out their jazz at the Olympic the week of December 6. Ray is after that bonus check offered to the Schine house turning in the most business in Schine Month.

Baltimore's Victoria Goes to Berman

LOUIS BERMAN, Washington, D. C., exchange man, has taken over the Victoria Theatre on the block. The theatre has been renamed the Embassy and will reopen on or about December 25.

Morris Flax of the New Lincoln Theatre has taken over the Roosevelt on Pennsylvania avenue. Mr. Flax also controlled the Northwestern Theatre which closed several months ago.

Benjamin Dishner has sold his Pictorial Theatre in East Baltimore to A. Silver, who formerly controlled the Regent Theatre in Washington, D. C.

Guy L. Wonders of the Rivoli Theatre has returned from Washington, D. C., a winner in the golf tournament held by the Washington Film Board of Trade.

The Motion Picture Theatre Owners of Maryland have retained Martin Lehmeyer, Baltimore, attorney, as assistant counsel. J. Louis Rome, local exhibitor, is chief counsel for the organization.

Scrip Books Selling in San Francisco

SCRIP books containing tickets good for admission at the California, Granada, Imperial and St. Francis Theatres, San Francisco, will find their way into many a stocking this Christmas. Last year several thousand were sold for gift giving and sales commenced early this year, suggesting that they will prove more popular than ever. Tickets purchased in this manner represent a saving of about 16 per cent. and do away with any need for standing in line at the box office. Special scrip book booths have been installed in the lobbies of the theatres for the holiday season, the regular newspaper advertising copy suggests scrip books for Christmas gifts and the message is repeated on film trailers. The books are put out in two sizes, one selling for $5 and the other for $10.

Plans are being completed for the erection of a picture house at York and Twenty-fourth streets, San Francisco, by Al Levin and associates. The theatre will seat 1,000 and cost about $225,000.

Richard Speir, who has been handling publicity work for some time for the Granada Theatre, San Francisco, has ben made house manager, succeeding Harry David who resigned recently to become managing director of the Coliseum and Alexandria theatres, taken over by Herbert L. Rothschild.

Lucindo Freitas, well known exhibitor of Stockton, Cal., was a recent visitor on San Francisco's Film Row and reported a wonderful trip to to Europe. Now that he is back in the harness again, he is planning to enlarge his theatre interests and a chain of small houses is contemplated.

The Lyric Theatre at Marysville, Cal., was visited by a fire recently, necessitating the closing of the house for four days. The blaze did not originate in the theatre, but for a time it seemed as though the house was doomed.

J. W. Bascom, who is erecting a splendid new picture house at Mount Shasta City, Cal., is conducting a contest for a suitable name. The new theatre will be ready for occupancy at an early date.

J. A. Harvey, Jr., is building a 500-seat theatre at Santa Cruz, Cal., and expects to open this about the middle of December.

Frank Panero, who has been an exhibitor at Delano, Cal., for many years, will shortly open a handsome new theatre there to supplant the old one.

Lewis & Byrd are remodeling the Universal and Pastime Theatres at Hanford, Cal., and will have virtually new houses when the work is completed. The Universal has been closed for about a year. They also conduct the T. & D. Theatre in that city, but the lease on this may be given up when the other two are in running order again.

The Glade Theatre of Wobber Bros. at Lindsay, Cal., has been renovated for the winter.

D. D. Sims, who conducts a picture theatre at Fowler, is now speed cop in that district. He has arranged to close the house at Del Rey.

A. Wylie Mather, managing director of the Consolidated Amusement Company, Honolulu, T. H., is expected in San Francisco shortly.

M. S. Vidaver, the live-wire director of publicity for the Greenfield Theatres, San Francisco, will leave shortly for a belated vacation in the southern part of the state.

Harry W. Poole, of the Liberty Theatre, Klamath Falls, Ore., was a visitor at San Francisco late in November.

The Wheatland Theatre, conducted by C. R. Beilby at Wheatland, Cal., has been redecorated and placed in fine shape for the winter.

Walla Walla's Arcade Sold To Inland Empire Theatres

THE Arcade Theatre, Walla Walla, Wash., G. E. Terhune, manager, has been taken over by the Inland Empire Theatres Co., of which Edwin B. Rivers and Mr. Pine are organizers. It is not known whether a corporation has been formed which includes Mr. Terhune or whether he has withdrawn entirely. Mr. Rivers was formerly exploitation manager of the Seattle Heilig Theatre.

Guy Hazelton has started a Country Store one night a week at his Rialto, Missoula, Mont., with excellent results.

Visitors to Seattle Film Row this week were Lon Brown, Brown's Theatre, Snohomish, Wash.; George Reisner, Tokay Theatres, Raymond and South Bend; Ray Grombacher, Spokane; Mr. Quinn of the Liberty and Capitol, Olympia, Wash.

George F. Bessenger has sold his Madrona Garden to Pacific Theatres Co., owners of Seattle's finest suburban houses. The Madrona Garden was opened in May. P. E. Irving, former manager of the Mission, Georgetown, is managing the house. R. E. Ulsh has been appointed manager of the Mission.

Considerable interest over the Spokane situation has been evinced of late. Stripped of its various "rumors" the situation appears to be this. Ray Grombacher, when signing for this year's product, signed for both first and second runs. At that time, Mr. Grombacher was operating the Class A as a sceond-run house. Some time ago, however, this house was partly destroyed by fire. In remodeling, it was completely changed in style, decorated and reopened as a first-run theatre, being renamed the Egyptian. This left Grombacher with no second-run houses. In seeking an outlet for the second runs contracted for, he is reported to have tried to secure Maurice Oppenheimer's Hippodrome and the Will Starkey circuit, which consists of the Empress, Rex and Majestic. The Hippodrome has since gone to first- runs at a 25-cent admission, which apparently eliminates it from such an arrangement. It is believed by those who profess to know that Starkey is not interested. A further report states that Grombacher is endeavoring to make a deal with John Danz, who operates the American in Spokane, as they were observed together on a recent trip to Seattle of Mr. Grombacher, who is reported to be buying up first-run product.

Seattle is to hav a new Orpheum Theatre. Confirmation has just been received of the reports which were strenuously denied a few weeks ago. The location selected, at Fifth avenue and Stewart street, was purchased outright for $300,000. The house will cost $1,500,000. Construction will be begun before the first of the year. The house will seat 3,000, more than 1,500 to be accommodated on the lower floor. There will be but one balcony. It is planned to have the house ready for occupancy next September. The building will be six stories in height. It will contain some offices and stores, but the greater part will be used for theatrical purposes.

Serraro Badly Shot in Ford City, Pa.

DOMINICK SERRARO, aged 45 years, owner of the Savoy Theatre, Ford City, Pa., was shot and badly wounded on November 24, police say, by his brother-in-law, James Izzo. The alleged assailant was errested shortly after the shooting and Serrara was removed to the Kittanning Hospital. Serrara was standing in front of his theatre when, according to witnesses, Izzo approached him and, taking a revolver from his pocket, opened fire on Serraro.

Joseph Paul, well-known treasurer of the Davis Theatre, Pittsburgh, is dead at the age of 37 years, after but four days' illness of pneumonia. At one time deceased was a salesman at the local Paramount exchange.

Ray Brown, who recently resigned as manager of the Cameo in downtown Pittsburgh, has accepted a similar position with the Strand, Altoona, owned by the Silverman Brothers.

Among the out-of-town exhibitor visitors seen on Pittsburgh's Film Row recently were J. George Schweitzer, Titusville; Charles Feinler, Wheeling; B. E. Cupler and Nat Walken, Washington; John Zwick, Finleyville; C. M. McCloskey, Uniontown; Charles Johns, Republic; Mr. Baer, Altoona; Mr. Lipsie, Blairsville, and Charles Truran, Meadville.

M. Roth, who recently sold his Seven Stars Theatre at Phillipsburg to Fred Thompson, of Curwensville, is spending a few days in Pittsburgh.

Kansas City Mourning Old Bijou Theatre

KANSAS CITY, especially the North Side, this week is mourning the loss of one of the pioneer landmarks in the picture industry—the Bijou Theatre, owned by Denny Costello. The theatre, which for two decades has had its run from a first-class house to a "palace de opera" for "Flop" houses, has been supplanted by a shoe store. The theatre long has stood as the amusement center of the North Side, being located across the street from the old city market. Always has it featured the wild west drama and the slapstick comedy.

With the completion of the installation of the new $35,000 organ at the Newman Theatre, Kansas City. Earl Thurston, who comes direct from London, where he won recognition as composer of "The Midnight Follies," has been obtained as organist. The new organ is the largest in the state, having the musical capacity of a 100-piece symphony orchestra.

Samuel Carver, manager of the Liberty, first-run down-town house of Kansas City, put over a real exploitation feat this week when he obtained the sanction of the Kansas City School Board to stage an essay contest among 75,000 school children in conjunction with the showing of "As No Man Has Loved." This is one of the rarely few times the school board has sanctioned such an event.

The staging of Charleston dance contests continues to be the best money-making novelty bet among suburban houses in Kansas City despite the fact that the practice has been in vogue several months. This week Adolph Eisner, manager of the Circle Theatre, and A. Wittman, manager of the Strand, "stood them up" with just another "contest."

The Elite Theatre, Humbolt, Kans., was destroyed by fire on November 20, the damage amounting to about $20,000. Oscar Reinert, owner, has not announced if he will rebuild.

Among exhibitors in Kansas City last week were: A. F. Perkins, Schnell Theatre, Harrisonville, Mo.; Glenn Dickerson, Dickerson chain of theatres, Lawrence, Kans.; G. L. Hooper, National Theatre Amusement Company, Topeka, Kans.; Al Kraft, Lyceum, St. Joseph, Mo.; L. Brenninger, Crystal and Cozy, Topeka, Kans.; G. C. Craddock, Grand, Macon, Mo.; Casey Rose, Harmon, Milan, Mo.; Enslie Barbour, Joplin, Mo.; S. E. Wilholt, Jefferson, Springfield, Mo.; Mrs. C. R. Wilson, Lyric, Liberty, Mo.

New Winnipeg Theatre Appointments

IMPORTANT appointments have been made for the three first-class theatres in Winnipeg, Manitoba, operated by Universal on a five-year basis. These are the Lyceum, Starland and College Theatres, the general manager for which is Charles A. Meade. Mr. Meade has appointed A. J. R. Cameron of Winnipeg as house manager of the Lyceum Theatre. J. F. Loudon is manager of the Starland Theatre and Herbert Walmsley has been made manager of the College Theatre. The Lyceum now opens with new pictures every Saturday in place of Mondays as heretofore.

H. E. Wilton, manager of the Savoy Theatre, Hamilton, Ontario, has been leading in the managers' onus competition of the Famous Players Canadian Corp., Toronto, which concludes at Christmas. Ernie Moule, manager of the Brant Theatre, Brantford, Ontario, was leading in the second division of theatres.

The Ontario Government has granted a company charter to the Tillsonburg Amusement Company, Ltd., operating the picture theatre at Tillsonburg, Ont.

E. Christensen has been appointed manager of the Capitol Theatre in Brandon, Manitoba, a Famous Players house, in succession to Charles Straw, now manager of the Metropolitan Theatre, Winnipeg, Manitoba, also under the direction of Famous Players Canadian Corp. Mr. Straw is formerly of Winnipeg.

The Strand Theatre, Winnipeg, Manitoba, has been re-opened after a period of darkness, with a combination policy of tabloid musical comedy, moving picture features and vaudeville. A new six-piece orchestra has been organized, three shows are given daily and prices range up to 30 cents. "Plenty for your money" is the slogan of the theatre. The house was recently redecorated throughout.

F. G. Spencer, owner of the Unique Theatre, St. John, N. B., has made the front of this house, a new feature being two box windows just off the lobby for miniature displays. The Unique has been repainted throughout.

After five weeks' continuous presentation at the Regent Theatre, Toronto, Harold Lloyd's "The Freshman" was withdrawn on November 28 by Manager D. C. Brown to make way for a special unlimited engagement of "The Iron Horse." In conjunction with this run, use is being made of a life-size model of the "Lucy Dalton," the first engine to be used by the Canadian Pacific Railway. This facsimile of the original Canadian locomotive is mounted on an automobile chassis and it draws a trailer in the form of a tender.

"The Phantom of the Opera," the Universal special, is having a great play in various Canadian cities. It had two big weeks at the Toronto Hippodrome, the leading theatre of the Famous Players chain in the Dominion, along with two weeks at the Montreal Capitol under the management of Harry Dahn, and two weeks at the Regent Theatre, Ottawa, starting November 28, under the direction of Manager Leonard Bishop; one week at the Strand Theatre, Vancouver, B. C., starting November 23, and elsewhere.

Universal's "The Calgary Stampede" had a big two weeks' run at the Regent Theatre, Calgary, Alberta, when Manager Ken Leach staged a number of attractive side features. The engagement concluded November 28. Various special days were set apart, such as Canadian Premier Showing Day, which was the opening day; Old Timers' Day, Citizens' Day, Ranchers' Stockmen's Day, Travellers' Day, etc.

Iowa Theatre Sold

Ivor Egens has sold the Grand Theatre at Storey City, Ia., to Woodes Bros.

The management of the Metro Theatre at Carlisle, Ia., has increased the seating capacity to 350 by a recent addition and rearrangement.

Among the exhibitors who were in Omaha recently were M. Biemond, Loup City, Neb.; D. C. Dudley, LeMars, Ia.; R. H. Robinson, Blair, Neb., and H. G. Dennis, Weeping Water, Neb.

Wyoming Theatre Closed

Jim Lynch has closed his America Theatre in Laramie, Wyo., and reopened the Opera House. The theatre in Fountain, Col., will discontinue business after December 5. The equipment will be dismantled and the building used for other purposes.

Exhibitors visiting Denver during the past week were Billie Ostenburg and wife of Scottsbluff, Neb.; L. J. Cross and son of the Amuse Theatre, Gering, Neb.; Paul Krier, Norman Kastner and Paul Waite, all of Walsenburg, Col.

Remodeled Arkansas Theatre

The Nauber Theatre at Camden, Ark., has been remodelled and made practically new, a new lighting system was added.

A new theatre is being erected at Russellville, Ark.

New $70,000 Oklahoma House

The new Dunklin Theatre at Cushing, Okla., is in course of erection and will cost $70,000 when completed.

T. M. Miller and F. T. Gresham have purchased the Empress Theatre at Tishomingo, Okla., and renamed it the Princess.

Louisiana Theatre Notes

C. T. Thompson will open his new Capital Theatre at Shreveport, La., November 15.

E. A. Baradel has sold his two houses to Elgie Bond and M. E. Gibson, the properties being located at Lake Village, Ark., and Lake Providence, La.

Double Feature Program Opens New Arlington, Mass., Theatre

ALBERT J. LOCATELLI opened his new Capitol Theatre in Arlington, Mass., on November 26 with a double feature program consisting of "The Unholy Three" and "Stepping Out." Fred Shehay, formerly manager of the Allston Theatre, Allston, is in charge of the new Capitol. The house seats 1,700. A great crowd stormed the Capitol on the opening night and motion pictures of the event were made by a Pathe cameraman. Among the speakers at the opening performance were Frederick Cook, Secretary of State, representing Governor Alban T. Fuller. Edgar Penton is soloist at the Robert Morton organ. The Capitol is at Massachusetts avenue and Lake street. The policy is to be two programs weekly. Mr. Locatelli also is owner and managing director of the Ball Square and Central theatres in Somerville.

When fire started in the picture booth at the Apollo Theatre, Boston, Manager John Hanes averted a panic by announcing to patrons that there was no immediate danger and asking them to leave in orderly fashion and get their money refunded. Damage of $500 was caused.

John M. Casey, chief censor of things theatrical in Boston, gave an interesting talk before the West Roxbury Citizens' Association. He explained in detail how he censors shows and motion pictures. Thomas D. Gotshall, manager of the New Bellevue Community Theatre, told of his plans for entertainment of residents of the section in which his theatre is situated.

Moe Silver, auditor for the Mark-Strand Theatres in Lynn and Worcester, has recovered after his recent operation for appendicitis.

George A. Haley, well known New England exhibitor, is in charge of both the new Rialto at Roslindale and the Jamaica at Jamaica Plain, the latest of the new houses opened by the New England Theatres Operating Company. At the Jamaica the house manager is Russell Munroe, while Frank Solomon holds a similar position at the Rialto. Both theatres present double feature programs day and date during the week. On Sundays the programs consist of one feature, five vaudeville acts and a featured orchestra of a dozen or more musicians.

The Waldorf Theatre, Lynn, has just observed its second anniversary under the management of Allen B. Newhall and Moe Silver. Mr. Newhall is managing director of the Mark-Strand, Lynn, and Mr. Silver is auditor for the Lynn Strand, as well as the Mark-Strand, Worcester. The Waldorf is an exclusive picture theatre. Royce J. Beckman is manager of the Waldorf.

David B. Finestone, treasurer of the Shubert Theatre, Boston, for several years, has been named manager of the Forrest Theatre, New York.

John C. Kiley and Edward F. Cassell have acquired the entire block between Chardon and Pitts street, West End, Boston, and plan the erection of a theatre.

Balaban & Katz "Cheer Books" Appear

CHRISTMAS cheer is in the air. The Balaban & Katz Cheer Books for Christmas have made their appearance and the patrons of the circuit will buy several thousand for Christmas gifts for their friends. The sale was so large last year that the management ran out of books. The admission books cost $2.50, $5 and $10 and are good for admission at any theatre of the circuit. Other circuits have similar plans in view in the Chicago territory, but as yet have not made them public.

Will Sohm, owner of the Belasco at Quincy, Ill., has given up the lease of the house to the promoters of a new hotel that is planned for the southeast corner of Sixth and Hampshire street, where the house is now located. Sohm is one of the veteran theatre owners of the Gem City and no doubt will have a larger and more up-to-date house, if the project goes through.

The organists of the Chicago movie theatres have an organization now and Lee Terry of the Capitol Theatre is president.

Bell and Howell Company will enlarge their plant at Ravenswood and Larchmont avenue by the erection of a six-story addition 200 by 200 feet, at a cost of $300,000.

Several of the outlying theatres have put on syncopation nights and Charley Ryan of the Milford reports that Friday night business from the syncopators is almost capacity.

Several changes in managers have taken place in the Orpheum Circuit during the past week. John Williams, who came here from Minneapolis to open the Riveria under Orpheum management, has gone to St. Louis to manage the new St. Louis Theatre in that city. He is succeeded by Everett Hayes, for several years manager of the Majestic in the Loop. Charles Stuever, treasurer of the State Lake, has gone to St. Louis with Williams to look after the finances of the new St. Louis Theatre. He is succeeded at the State Lake by his brother, Larry Stuever. Byron F. Moore has resigned as manager of the Orpheum at South Bend to go with Red Grange as financial advisor. His successor has not yet been named. Moore will work with C. C. Pyle, Urbana Theatre manager, who is chief manager for Grange.

The Chinese theatre people are going ahead with their plans to build a house in the midst of the Chinese settlement on 22nd street.

James Dunn will have charge of the musical program at the Calumet.

George Crabill, assistant manager at McVickers, has been transferred to the new Metropolitan at Boston.

Word has been received here that the Grand at Moberly was destroyed by fire that caused a damage of $150,000. Jack Truitt and J. Earl Truitt operated the house and it is reported that work will start on a fine new theatre.

The box office of the Park at Evanston, Ill., was robbed of several hundred dollars by thieves.

C. A. Tatman has opened the Rialto at Monticello, Ill., and will show pictures exclusively.

G. W. Brahan will close the Echo at Des Plaines, Ill., and spend about $100,000 making it modern in every way.

C. L. Bishop has taken over the management of the Family at Mount Carroll, Ill.

New Moberly, Mo., Theatre to Cost $200,000, Seat 2,000

A 2,000-SEAT picture theatre to cost about $200,000 will rise from the ruins of the Grand Theatre, Moberly, Mo. George W. Sparks, owners of the building, has retained Boller Brothers of Kansas City, Mo., to design the new house. Jack Pruitt, who operated the theatre, has leased the old Rialto and renamed it the Baby Grand. He sub-leased the house from Ray Miller of Mexico, Mo., who had planned to re-open the Rialto.

The King-Wood Theatres Corporation and the Wellston Theatres Corporation have been issued articles of incorporation. They are operating companies for William Goldman's Kingsland and Woodland theatres on Gravois avenue and the new house he plans to build on Hodiamont avenue.

Robert Stempfel of St. Charles, Mo., is taking bids on his new theatre, which will seat 1,000 and cost about $75,000.

J. W. Cotter of Moberly, Mo., and his wife were visitors of the week. He is still battling the fanatics of Moberly.

S. M. Kennedy of Kirksville, Mo., has sold his two theatres to Mid-West Amusement Company, Kansas City, Mo.

Mr. and Mrs. I. W. Rodgers, Poplar Bluff, Mo., took in the Vanderbilt University football game at Nashville, Tenn., on Thanksgiving Day. Their son attends Vanderbilt.

W. W. Watts of Springfield, Ill., has purchased a large farm near that city and is rapidly becoming a gentleman agriculturist. He anticipates a crop of forty gallons of corn to the acre.

Madison & Dueser are again in charge of Bridge Theatre, St. Louis. Apparently this house and the Moon are on the same circuit.

Callers of the week included: Mr. and Mrs. J. W. Cotter, Moberly, Mo.; John Pratt, Fulton, Mo.; Mr. and Mrs. Jim Reed, Duquoin, Ill.; Mr. and Mrs. Gus Kerasotas, Springfield, Ill.; John Rees, Wellsville, Mo.; R. C. Williams, Panama, Ill.; Jim Reilly, Alton, Ill.; Joe Lynam, White Hall, Ill.; Grant Martin, Chaffee, Mo.; Henry Schmidt, Pocahontas, Ill., and Ross Denny, Roodhouse, Ill.

John Karzin Weds

JOHN KARZIN and Miss Marie Jeanne Keener were married at St. Nicholas Church, St. Louis, Thanksgiving Day. Karzin is the "Daddy of 'Em All" among St. Louis exhibitors and owns the Casino, Olympia and Lincoln Theatres. His bride formerly was private secretary to G. E. McKean, local manager for Fox Films.

When they return from their honeymoon they will be at home to their friends at 6600 Kingsbury boulevard. Karzin recently completed a new home for his bride that is among the finest in St. Louis.

Detroit Showmen Hosts To Vaudevillians

LOU AND BEN COHEN, proprietors of the Colonial Theatre, a Detroit, downtown first-run which plays vaudeville as well as films, gave their annual Thanksgiving Day party on the stage of their theatre to more than two score of professionals and members of the film fraternity in Detroit. On Thanksgiving, Christmas and New Year the Cohen brothers make it a point to give feasts in honor of the visiting vaudeville players.

George Koppin of the Koppin Theatrical Circuit has gone south with his family for the winter. He will return about March 1.

Mr. and Mrs. Alex Schreiber are receiving congratulations on the birth of a boy. Mr. Schreiber is the proprietor of the Oakman Boulevard and the New Plaza Theatres in Detroit.

Gilman Brothers have taken an option on a piece of property in Strathmoor, Detroit's latest suburban development, and notices are posted on a prominent corner that a large theatre, seating approximately 2,500, is to be erected on the site after the first of the year.

Cleveland's Star Now A Picture Theatre

THE Star Theatre, Cleveland, Ohio, which has for years been famed for its old time burlesque and which passed into possession of the Loew interests, has been entirely revamped and remodeled and opened on Thanksgiving Day as a full-fledged picture house, the ninth in the Loew chain in Cleveland. The new house, which seats 1,000 in the auditorium and 500 on the upper floors, is now known as the Cameo. A new $30,000 organ has been installed and the seating arrangement revised.

Fire of undetermined origin destroyed the Pastime Theatre at Martin's Ferry, Ohio, with an estimated loss of $86,000.

Word comes from Canton, Ohio, that construction work on the new Keith house there is under way. It is hoped to have the house ready for the opening of the 1926 season.

All exterior work on the new $1,000,000 Keith house at Akron, Ohio, has been finished and the tentative opening date set for February 1.

J. B. McMahan and Oscar J. Smith contemplate the erection of a new house on St. Clair street, Cleveland, the estimated cost of which is reported around the $2,000,000 mark.

Jules Frankel, manager of Gifts Theatre, Cincinnati, is offering a new season of Warner Bros.' pictures, opening last week with "Red Hot Tires." Frankel will play Warner picthures exclusively, it is reported.

Along Exchange Row

With the Men Who Sell the Pictures

Kansas City

Business along Kansas City's movie row smacked of dollars this week. A. A. Renfro, Pathe salesman, was promoted to city salesman to succeed Frank Cass, who went to the West Coast as special short subjects representative. More than six Parent-Teacher associations have agreed to support "The Wizard of Oz" when it shows in their communities, according to C. E. Rhoden, manager of the Midwest Film Distributors, Inc. Leo Adler, Pathe auditor of the home office, was checking over the Kansas City books. Ben Reingold, Omaha Fox manager, was visiting film row friends, he being enroute to Oklahoma City to attend a sales convention. Louis Reichart, Warner Bros., branch manager, set forth for a trip to the Kansas key towns, while Jim Flynn, P. D. C. home office representative, was in Kansas City on business. R. L. MacLean, P. D. C. district representative, left for St. Louis after a long stay in Kansas City. C. F. Senning, Educational branch manager, hurried out to visit the Kansas key towns, but not until after he had announced that 75 per cent. of Kansas City's theatres had signed for Educational's new product. The First National Club gave a "Kid" party which was proclaimed to be a "wow," all in attendance being attired in juvenile clothes. J. E. Flynn, district manager; E. M. Saunders and Sam Burger, special representatives for Metro-Goldwyn, were Kansas City visitors. A. W. Day, Warner Bros., office manager, has announced that "from now on" there will be weekly meetings of the entire office force for the purpose of discussing all problems. R. S. Ballantyne, new Pathe district manager, was a Kansas City visitor. All Metro-Goldwyn salesmen were called in for a sales meeting and departed with "pep" in abundance.

Denver

The annual meeting for all salesmen, assistant managers and bookers of members of the Denver Film Board of Trade has been called for December 28. Every salesman, manager, assistant manager and booker will be present at a business meeting in the afternoon. In the evening a banquet will be held at which time further discussion will take place.

Charles R. Gilmour, manager of the local branch of Warner Brothers and president of the Denver Film Board of Trade, has been seriously ill at his home for several days. He is suffering from an acute attack of sinus trouble.

R. J. Garland, local Metro-Goldwyn manager, has returned from a successful sales trip covering a period of three weeks, during which time he visited all points in Western Nebraska and Wyoming.

Frank Harris, district manager for Pathe, has left for Butte, after spending two weeks with the Denver exchange.

Pittsburgh

Ben Sugarman, Paramount salesman, recently entertained at dinner in the Elks Club a party of film folks in honor of his third wedding anniversary.

Manager Russell S. Wehrle of the First National exchange is frying his own ham and eggs these mornings, Mrs. Wehrle having gone to the old home in Bluefield, W. Va., to spend the coming holidays.

Jack Zipp, Federated salesman, has been transferred from the West Virginia section to the northern part of Western Pennsylvania.

Another Film Row romance! Mannie Steinberg and Miss Minnie Rosenberg are to be married in January. Mannie is part owner of the S. & S. Film & Supply Company and the prospective bride has been booker at this exchange for several years.

Chicago

Film Row and leading exhibitors gave a testimonial dinner to John Mednikow, who resigned last week as short subject sales manager for Universal to become manager of the Chicago offices of the Associated Exhibitors at 1025 South Wabash avenue. The big feed was pulled off November 23 at the Gold Room of the Congress Hotel with 137 film men at the table. Si Greiver introduced Joe Hopp, managing director of the American Theatres circuit, as toastmaster, and then the fun began. First of all, the boys gave Johnny a fine desk set for his new headquarters and of course he told them how thankful he was to have such good friends after all these years in the film trade. P. A. Powers, chairman of the board of Associated Exhibitors, stopped off on his way west to give the assembled guests a talk. Dan Lederman, western representative, added a few kind words. Toastmaster Joe Hopp called on Joe Freidman, manager of Celebrated Players, to tell the crowd how he gave Johnny his first job. Jimmy Gillick, Pathe manager added his tribute to the others. Will Brumberg, new manager of the Universal Exchange, made a happy little talk and Henri Ellman of the Capital Film Exchange added a few more kind words. The comedy hit of the evening was the presentation to Aaron Saperstein of the Saperstein circuit of a few herrings to remind him how salty he'd become. A fourteen act vaudeville bill, introduced by Joe Pastel, finished the evening and the boys all said it was "some night."

H. O. Martin has been named sales supervisor of Associated Exhibitors with headquarters in this territory. E. J. Smith, general sales manager, was in the city for the change of managers.

H. C. Brolawski has been named country sales manager with the Metro-Goldwyn-Mayer local headquarters.

Earl Pickler, Jack Lewis and M. Belford have joined the sales force of Capital Exchange on Wabash avenue.

Ross Herman has succeeded to the sales position resigned recently by Will Cook on the First National sales force.

Mrs. Roy Alexander, wife of the division manager of the Universal Exchange, submitted to an operation for appendicitis at the Jackson Park Hospital and is reported as recovering rapidly.

Buffalo, N. Y.

A Movie Hall open to the public is being planned by the Film Board of Trade of Buffalo. Henry W. Kahn, manager of the Metro-Goldwyn-Mayer office, is chairman of the arrangements committee. The event will be held in the Hotel Statler early in January. Original plans for a formal dinner dance have been dropped.

H. Harris, who comes to town after much experience in the exchange end of the business, having last been associated with Pathe, has been appointed to succeed Charlie Goodwin as Rochester salesman for the Universal office. Mr. Goodwin, who had covered the Rochester territory ever since the city was established, recently was appointed branch manager.

A ray of hope has appeared on the horizon for G. E. Dickman, salesman extraordinary for the Fox exchange. It is reported that H. E. Hughes, F. B. O. sales representative, has discovered a sure cure for hair that does the disappearing act and has almost closed a deal with "Emmy" for a demonstration on his dome of the dope.

Things were rather quiet along Film Row and in the industry in general the past week. Seeking the reason we found that Bill Bork, Paramount booker, was on jury duty. We hope no exhibitors were hauled before the tribunal.

The First National office was visited the other day by A. W. Smith, Jr., Ned Depinet, J. H. Skirboll and Sam Spring, home office sales executives. They had a conference with Branch Manager McCarthy and the sales staff and talked over plans for putting over First National Month.

The special preview of "The Red Kimona," which Richard C. Fox of Vital had planned for December 19 in the Onondaga, Syracuse, has been changed to the evening of December 12 and the place, the Turnhall.

St. Louis

Several changes were made among the local exchange staffs the past week. Floyd Lewis has been succeeded by Lou Thompson as district manager for Associated Exhibitors. Al Danke, manager for Warner Brothers, has resigned, being succeeded by Eddie Alperson, who comes from Omaha. Danke in turn goes to Omaha as manager for Producers Distributing. Alperson several months ago managed the local Universal office. Ted Meyers leaves as manager for Pathe to sell special features for that company. James Hawes will be the new boss here.

C. L. Hickman has joined the sales staff of the new Arrow office. He formerly was with Warner Brothers.

The funeral of the father of Joe Feld, assistant manager for Fox, was held on November 28. It was the second bereavement for Mr. Feld within a year, as his mother died several months ago.

Nickie Goldhammer of Universal is working the key cities on "The Phantom of the Opera." Prior to hitting the road he booked St. Louis solid on this big production.

Nate Sunley, head shipper for F. B. O., threw a party on Thanksgiving Day to members of the shipping staffs of local exchanges. Plates were laid for sixteen. One turkey, two ducks and two chickens were among the casualties.

Bessie Friedland of the new Columbus Theatre, was the guest of Mr. and Mrs. Claude McKean of Memphis, Tenn., on Thanksgiving Day. Mr. McKean is manager of the Fox exchange in Memphis.

TURN TO VAN'S STRAIGHT FROM THE SHOULDER REPORTS FOR EXPERT VALUATIONS ON PICTURES.

YES, THIS IS JACK HOXIE, Universal star, as he appears in "The Red Rider," a Blue Streak Western—We doubt if many of his fans would recognize him in this Indian make-up.

Five Pictures Now in Production At Warner's West Coast Studios

WITH five pictures in production, and others in the process of editing and cutting, these are busy times at the Warner Bros. West Coast Studios, in Hollywood. The activity which set in at the beginning of the production season has been maintained without let-up, with the result that the current schedule is now almost finished and preparations for several specials on the 1926-27 program are under way.

The pictures now in production are "The Night Cry," "Nightie Night Nurse," (temporary title), "Don Juan," "Other Women's Husbands" and "The Bride of the Storm."

"The Night Cry" company is about to leave for location on a northern California sheep ranch, where all the exteriors of the picture will be made. The cast so far includes, besides Rin-Tin-Tin, the wonder dog, June Marlowe, John Harron, Gayne Whitman, "Heinie" Conklin, Don Alvarado and Mary Louise Miller. Herman Raymaker is directing, E. P. Dupar is the cameraman, and the scenario is by Ewart Adamson, whom the Warners signed for this picture.

The company making Syd Chaplin's next, the picture temporarily titled "Nightie Night Nurse," has resumed work on interiors, having returned to the studios after location work aboard a boat. The production is now almost finished. Patsy Ruth Miller has the leading woman's role and in the cast also are Gayne Whitman, Matthew Betz, Edith Rorke, David Torrence, Raymond Wells, Ed Kennedy and Henry Barrows. "Chuck" Reisner is the director and John Mescall is at the camera. The story is by Robert E. Sherwood, with scenario by Darryl Francis Zanuck.

Sheldon Lewis and Emily Fitzroy were added this week to the cast of "Don Juan," on which John Barrymore is hard at work, with Alan Crosland directing. Byron Haskins is the cameraman.

The company making "The Bride Of The Storm," from James Francis Dwyer's magazine story has returned from Laguna Beach, where it was on location. Dolores Costello and John Harron are the principals in the cast. J. Stuart Blackton is directing from the scenario by Marion Constance, with Nick Musuraca at the camera.

Huntly Gordon and Phyllis Haver have been added to the cast of "Other Women's Husbands," the forthcoming Monte Blue-Marie Prevost starring production. This is the third consecutive picture for which Miss Haver has signed with the Warners. She is to play the vamp, or "other woman," while Gordon has the role of the "other man."

"Other Women's Husbands" will be the first picture in which Blue and Miss Prevost will have appeared together since the Ernst Lubitsch production, "Kiss Me Again," which scored a great hit. Their reunion in another early attraction was in response to an insistent demand, and Monte voluntarily sacrificed a trip to New York to fit in with the plans. Erle C. Kenton is directing "Other Women's Husbands," which is a comedy drama written for the screen by E. T. Lowe, Jr., Charles Van Enger was selected as the cameraman.

Louise Fazenda has finished her work in "Hassan," in which she played a featured role while being lent by the Warners to Famous Players-Lasky. Warner Bros. have now lent Alice Calhoun to play the feminine lead in the Harry Langdon picture, "Nobody," and, as soon as they finish the work in which they are now engaged, Kenneth Harlan and Patsy Ruth Miller will be lent to F. B. O. to play leads in "The King of the Turf."

NO—NOT AN AD. for a safety razor—it's Matt Moore: Warner Bros. made him this way for the title role in "The Cave Man."

Arlen Coming East

Michael Arlen, the brilliant young British novelist, has departed from Hollywood for New York where he will complete the final arrangements for production of his story, "The Ace of Cads," as a Paramount starring vehicle for Adolphe Menjou. Mr. Menjou is already in New York and the production will be filmed at the Famous Players' Long Island studio. This is to be Mr. Arlen's first contribution to the screen and under his contract with Paramount he is to write a series of original stories for films, one of which will be for Pola Negri.

Fraser Predicts Keenest of Production And Selling Competition for Next Year

THE keenest competition, from a production and selling angle, the motion picture business ever has known, is going to make 1926 an epochal year for the cinema, in the opinion of William R. Fraser, general manager of the Harold Lloyd Corporation.

"The year which is now rapidly drawing to a close, was, taken on the whole, a very good year from a production standpoint," states Mr. Fraser, "but developed little of a substantial or startling nature. But every indication points to a remarkable year during the next twelfth month, because the competition will be so keen every individual producer in the industry will have to be on his mettle to meet the high class product of his rival. This goes for big companies as well as for the smaller producing units.

"A picture educated public has demonstrated more forcibly than ever during the waning year that they no longer will accept the poor pictures, and on the other hand that they will give the fullest measure of support to the higher grade product. First run houses are now closed to a certain type of product which a few years ago were big money makers for the producer, if not for the exhibitor. And during the new year the exhibitor is going to demand only the kind of pictures which with the aid of proper exploitation will bring him the biggest box office results, and give his patrons the utmost satisfaction.

"The main trouble with most pictures during the present year has been their lack of story material. It has been demonstrated time and again that the storyless motion picture is passe. In my opinion the star will always remain paramount in this industry, as in almost any amusement or sport, but even the greatest luminary left high and dry with poor story material is bound to suffer a loss of public prestige. I think this was clearly illustrated in a number of instances through 1925.

"You cannot escape from the fact that a popular star is a great goodwill asset for any theatre. There are countless thousands who never go to a motion picture except when their favorite star, or stars, are playing there. Take for example the tremendous run enjoyed by "The Freshman" at the Colony Theatre in New York. Mr. Lloyd's picture ran there for ten weeks—every one of them a record breaker. New Yorkers in the industry figured no picture ever could do that at the Colony. Yet 'The Freshman' did. But the point I want to emphasize is that this production attracted housands to the Colony Theatre who never before had been there. Undoubtedly many of them were totally surprised to find it was such an excellent theatre, and henceforth will become regular patrons of it. That is the kind of "good will" the popular star builds for the theatre. The same is true of the really great picture, but then in a majority of cases we find that it is big stars who make 'big' pictures.

"There apparently is a dearth of story material available for the screen, and I sincerely hope that the new year will bring out a new angle of thought among writers who know how to pen words that can be transcribed into motion picture action. It seems to me that many great writers fail at motion picture work because of their inability to grasp the difference between high sounding words and faultlessly constructed plots, rather than words that could be photographed in action. In other terms, they lack what has come to be known as 'picture minds.'

"Producers are eager and willing to pay the highest price for story material, and are constantly giving enormous sums for successful stage plays and books, many times only to be extremely disappointed in their transference into screen form.

"The new year may bring some technical developments that will be most interesting. Color photography is being developed to a high state of efficiency, and already several of the foremost stars have announced their intention of appearing in all colored or partially colored picture. The greatest development from a technical standpoint, would of course, be the stereopticon motion picture. For the last several years we have heard rumblings about the perfection of the stereoscopic picture, but nearly all such reports have proved false alarms. However, there are several prominent film men working on the proposition, and perhaps the new year will bring their experiments to a successful conclusion. It would be a great forward step for the industry if this happens.

"Keep your eyes on the comedy field this year. The greatest triumphs of the 1925 screen year have been comedies. 'The Freshman,' Harold Lloyd's epochal college picture, has shattered every box office record wherever it has played. It has doubled and trebled the business done by theatres with 'Hot Water.' Comedies throughout the entire year have been the big bets, and in 1926 they will continue to have the some box office potency. I look for the spectacle to have another vogue this year, with the release of pictures like 'Ben Hur' and 'The Wanderer.' Public taste, however, probably will undergo but little change from 1925, putting it directly up to the producers to make pictures of calibre that will meet the approval of the men and women who patronize the motion pictures of this country."

Lloyd Official Says Public Wants Shows of High Calibre

WILLIAM R. FRASER, General Manager, Harold Lloyd Corporation.

RICHARD BARTHELMESS in the costume he wears in his forthcoming Inspiration-First National Picture, "Just Suppose." At the left is Walter Camp, Jr., President of Inspiration Pictures, Inc., and J. Boyce Smith, General Manager of Inspiration.

A "PRIZE RING" PICTURE, but not of the prize ring, fistic sort, for it shows Lloyd Hughes and Mary Astor in First National's "The Scarlet Saint."

"Drusilla with a Million" Opens St. Louis Theatre

THE St. Louis Theatre, at St. Louis, Mo. a new $2,000,000 house with a seating capacity of 4,000, selected "Drusilla with a Million," an Associated Arts Corporation-F. B. O. Gold Bond production for its formal opening last week. Its splendid record of performance in first run houses in various sections of the United States, added to its definite merits as a box office attraction, prompted H. A. Kupler and Asher Levy to select "Drusilla" from among the big pictures available on the market.

Thousands jammed the streets on the opening night for blocks around the new theatre for hours in advance of the opening in an attempt to see the house and the feature film. Four thousand fans gained admittance, while hundreds were turned away.

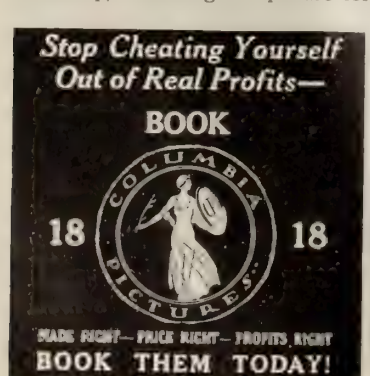
Mayor Miller of St. Louis, and Director of Public Safety Brod in brief addresses extolled the enterprise and public spirit of the men responsible for the new theatre.

The same unequalled applause and enthusiasm which greeted the picture at its New York premiere at the Capitol Theatre, was tendered the film by both audience and the St. Louis newspaper critics. Frances V. Feldkamp, reviewing the picture for the St. Louis Globe-Democrat, said:

"Excellent entertainment. As Drusilla, Mary Carr has one of the triumphs of her career. Priscilla Bonner is a sweet and loving Sally May, and Kenneth Harlan is a satisfactory Collin. Claire du Brey admirably portrys the scheming Daphne."

Briston French in the St. Louis Post-Dispatch enthused:

"The photoplay feature 'Drusilla with a Million' is one no movie fan should miss. It grips the interest from first flash to fadeout and is replete with emotional situations."



May McAvoy to Play Lead in "The Chariot of the Gods"

May McAvoy has just been signed by Fox Films to play the leading feminine role in "The Chariot of the Gods," which will be released on February 28. The picture will be based on an original story by Howard Hawks, for many years supervising director on the Famous Players lot, and Mr. Hawks will direct. Leslie Fenton, who has just finished playing the leading role in the modern sequence of "The Ancient Mariner" opposite Clara Bow, has been cast as the hero of the drama. The villainy of the piece will be supplied by Ben Bard, who is said to be the handsomest scoundrel to come to the screen.

New Vehicles Selected For Priscilla Dean

Two starring vehicles for Priscilla Dean, to follow "The Danger Girl" in which she is now working, were selected this week by William Sistrom, general manager of Metropolitan Pictures.

The second Dean-Metropolitan picture will be a screen version of "Forbidden Waters," written by Percy Heath of the Metropolitan scenario staff. This will be followed by "The Dice Woman," of which Welford Beston is the author.

Both of these stories are of the "fast action" type in which Miss Dean has achieved her greatest successes.

Cecille Evans in Lead Role

Cecille Evans, a former Mack Sennett bathing girl who has recently deserted comedies for feature productions, will be seen in the leading role opposite George Walsh in "Blue Blood", that star's latest release for Chadwick Pictures Corporation. Although Miss Evans has been playing in feature productions for about one year, "Blue Blood" will mark her debut in a leading role. Other players in the cast are Joan Meredith, 1925 Wampas Baby Star, Philo McCullough, Eugene Borden, Harvey Clark, Robert Boulder and G. Howe Black.

Independents Successfully Nationalize Exchanges

SEVERAL weeks ago it was announced that Joe Brandt and Jack and Harry Cohn, president, vice president and treasurer of Columbia Pictures respectively, were negotiating with the exchange owners and managers, distributing productions with the Columbia brand, to organize into a national chain for the exclusive distribution of Columbia pictures. This new move to lift independent productions from the state right rut has brought many independent exchanges rallying to the Columbia banner, that they might be in on the general trend of stabilizing both independent producers and exchanges; realizing that this progressive step means not only a national organization for the distributing of independent products, but also means extensive national advertising exploitation and publicity which will put the pictures made by independent producers on a competitive level. Exchanges will, therefore, directly benefit, and instead of having state right pictures to distribute, they will have instead nationally distributed, nationally exploited productions.

This new move to nationalize independent exchanges, and its successful conclusion, will once and for all establish the status of independent producers. In the past they were excluded from fair competition through the inadequacy of the state right selling system. With a national medium of distribution their productions will be handled as ably as those of any of the large national organizations, and will receive serious consideration from exhibitors as product worthy of national distribution.

"Self Defense"

With Major Campbell directing and B. F. McEveety assisting, "Self Defence," an Arrow production, went into production this week at the Whitman Bennett Glendale Studios. "Self Defence" was written by Elizabeth York Miller, and will feature the following cast: Aileen Percy, Edna Murphy, George O'Hara, May Bennett, Jane Jennings and Wilfred Lucas.

"Glorious Youth" Is First Paramount School Picture

"Glorious Youth" has been selected as the working title of the first picture in which the 16 students of the Paramount Picture School will appear. Production of this Byron Morgan story was started this week at the Long Island studio under the direction of Sam Wood.

There are only three important roles in the picture not played by students of the school. Assigned to these parts are Ralph Lewis, Joseph Burke, and James Bradbury, Sr. The cast as announced by Director Wood follows: Charles Rogers, Ivy Harris, Iris Gray, Jack Luden, Greg Blackton, Jeanne Morgan, Thelda Kenvin, Irving Hartley, Dorothy Nourse, Charles Brokaw, Walter Goss, Claud Buchanan, Mona Palma, Josephine Dunn, Thelma Todd, and Robert Andrews.

Mr. Morgan's story has for its background Greenwich Village and a winter resort hotel.

Don Meany Given Official Post with First National

Announcement from John McCormick, head of production for First National Pictures on the West Coast and producer of Colleen Moore's pictures, is to the effect Don Meany has been given the position of business manager for Miss Moore and her film activities.

Mr. Meany will handle business matters relative to the activities of Miss Moore in her First National film work. He assumed his new post last week with offices at First National studios in Hollywood.

All-Star Cast Being Filmed In "The Reckless Lady"

One of those much-talked-about but rarely seen all-star casts is actually being filmed in "The Reckless Lady," the new Robert T. Kane production which is now in its third week at the Cosmopolitan studios, New York.

Included are Ben Lyon, James Kirkwood, Belle Bennett, Lois Moran, Lowell Sherman, Charles Murray and Marcia Harris.

"The Reckless Lady" is described as a society melodrama and has its basis in Monte Carlo. It is an adaptation from Sir Philip Gibbs' story of the same title.

Howard Higgin is directing, and the finished production will be released through First National.

"Viennese Medley" to be Ready by Christmas

June Mathis expects to give First National "The Viennese Medley" at Christmas present.

The First National scenario head is busily engaged cutting and titling the big special production. She anticipates having it ready about December 15 and will leave the Coast shortly afterwards with the master print, for New York City.

"The Viennese Medley" has taken practically a year to make. It is regarded as one of the truly big pictures for the coming year. Miss Mathis is responsible for the production and has practically lived in its atmosphere ever since she started work on the script. She will spend Christmas and the holidays in New York.

"NOM D'UN NOM—QUE VOULEZ VOUS?"—Apache dancer Mae Murray (her role, of course) volleys at Basil Rathbone in her latest Metro-Goldwyn-Mayer film, "The Masked Bride."

Three Prominent Universal Play Big Broadway House

WITH the current run of "Sporting Life," a new Universal Jewel in all Keith, Moss and Proctor houses, and with the opening of "The Phantom of the Opera," at the Colony Theatre, December 6th, and "His People," in the Rialto, December 6th, the Universal Pictures Corporation is well represented these days along Broadway.

"The Phantom of the Opera" was booked into the Colony for a run following its successful eight week's run in the Astor Theatre at legitimate prices. The Astor run was an eye-opener to the industry and was a prophetic indication of the huge success the picture has since had in all sections of the country, even topping "The Hunchback," Universal's previous box-office wonder. The picture was booked into the Colony to follow Harold Lloyd in "The Freshman." The Universal picture will be held in the Colony Theatre for an indefinite run.

The showing of "His People" in the Rialto marks the first Universal picture to go into one of Paramount's Broadway houses in many months. The extraordinary drawing power this picture had at its Broadway run, when it was presented in the Astor Theatre under the title "Proud Heart," caused the Rialto management to seek for a presentation of this picture at popular prices. The legitimate price run of this picture at the Astor Theatre was cut short because of the sale of the theatre.

"Sporting Life," which is now playing over the Keith, Moss and Proctor Circuit, last week played in eight theatres on Broadway, from Proctor's Fifth Avenue Theatre, at Broadway and Twenty-third street to the Coliseum, at 181st street. The picture is a Universal Jewel adaptation of the famous old English melodrama and is said to be an ideal picture for thrills and romance. It features Bert Lytell and Marian Nixon. It is a Maurice Tourneur Production.

Scores as Holiday Attraction

It is reported by Chadwick Pictures Corporation that recent bookings of "The Wizard of Oz", a screen version of the world famous L. Frank Baum fantasy, indicate that this Larry Semon comedy is proving an unusually popular holiday attraction. The bookings for the picture for the holiday in all sections of the country have been so great that new prints are being rushed to all exchanges.

Harris Succeeds Meyers

Pathe has appointed James A. Harris as branch manager of the company's office in St. Louis to succeed Ted Meyers, who has resigned to assume other duties with the famous house of short features.

Mr. Harris, formerly a salesman for Pathe and more recently branch manager of Associated at Chicago, has resigned from Associated to accept his new Pathe post.

The new Pathe branch manager took office on November 30.

Bradford Directs Chicago Orchestra

James C. Bradford has returned from Chicago, where he directed the Chicago Symphony Orchestra at the world premiere of "That Royle Girl." Mr. Bradford wrote the score for this picture under the supervision of D. W. Griffith, who directed the picture for Paramount.

Mr. Bradford is scheduled to direct the orchestra at the Boston showing, as well as at the other key city showings.

WHICH IS "THE BEAUTIFUL CHEAT"? Why, Laura La Plante, of course, in Universal's production, on which Carl Laemmle has white-listed that title.

Prepare Many Advertising Aids For First National Month

THE advertising department of First National Pictures is preparing to back up First National Month, January, 1926, with the largest and most varied assortment of advertisements and accessories ever issued by this company in connection with a sales campaign. The material has been planned well in advance in order that it may be in the hands of the First National exchanges and exhibitors in ample time.

Every type of advertising that can in any way assist in getting the fullest box office value out of the pictures presented during the period of the campaign will be included. Special advertising, calling attention to the month and to the pictures to be shown, will be carried in national magazines, newspapers and trade publications.

Each exchange will be supplied with a cut-out stand about six feet by three, in color. Before the first of December a two-color broadside illustrating the free accessories and carrying copy that puts over the whole idea will be mailed to First National's full list of exhibitors. Envelope stickers in two colors will be used on all exchange mail.

A banner in three colors, for display in front of theatres, will be supplied, also two-colored heralds and two-colored window cards allowing space for the theatre imprint. A special eight-page press sheet outlining the advertisements, stories for newspapers, posters and exploitation stunts that are practical for all types of theatres will be sent to exhibitors.

Another valuable feature of the campaign will be a thousand foot trailer presenting facts of interest concerning First National stars who will be seen in pictures shown during the month. Practically all of the important personalities associated with First National productions, and those of allied producers, will be included in this trailer which will be furnished free to exhibitors.

In addition to this, a liberal assortment of slides, cuts and mats, bearing directly or indirectly on First National Month, will be available.

THE NEW HOME of the Fox Film Corporation, at 66 Sibley street, Detroit, Mich., presided over by Frank D. Drew, contains every known safety device and is scientifically laid out to house a film exchange.

Working on Marshall Story

Fred Kennedy Myton has been assigned to do the script for "The Isle of Retribution," an F. B. O. special which will be made from the famous Edeson Marshall story of that name and released as one of the last of the Gold Bond Specials on the current program. As soon as Mr. Myton completes the scenario a director will be obtained and casting will begin.

Celebrates Anniversary with "The Limited Mail"

The Alamo Number Two Theatre, of Atlanta, has just celebrated its twelfth anniversay, with the Warner Bros. feature, Monte Blue in "The Limited Mail" the screen attraction at the opening of the week's observance.

This anniversary completed the longest stretch of occupancy of any theatre in Atlanta. Ray R. Miller is the managing director. Of the progress made in pictures in twelve years, the Atlanta American said:

"Contrasted with 'The Limited Mail,' shown this week, the improvement in dramatization, screening and presentation is most marked. The anniversary was celebrated with an exceptional program, souvenirs for the women and a general birthday atmosphere."

Fred Newmeyer Directs New Chadwick Comedy

"The Perfect Clown," Larry Semon's new feature comedy for Chadwick Pictures Corporation, was directed by Fred Newmeyer, who has directed most of Harold Lloyd's recent pictures. This picture, which is said to be an even bigger production than "The Wizard of Oz," was written especially for the star. Mrs. Semon, who is Dorothy Dwan on the screen, plays opposite Larry, and Oliver Hardy and G. Howe Black, both of whom were in the cast of "The Wizard of Oz," have important roles. Others in the cast are Stuart Holmes, Kate Price, Otis Harlan, Alice Fletcher and Sam Allen.

Victor Fleming to Direct "The Blind Goddess"

"The Blind Goddess" will be Director Victor Fleming's next production for Paramount. It was originaly planned to have James Cruze direct this. Cruze, however, is now planning a vacation, the first he has taken in four years.

He will leave early in December with his wife Betty Compson, on a six weeks' tour of Europe. On his return Cruze will immediately launch production work on one of the biggest pictures of his career.

ANNA Q. NILSSON, whose charm adds to the appeal of First National's "The Viennese Medley."

Starts Feature Length Comedy

Harry Langdon Signs Alice Calhoun For Leading Lady and Starts Work

Alice Calhoun will be Harry Langdon's leading lady in his first feature length comedy for First National Pictures.

After two months' search through Hollywood, Langdon found Miss Calhoun to be ideally suited to the role he had mapped out in his story.

In addition to the fair Alice, Langdon has secured the services of Edward Davis, Carlton Griffith, and Tom Murray for important parts.

Harry Edwards, who has directed Langdon in many of his shorter length pictures, is in charge of direction of this first vehicle under the new First National contract.

Langdon will spend several months in producing his new picture. A title will be selected soon.

Completing "Too Much Money"

Filming of "Too Much Money" which John Francis Dillon is directing for First National in New York, entered the last stages this week, and final shots are expected to be made within the next two weeks. This picture was started October 26th, and Dillon has been several days ahead of his schedule since the first week.

"Too Much Money" is the screen version of Israel Zangwill's stage play of the same title. Lewis Stone and Anna Q. Nilsson are co-featured. In the cast are Robert Cain, Ann Brody, Derek Glynne and other notables.

Hattons Titling "Fifth Avenue"

Frederic and Fanny Hatton, internationally famous as playwrights, have been engaged by A. H. Sebastian to write the titles for "Fifth Avenue" which has just been completed at the Metropolitan Studios in Hollywood.

The Hattons are now at work on a series of captions written in their characteristically sparkling vein and Mr. Sebastian expects that "Fifth Avenue" will be titled and ready for its first preview within a week.

JOSIE SEDGWICK has been showing all the cowgirls (and a lotta cowboys) how to play "western roles," and in "The Outlaw Daughter," a "Blue Streak Western," released by Universal, Josie is at her high level best. "Carl Laemmle presents" this two-gun girl!

HERE'S A CHANCE to take a "flyer" with Cullen Landis and Dorothy Devore —"The Midnight Flyer," of course, and an F. B. O. Gold Bond special.

Rogers of Lumas Completes Many Big Transactions in Middle West

BUDD ROGERS, vice president of Lumas Film Corporation, returned to New York last week from a trip to exchanges in Washington, Detroit, Pittsburgh, Chicago, Milwaukee, Indianapolis and Philadelphia, in the interests of Gotham Productions.

Several important transactions were completed by Mr. Rogers among which was a new distribution arrangement in Detroit whereby a transfer of the first series of six Gotham Productions was made from Liberty Films of Detroit to the American Booking Corporation of that city. Mr. Minter of the American Corporation will not only take over the physical distribution of "Women and Gold", "The Night Ship," Black Lightning," "Unmarried Wives," "The Silent Pal" and "Shattered Lives" but also all previous bookings contracted for.

This deal does not in any way conflict with the original distribution contract of the season's series of twelve Gothams which franchise is held by Harry Charnes of Standard Film Co., with offices in Cleveland, Detroit, Cincinnati, and Pittsburgh.

Mr. Rogers also arranged for the distribution of the twelve Gothams in the Chicago territory, the name of the distributor to be announced upon signing of the final papers.

Six Big Pictures Are Listed For Early Production at F. B. O.

PRODUCTIONS scheduled to get under way at the F. B. O. Studios within the next two weeks are as follows:

"The King of the Turf," by Louis Joseph Vance and John C. Brownell, a racing melodrama. James Hogan has been engaged to direct.

A melodrama of the New York show world starring Evelyn Brent, as yet untitled. It was written by Fred Kennedy Myton, author of most of Miss Brent's successful F. B. O. vehicles.

Another western, in which Fred Thomson will be starred and which David Kirkland will direct. The star's horse, Silver King, will have an outstanding role.

"The Kitten and the King," a Gerald Beaumont story in which Harry Garson will present "Lefty" Flynn under the auspices of F. B. O.

"A Poor Girl's Romance", by Laura Jean Libbey, in which an all-star cast will appear.

"The Isle of Retribution," by Edeson Marshall.

Many other features in which F. B. O.'s stars will appear are slated for production within the next few months.

Big Campaign for "Keeper of the Bees"

PANTAGES THEATRE, Los Angeles, made an event of widespread civic importance out of the opening there of Gene Stratton Porter's "The Keeper of the Bees," the F. B. O. Gold Bond special whose world premiere took place recently in Salt Lake City.

By means of a tie-up with George Barnes, president of the American Reforestation Association and wealthy music instrument dealer of the Southland and Mrs. Anna Dorsey, superintendent of public schools of Los Angeles and the Los Angeles Park Commission, more than 500,000 public school children planted 300 young carob trees in the school yards throughout the metropolis of the Southwest on Monday, November 15.

The city-wide tree planting was sponsored jointly by F. B. O. and Mr. Alexander Pantages, as well as Mr. Barnes whose efforts in behalf of tree conservation have attracted wide attention among the leaders of the motion picture industry Public speeches were made by city officials as well as noted society women and many of the school orchestras and bands turned out to render appropriate musical selections while the ceremonies were under way.

Later in the week a single sycamore tree of gigantic proportions was planted in Pershing Square, Los Angeles, by little Gene Stratton, grand-daughter of Mrs. Porter, who appears in "The Keeper of the Bees" in the role of the Little Scout.

In addition to the tree planting a midnight matinee for movie folk and newspaper people was held at Pantages Theatre last Saturday night under the direction of Hal Reid of the Pantages press forces and the Reforestation society, of whose advisory council Mrs. Porter was one of the leading members.

Big billboard and newspaper advertising campaigns also featured the campaign which was one of the biggest ever put on in Los Angeles by the Pantages interests.

Chadwick Announces Two for December

ONE special Larry Semon feature comedy, "The Perfect Clown," and the second of the series of George Walsh modern action romances, "Blue Blood," will be released by Chadwick Pictures Corporation in December. The Chadwick schedule calls for two monthly releases through April.

"Blue Blood," which is released on December 1, is the star's second production for Chadwick, "American Pluck," the first, having been released on October 15. "Blue Blood," an original story, written especially for the star by Frank Howard Clark, was directed by Scott Dunlop, who is well known as the producer of fast-moving action stories. The cast of "Blue Blood" includes several well known players: Cecile Evans, former Sennett bathing girl, who has been attracting much attention opposite Walsh, Joan Meredith, 1925 Wampus Baby Star, who is under a long term contract to Chadwick, plays another prominent role. Philo McCullough and Euguene Borden supply the villainy, and the comedy, of which there is plenty, is allotted to Harvey Clark, Robert Boulder and G. Howe Black.

"The Perfect Clown" which will be released on December 15, is Larry Semon's second feature comedy of the season for Chadwick Pictures Corporation. "The Wizard of Oz," Semon's screen version of the world famous L. Frank Baum book, a September release, has proven one of the outstanding comedies of the season. "The Perfect Clown" was written especially for Semon, and was directed by Fred Newmeyer, who has directed most of Harold Lloyd's recent productions. Dorothy Dwan, who is Mrs. Larry Semon, and Oliver Hardy, two of the prominent members of the "The Wizard of Oz" cast, are again seen in support of the star. Stuart Holmes, villain extraordinary, Kate Price, a screen veteran of comedy fame, Otis Harlan, Alice Fletcher and Sam Allen complete the cast.

Peggy Joyce Recovers

Peggy Hopkins Joyce, star of Associated Exhibitors' big special, "The Skyrocket," has recovered from an attack of influenza which kept her confined to her suite at the Ambassador. She is at present busy making plans for her next production and, it is likely, she will be leaving New York for the Coast shortly.

Oklahoma City Sees Real Warner Week

Three Warner Bros. features had first runs in Oklahoma City during the week of November 15th, and all did well, according to reports. "Red Hot Tires," starring Monte Blue, and "Compromise," with Irene Rich, were at the Liberty Theatre, and "Two Shall Be Born" was at the Orpheum. Following this complete Warner week the Liberty opened the week of November 28 with "Rose of the World," with Patsy Ruth Miller featured.

WHEN THE WEST WAS SCARLET it seethed with drama, and First National has extracted from that era of brawn and blood a splendid offering in "The Scarlet West," in which such splendid actors as Robert Edeson, Johnny Walker, Robert Frazer and Gaston Glass appear. Some of the Indian scenes vie with the best the screen has to offer.

"THEY'VE PUT JOHN GOLDEN'S stage play, "Wages for Wives," in the movies. Let's go see it. These are some things they'll see in William Fox's film version, with Jacqueline Logan and a lot of other popular players.

Three Warner Features for December

THREE Warner Bros. features are set for official release in December. Two, "Hogan's Alley" and "The Pleasure Buyers" already have had successful pre-release runs at Warners Theatre, New York.

December 12 is the release date for "Hogan's Alley," starring Monte Blue, with Patsy Ruth Miller playing the leading woman's role and Willard Louis, Louise Fazenda, Max Davidson, "Texas Kid," Frank Hagney, Frank Bond, Nigel Barrie, Mary Carr and Ben Turpin, also in the cast. Roy Del Ruth directed.

A week later, on December 19, comes the release of "The Pleasure Buyers," from Arthur Somer's novel, with Irene Rich in the stellar role. In the supporting cast are Clive Brook, Ed Piel, Frank Campeau, Heinie Conklin, Gayne Whitman, Don Alvardo, Winter Hall, June Marlowe, Frank Leigh, Carey Harrison, John Dillon. Chester Withey was the director.

As a climax to the month's offerings come Ernst Lubitsch's picturization of the Oscar Wilde classic, "Lady Windermere's Fan," which is set for release December 26th. The world premiere of this production took place last Tuesday night at Vincent Lopez's gala entertainment at the Casa Lopez. In the cast are Ronald Colman, May McAvoy, Bert Lytell, Edward Martindel, Carrie Daumery, Helen Dunbar and Billie Bennett.

Sax Lining Up New Story Material

WHILE busily engaged in turning this year's series of twelve Gotham productions out on schedule and in fact ahead of schedule time, Sam Sax, president of Lumas Film Corporation, distributors of the Gotham Product has been also purchasing story material for his next year's line-up.

Although too soon to definitely announce the complete list of titles for 1926-27, the New York office states that the material for the coming year is practically all selected and that the list of titles, authors and scenarists will prove a very agreeable surprise to exchange men and exhibitors.

"I have always been a firm believer" states Mr. Sax, "in what is known as 'box-office titles,' titles that have an allure for the theatre-going public. I am also averse to buying a well known story and changing the title unless it is absolutely necessary. We set a very fast pace for ourselves to follow in our 1925-1926 list of titles but I think we have even excelled it for the coming year."

Lon Young, who reads all material for the New York office, has gone through over five hundred stories submitted and out of this mass of stories material, has carefully selected the subjects for the final decision of Mr. Sax.

In addition to choosing plot and titles, Mr. Sax states that he has also negotiated contracts with many players of note and also made arrangements with several directors and delivered work will begin on the next year's program which will be even more extensive than any previously attempted by Gotham.

Cast of "Dance Madness" Completed

With the selection of Mario Carillo for the role of Count Strokoff, the cast of Robert Z. Leonard's production of "Dance Madness," now in preparation way at the Metro-Goldwyn-Mayer studios, is complete. Carillo will play the part of a Russian Count in this romantic comedy, in which Claire Windsor and Conrad Nagel play the leading roles.

Added to "Danger Girl" Cast

William Humphreys has been added to the cast of "The Danger Girl," in which Priscilla Deani s starring for the Metropolitan Pictures Corporation. John Bowers is appearing opposite Miss Dean.

Record of "Old Ironsides" to Be Preserved on Screen by Paramount

THE frigate Constitution, lovingly known in history as "Old Ironsides" and the record of its glorious career are to be preserved to posterity forever.

James Cruze has left Los Angeles for Europe on a trip to gather data and select locations for filming of the super-historical epic to be called "Old Ironsides." Mr. Cruze will visit Tripoli where the Constitution reached the climax of its naval fame during the war against pirates of the Mediterranean by the United States in 1804.

Saved once before by Oliver Wendell Holmes, stirring poem, "Old Ironsides," the heroic frigate now falling to pieces from rot and disuse in the Boston Navy Yard is again being rescued from oblivion by school children of America, under the leadership of the Navy department, through millions of small contributions toward its reconstruction. Elks, Daughters of the Revolution and many other patriotic societies are lending their co-operation and support. Although this will preserve the vessel for another half century, it is now to be immortalized in a larger way by Cruze. It is to be preserved, not as a glorious hulk fallen into sad decay, but as a living thing, beautiful and proud; its canvas bellied to the wind, helm down, sailing forever before the eyes of American youth across the magic of the silver screen.

Coincident with Cruze's departure, Jesse L. Lasky, first vice-president of Famous Players Lasky Corporation, announced that the Constitution's gripping story, from the time its keel was laid in Philadelphia Navy Yard in 1794 and including its valiant service against the pirates of Tripoli, will be filmed on the mightiest scale ever attempted.

"'Old Ironsides' is another contribution by Paramount to the preservation of the thrilling and epic history of the United States," said Mr. Lasky. "For many months our corporation has been quietly working up its plans. Harry Carr, one of America's foremost newspaper men, and Walter Woods are co-authors of the story which is historically accurate throughout. Both of them have made special trips to Washington for extensive research in files of the Navy department and Congressional Library.

"Secretary of Navy, Curtis D. Wilbur, is giving full co-operation of the United States Navy in this gigantic undertaking, this story of youthful heroism and bravery which cradled glorious traditions which the Navy has maintained for more than 135 years.

In 1804 seven kings and two republics of the world were paying tribute to the pirates of Tripoli. It was "Old Ironsides" which carried the flag of the puny nation, the United States of America, to the Mediterranean and inspired by the slogan, "Millions for defense, but not one cent for tribute," swept the pirates from the seas forever. In that glorious chapter of our Navy's history, leading parts were played by lads most of them mere striplings, whose names form a veritable roll of honor of the American Navy, Stephen Decatur, Lawrence, Bainbridge, Porter and Somers.

Full pressure on the work of preparing story, setting and properties is now under way at the Paramount studio in Hollywood. Cruze has been taken off all other directorial work. At Tripoli and Mediterranean ports he will not only gather local color and historical data, but choose locations for part of the production which is to be made in Tripoli. Cruze will be gone between six and eight weeks. On his return, he will hold a final conference in Washington with Secretary Wilbur and on arriving in Hollywood, will plunge immediately into the work of actual production.

Consideration of cast for "Old Ironsides," which will be a 12 reel super-special and will be sent out as a road show as were "The Covered Wagon" and "The Ten Commandments," is now in progress. Jesse L. Lasky predicts that it will be the most brilliant cast ever assembled in motion pictures.

"I expect 'Old Ironsides' to be the crowning event of my career as director," said Cruze, who is notable for his usual reluctance to make predictions, as he prepared to board the train. "And Mr. Lasky is determined to make it the crowning event of his career as a producer."

The Constitution will be sufficiently reconditioned and ready for sea when production actually starts.

EDGAR HART AND DOUGLAS MacLEAN TALK OF OLD TIMES— Years ago the present manager of the Colonial Theatre, Portsmouth, N. H., showed Doug how to make up, stressing the fact that the trick was to know where to leave off. On his recent vacation trick he visited the comedian.

Report Big Activity

Rapid Progress Being Made on Macfadden's True Story Films

The intense activity which marked the progress of Macfadden's True Story Films has not subsided in any respect as the result of the recent suit instituted against the picture producing unit of the magazine publishing organization by the Astor Distributing Company. The cameras are grinding away on the fifth of the series of eight productions to be released this year. In all probability the picture, the release title to be announced later, will be ready for the cutting room within a few days. Hugh Dierker is wielding the megaphone.

Already Mr. Macfadden is negotiating with the Will H. Hays office for adequate distribution of True Story Films by a representative organization. That there will be an alliance soon formed with a national distributor of recognized importance and facilities is obvious from the reports emanating from the Macfadden offices.

It is understood that one of the most drastic campaigns will soon be launched exploiting the new Macfadden Made Movie. Torrents of the most effective publicity will soon be unleashed by this organization.

F. B. O. Signs Harlan and Miller

Kenneth Harlan and Patsy Ruth Miller will take up the burden of romance for F. B. O. in "The King of the Turf," a melodramatic comedy of the racing world, it was announced by General Manager B. P. Fineman of the studio. James Hogan has been assigned to the directorial megaphone, and work will be begun within a day or two.

"The King of the Turf" is an original story by Louis Joseph Vance and John C. Brownell. The adaptation was done by J. Grubb Alexander. A complete cast will be announced shortly.

Prospects for Big Season Are Great Is Report of Spring on Tour of Exchanges

"PROSPECTS for the biggest year that motion pictures have ever known were never brighter," is the summary of a wire sent by Samuel Spring, chairman of First National's Sales Cabinet to Richard A. Rowland, general manager. Mr. Spring has reached Cincinnati with Ned Depinet, sales manager of the Southern territory and is prepared to start on the second lap of a whirlwind tour of key cities, conferring with exhibitors, branch managers and salesmen.

A. W. Smith, Jr., sales manager of the Eastern territory, accompanied Messrs. Spring and Depinet to Albany and Buffalo where the sales executives found a most enthusiastic response to the campaign outlined for First National Month. A. Buckley, representing the Leland and Clinton Square theatres, was present at the Albany meeting and promised his whole-hearted support in behalf of First National Month. Walter Hayes, representing the Moe Mark interests, guaranteed the fullest co-operation of that important combination giving first run dates for his houses in Albany, Syracuse, Troy and Utica.

Another rousing meeting was held in Buffalo where Vincent McFaul of the Shea enterprises pledged his co-operation and promised all the available first run dates for the month of January.

The enthusiastic reception which greeted the sales executives at the first two stops was repeated at Cleveland. Messers. Spring and Depinet had their Thanksgiving turkey in Pittsburgh, following a morning meeting at the exchange attended by the complete personnel of that office and a number of prominent exhibitors. Cincinnati was the next stop, then Louisville and Indianapolis. Other cities to be visited are St. Louis, Kansas City, Omaha, Des Moines, Minneapolis, Milwaukee, Chicago, Detroit and Toronto.

Mr. Spring reports that he has found a spirit of optimism among all of the exhibitors whom he has met. On every hand there is confidence that the public never was more ready to respond to high grade pictures. Prosperity is general and theatre attendances show a steady increase. Exhibitors have expressed their faith in the superior quality of the pictures offered by First National for the new season, because of their star value, story value and the production excellence assured in the product of First National.

Having visited Chicago, Milwaukee and Minneapolis, Ned Marin, sales manager of the Western territory has headed for the far West where he will conduct meetings at exchanges and confer with exhibitors in Seattle, Portland, San Francisco, Los Angeles and Salt Lake City. Before his return, Mr. Marin will also make stops at Des Moines and Detroit.

Literary and Dramatic Folk Views "The Wedding Song"

At the request of Ethel Watts Mumford, author of "The Wedding Song," produced by Cecil B. De Mille with Leatrice Joy as the star under Alan Hale's direction, a special private screening of the picture was arranged by Producers Distributing Corporation this week, in the company's projecting room, attended exclusively by celebrities from literary, dramatic and art circles.

No attempt was made to make the screening a de luxe showing. It was projected "cold" and the Producers Distributing executives were highly gratified when this hypercritical audience applauded the production and Ethel Watts Mumford, the author of the subject expressed her approval of the picture—an almost unheard of happening in motion picture history.

Authors, as an almost unwavering rule, are dissatisfied with the mation picture treatment of their literary efforts. But in the case of "The Wedding Song" Miss Mumford expressed entire satisfaction with the manner in which her book has been visualized. She also ventured the opinion that the production would be as complete a success on the screen as it is now proving in book form.

Among the notables who attended the screening were: Mrs. Inez Haynes Irwin, winner of the O. Henry award for 1924; Mr. and Mrs. Brainbridge Clark, Kathleen Norris, Mrs. Irving Cobb, Mr. Wallace Irwin, Mr. and Mrs. Oliver Herford, Mr. and Mrs. Charles Coburn, Mr. and Mrs. Hewitt Howland, Marion Green and Ethel Watts Mumford.

Without a dissenting vote, the picture was unhesitatingly voted a screen offering of genuine excellence.

Griffith to Assist Turnbull

Hector Turnbull, associate producer at the Paramount studio in Hollywood, announced the appointment of W. L. Griffith as his assistant. Griffith has been acting in the capacity of production manager of the Zane Grey unit.

Breaks Record at Century

Baltimore Exhibitor Waxes Enthusiastic Over "Never the Twain Shall Meet" and "The Midshipman"

Enthusiastic appreciation of Metro-Goldwyn-Mayer product has been expressed by Whitehurst's Theatre Interests in Baltimore, the organization owning and operating the Century, New, Parkway and Garden theatres.

"My best wishes for a continuous success in producing productions with the merit of 'Never the Twain Shall Meet' and 'The Midshipman,'" writes Exhibitor H. M. Messiter.

"'Never the Twain Shall Meet' played at the New Theatre the week of November 2 to a gross decidedly above the average business, and was spoken highly of by the newspaper critics, as well as by the audience generally.

"'The Midshipman' played at the Century Theatre the week of October 12, and broke the attendance record at this theatre; and from my observation delighted those from nine to ninety, which, in terms of pictures, represents true universal appeal.

"Productions of the above mentioned type, in my judgment, not only do business but at the same time increase audience interest."

"THE HANSONS ARE COMING!" Lars Hanson (left) and Einar Hanson have come out of Sweden, and are now on the Metro-Goldwyn-Mayer lot in Culver City, and, both being screen players of the first magnitude in their own Scandanavia, big things are expected from them in the various roles in which they will be cast by Louis B. Mayer, vice-president in charge of production of M.-G.-M.

Warner's "Lady Windermere's Fan" in Brilliant Premiere at Casa Lopez

WARNER BROTHERS' picturization of the Oscar Wilde classic, "Lady Windermere's Fan," produced by Ernst Lubitsch, had its world premiere Tuesday night, December 1, at the exclusive Casa Lopez, New York, where Vincent Lopez was host to two hundred persons representing the artistic, dramatic and social worlds.

Following the dinner, Lopez was introduced and he in turn introduced Sam E. Morris, Warner Brothers' general manager in charge of distribution. Morris presented Irene Rich, who plays Mrs. Erlynne in "Lady Windermere's Fan," as the chief guest of the evening.

"I haven't seen the finished picture yet," said Miss Rich in her remarks. "If it doesn't turn out to be a good one the industry will have one girl less in it tomorrow." Herman Heller's Orchestra from Warner's Theatre played during the showing, Mr. Heller conducting.

Following the screening of the production, which was so well liked that it won the applause even of this discriminative audience, Warner Brothers presented the various screen favorites present to the movie fans of the country by radio through WMCA, the Hotel McAlpin station. These included:

Irene Rich, Mabel Normand, Mrs. Rudolph Valentino, Matt Moore, Clive Brook, John Roche and Lewis Milestone.

For the general dancing Vincent Lopez directed his orchestra, and the music throughout the evening was broadcast.

IRENE RICH, WARNER BROS.' star, returning from Europe on the Aquitania, is met down the bay at New York by Vincent Lopez, who gave an elaborate dinner-dance at his exclusive Casa Lopez, December 1, to accompany the world premiere of "Lady Windermere's Fan." Miss Rich, who had the role of Mrs. Erlynne in this Warner picturization of the Oscar Wilde classic, produced by Ernst Lubitsch, was hostess of the evening, cutting short her vacation abroad in order to be present.

Kathryn McGuire Makes Two Independent Pictures

This has been the busiest week in a busy season for Kathryn McGuire, best remembered as Buster Keaton's leading woman in "The Navigator" and one of the original Wampas selections for its Stars-of-Tomorrow. Within a period of ten days, she will have worked on two pictures, both for independent release, a part of this time playing simultaneously in both productions.

The first of these is the Van Pelt production entitled "A String of Diamonds," under the direction of Frank Mattison. The second is a Gerson production, now being made at the California Studio, with Oscar Apfel directing. The film is titled "Somebody's Mother."

Danish Actor Joins Fox

Anders Randolf, well-known Danish actor, has moved his makeup box and paint brushes to the Fox studio, where he has just commenced his role of John Hamilton in "The Johnstown Flood," which Irving Cummings is directing.

Withey to Direct for Evelyn Brent

Chester Withey will direct Evelyn Brent, F. B. O. star, in her next vehicle, according to the announcement of General Manager B. P. Fineman made at the F. B. O. studios. Miss Brent will begin work the first of the week on a Fred Kennedy Myton story, which has not yet been titled. It is hailed as one of his best stories.

Theodore Von Eltz has also been engaged to play the leading role in support of Miss Brent, Mr. Fineman announced. The actor was her leading man in "Broadway Lady", her last F. B. O. production, which has just been completed.

ERNST LUBITSCH'S GREAT CAST IN "Lady Windermere's Fan," for Warner Bros., is (reading left to right) composed of Bert Lytell, May McAvoy, Ronald Colman, Irene Rich and Edward Martindel.

STARS OF THE FIRST MAGNITUDE IN ASSOCIATED EXHIBITORS' PICTURES. Betty Compson is the star of "Counsel for the Defense," shown in the upper left, lower left and lower right panels of the above layout. Glenn Hunter and Constance Bennett, in "The Pinch Hitter," center at bottom. Louis Walheim and Ivan Linow (the Russian giant) in "Lover's Island," upper right. A scene from "North Star," with "Strongheart," occupies the center panel at top.

Associated Exhibitors Lists Four of Its "Triumphant Thirty" for December

FOUR of the strongest pictures of Associated Exhibitors' "Trumphant Thirty" are scheduled for release during December. The quartet of attractions presents not only a powerful star-story-director-production combination, but also offers wide variety, numbering, as it does, a society drama, a fast-moving comedy, an outdoor special and romantic drama.

"Counsel for the Defense," for release December 6, begins the month with Betty Compson in the intriguing role of a piquant girl, who wages a successful legal battle to clear the name of her old father, played by Jay Hunt. House Peters plays opposite the fair heroine as a rugged, two-fisted newspaper editor, while the ever suave Rockliffe Fellowes lends his villainy to add complications to the plot. Leroy Scott is the protagonist of this melodrama which appears as a novel.

Burton King cracked the directorial whip during the making of "Counsel for the Defense." He is said to be one of the most enterprising directors on the west coast.

A vivid contrast to "Counsel for the Defense" is offered by "The Pinch Hitter," the uproarious Glenn Hunter baseball comedy, which is to be released December 13. With Constance Bennett and Antrim Short supporting him, Mr. Hunter gives one of his best performances, interpreting a green youngster from a small town, and his experiences as a baseball neophyte in the freshman class at college. Hilarity prevails throughout the picture until the climax, which waxes dramatic and concludes Glenn's career by letting him win the big game as pinch hitter, thus becoming the college hero.

That veteran actor and director, Joseph Henabery, who handled the first Rudolf Valentino, productions, put Glenn Hunter through his paces in "The Pinch Hitter," which came, by the way, from the pen of C. Gardner Sullivan.

The famous dog-actor, Strongheart, takes the laurels the following week, December 20, with the release of "North Star," in which he essays the title role. His supporting cast is headed by no less than Virginia Lee Corbin, Ken Maynard, and Stuart Holmes, while the opus itself is by no less an author than Rufus King, popular writer of animal stories and tales of the great northwest, whose novel, "North Star," has attained a wide circulation.

Paul Powell was in charge of the direction of "North Star," which was supervised by Howard Eastabrook. Miss Jane Murfin, owner of Strongheart, loaned the canine actor to Estabrook for the film.

As "North Star," Strongheart plays the protector of a young girl and her frightened young brother who is being hounded by Stuart Holmes, the villain of the piece. Ken Maynard adds his virility to the cause, and wins his reward by gaining the love of the lady. A terrific battle between Maynard and Holmes, and the final death of the latter when he flees from Strongheart add a tremendous climax to the tale.

"Lovers' Island," the Associated release for December 27, complete the four with a poignant and simple story of an unworldly girl, brought up in a rude fishing village, and her fight for beauty and romance against the superstition and ignorance of her people. Hope Hampton does some of the best emotional acting of her career in this part, and needless to say, is more beautiful than ever. James Kirkwood plays opposite as the summer visitor who is the hero of the girl's young dreams, while Louis Wolheim, of "What Price Glory?" fame on the legitimate stage, is cast as the girl's stern, unyielding uncle. Ivan Linow, Flora Le Breton, Flora Finch, and Jack Raymond comprise the supporting cast.

The famous French director and producer, Diamant-Berger, handled "Lovers' Island," his second production for Associated Exhibitors. His first, "Fifty-Fifty," has already won wide approbation from audiences and critics. T. Howard Kelly is the author of "Lovers' Island," which appeared first as a short story in the Smart Set Magazine.

To Direct Jack Hoxie in Two Universal Films

Al Rogell is directing Jack Hoxie in another pair of twin pictures for Universal, despite the fact that this director resigned from the "U" last week. At the insistence of Carl Laemmle, president of Universal, Rogell temporarily reconsidered his resignation and accepted an assignment to direct Jack Hoxie again.

Pathe Lists "Treasures of the Vatican;" Shows Papal Court and Its Marvels

"TREASURES OF THE VATICAN," Dr. Vincent Fago's remarkable screen feature revealing the papal court and its priceless art treasures, will be released by Pathe on December 13. His Holiness the Pope and American Cardinal Hayes, Mundelein and Dougherty appear in this "personally conducted" pilgrimage to the Holy Precincts at Rome.

The current year has been officially designated by the Pope as "Holy Year," a period of special religious and ceremonial significance which recurs every twenty-five years. During this period hundreds of thousands of pilgrims from all parts of the world visit Rome. The pilgrimage from the shores of the United States has been so tremendous that steamships have found it impossible to accommodate all those desiring to make the trip, and it is accordingly reported that the Pope is about to extend the Holy Year Celebration into 1926 so that all Americans so desiring may participate.

In view of this Holy Year observance the release of Pathe's "Treasures of the Vatican" comes as a most timely screen attraction. The production, covering as it does every phase of the Vatican's vast store of historical and artistic treasures, visualizes on the screen the same scenes greeting the eyes of the thousands upon thousands of pilgrims that have been thronging Rome during the Holy Year period of celebration. Several of the scenes show the immense throngs of pilgrims in the great piazza before St. Peter's Basilica. Thus "Treasures of the Vatican" becomes a veritable screen pilgrimage to Rome and the Precincts of the Vatican.

This unusual feature reveals the Vatican as a Museum of Art and the Palace of His Holiness the Pope. The spectator of this film not only takes a pilgrimage to Rome, the Holy City, but is permitted to see many seldom seen precincts of the Vatican which are revealed to the public for the first time. The spectator may experience all the awe, thrills and enthusiasm of visiting the Court of the Pope and marvel at the world's most notable examples of art in painting and sculpture.

Entertainment finds its basis very largely in the appeal to the imagination, and the views of priceless art revealed as one passes through the corridors of the Vatican via the new Pathe film are designed to stimulate the imagination to a high degree.

"Treasures of the Vatican" discloses, with all the grandeur and impressiveness of the originals, the great dramatic moments from the Bible and Church history, as caught by the master brushes of Michelangelo and Raphael and transmuted into immortal frescoes on the Vatican walls and ceilings. Statuary that dates back to the twilight of history, tier after tier of gifts and objects of art associated with some of the greatest events and celebrities of the past, paintings world-famous for the perfection of their technique all are set forth in their original beauty and impressiveness.

The great astronomical laboratory of the Vatican is also revealed for the first time in motion-pictures, with its huge telescopes and camera equipment in action.

Close-up views of His Holiness the Pope are shown as his Holiness moves through the Vatican corridors and the marvelous Papal gardens. American audiences will be glad to know that three American Cardinals appear on this pilgrimage. They are Archbishop Patrick J. Hayes of New York, Archbishop George W. Mundelein of Chicago and Archbishop Dennis J. Dougherty of Philadelphia.

Audiences will find "Treasures of the Vatican" one of the most enjoyable and unusual features ever projected on the screen.

Asher to Produce Drury Lane Melodrama for First National

BEFORE leaving for the Coast on Sunday, November 30, E. M. Asher announced the closing of negotiations with Richard A. Rowland, general manager of First National Pictures, whereby he will produce the Drury Lane melodrama, "Good Luck" for release by that company. Conway Tearle will be starred in the picture.

"Good Luck" is a typical melodrama of the type that has been popular for years in this country as well as England. It offers ample opportunity for all sorts of exciting and spectacular action—horse races, airplane smash-ups, hairbreadth escapes and an intense love story with a thorough-going villain forever blocking the path of the hero and heroine. As a stage play, "Good Luck" had a long run at the Drury Lane Theatre, London, last year.

As soon as he returns to the Coast, Mr. Asher expects to decide on a director for the production and to start assembling a cast. Production is scheduled to begin about the middle of January.

Advices received by Mr. Asher state that everything is in readiness for the production of "Mlle. Modiste," Corinne Griffith's new starring vehicle for First National. The opening scenes will be shot December 7th, under the direction of Robert Leonard.

ONE OF THE STRIKING SCENES from Pathe's "Treasures of the Vatican." Library of the Vatican, showing marvelous paintings and sculpture.

William de Mille in N. Y. Conferring with Officials

William de Mille who arrived in New York last week after having completed his forty-first production for Paramount, "The Splendid Crime," is conferring with production officials regarding his next picture. If there is room in the Long Island studio he will follow his custom of making one picture a year in the East.

Pierre Collings who wrote the continuity for Pola Negri's "A Woman of the World" accompanied DeMille. He will write the scenario for Adolphe Menjou's next starring vehicle, which has not yet been titled, and which will be produced in New York. St. Clair will direct.

"Cheap Skates"

(Educational-Comedy-Two Reels)

IN this Jack White production under the Mermaid brand, written and directed by Norman Taurog, the comedy revolves on roller skates. Lige Conley, the featured player dons roller skates and losing control lands in a skating rink just as the champion is expected. Although he falls all over the place, the manager mistakes him for the champion believing he is cleverly imitating an amateur. Lige is finally exposed and the safe has been robbed, so he is suspected. He escapes on his skates and the heroine appears with the money which she has taken for safe keeping. There are some gags on the seashore including the mistaking of a bald head for a stone and other more or less familiar comedy devices. Variations of common slapstick situations such as bees getting in Conley's trousers and the negro porter getting stuck fast to a rope tied to Lige, together with his efforts to get about on the skates, furnishes the comedy. There is also a live dog that is served as a steak and a scene where a dusky dame leaps into a barrel of whitewash, and a goat that forcibly propels several of the players about. A good twist is given this gag when the negro using his head as a battering ram sends the goat a flying. An amusing number with several laughs for the average patron.—*C. S. Sewell.*

"Bachelors' Babies"

(Educational-Comedy-Two Reels)

THIS Juvenile Comedy is based on the idea that a member of an exclusive bachelor's club excuses his not going home by saying the club is giving a party to orphans. His wife invites herself down and he has to make good. He goes out and gets a bunch of tough and ragged kiddies who succeed in making a wreck of the place generally. Before the fun is over, each of the four clubmen slip out and dress as Santa Claus and all get caught in the chimney when a porter starts a fire. Finally the tree is wrecked and many other things happen, but nevertheless the kiddies enjoy themselves immensely. It is a good comedy especially for the kiddies and especially appropriate for the Christmas season. The antics of the children and the way they get on the nerves of the bachelors and finally win them over makes this subject decidedly entertaining and amusing, with a good touch of heart interest.—*C. S. Sewell.*

"Breaking Loose"

(Universal—Western—Two Reels)

THIS is another of the series of Comedy Westerns released under the Mustang brand featuring Pee Wee Holmes and Ben Corbett. Their boss's pretty daughter returns from school, bringing her teacher, who is a regular chromo. The usual rivlary of the boys centers around their schemes to capture the pretty girl and palm off the old maid on the other fellow. This includes a fake bandit scare and phony rescue by Pee Wee. The teacher's pet monkey creates havoc in the sideshow by exposing the bearded woman and Siamese twins as a fake and then is carried aloft by toy balloons. In seeking to rescue the monk the boys finally land on a runaway elephant and are saved by the local fire department. The comedy is good-natured burlesque and clowning and has several amusing moments.—*C. S. Sewell.*

Here They Are!

Bachelors' Babies—Educational.
Breaking Loose—Universal.
Cheap Skates—Educational.
Haunted House, The—Pathe.
Pathe Review No. 50—Pathe.
Rags to Breeches—Pathe.
Starvation Blues—Pathe.
Thou Shalt Not Pass — Short Subject.
What's Up?—Educational.
Window Dummy, The—Pathe.
Wooden Shoes—C. and C.

"What's Up"

(Educational-Comedy-One Reel)

A NEW leading woman, Rose Shirley, who proves to be a beauty, makes her bow in this Cameo Comedy with Cliff Bowes. The fun takes place on the seashore. The idea is a familiar one. Cliff is to meet Rose under an umbrella but he has trouble as everyone has an umbrella. He has trouble with an elderly gent who turns out to be Rose's father. To get the best of the old man, Cliff dons a mustache and later puts on women's clothes. Father falls for him and also gets in trouble with another woman who starts the crowd after him as a masher. Much of the action takes place around an amusement park. The principals enter small autos and chase around finally leaving the enclosure and dashing into the water. Fast-moving, with plenty of laughs and slapstick action,—one of the best of the series.—*C. S. Sewell.*

"Starvation Blues"

(Pathe—Comedy—Two Reels)

CLYDE COOK plays the lead in this Hal Roach subject and arouses a whirlwind of mirth. It's a great comedy to accompany a serious drama on your bill. Cook is a tramp musician who, with his partner, meets difficulties in making a living with bass horn and organ. The comedy, of course, is eccentric, and the backgrounds are great. Assisting Cook are Syd Crossley, Mildred June, Brooks Benedict, Cesare Gravina, Frederick Kovert, Fred Kelsey and Tiny Sanford. Richard Wallace directed. Some of the scenes are Chaplinesque in their artistry. They are certain to arouse the mirth of any audience, and they suggest something different in the way of slapstick comedies.—*Sumner Smith.*

"Thou Shalt Not Pass"

(Short Subject-Cartoon-One Reel)

BUD FISHER'S popular cartoon characters Mutt and Jeff compete in a bicycle race in this issue of the series. Mutt enters the race and hides Jeff under his sweater to help him. It is well that he did this for after a bad smashup, Jeff improvises a bike and wins. At one point in the race Mutt's wheel is damaged and he grabs one wheel in his hands and pedals the other. There is the usual amount of cleverness in the cartoon work and comedy in the action that makes it amusing entertainment.—*C. S. Sewell.*

"The Window Dummy"

(Pathe—Comedy—Two Reels)

IN this Mack Sennett subject Ralph Graves plays a human window dummy who four-flushes his way into high society. He has discovered that a "front" gets one ahead in the world, meets a beautiful girl and accepts her invitation to spend a week-end with her and her father. Ralph arrives in a limousine which he besought for a ride, and carrying a handbag very diminutive in proportions. The girl's father takes Ralph's advice on the stock market and his stock falls, then rises. On the strength of this Ralph becomes his financial adviser. Lloyd Bacon directed. Thelma Parr is the girl and Marvin Lobach is the unsuccessful suitor. The comedy has zest, pep and some good gags.—*Sumner Smith.*

"From Rags to Britches"

(Pathe—Comedy—Two Reels)

THERE is some good slapstick stuff in this Mack Sennett comedy directed by Del Lord and presenting Billy Bevan, Madeline Hurlock, Kewpie Morgan, Leo Sulky and Sunshine Hart. Two heirs—a man and a girl—inherit a classy gown "shoppe." But the lawyer specifies they don't get it unless they are unmarried. Both are married, and not to each other. One's husband and the other's wife take cleaning jobs in the shop to keep their eyes on their respective spouses, while the lawyer sends detectives who pose as automatic models to learn if the owners really are unmarried. Jealousy spills the beans, but then the lawyer discovers that the will specified that both man and girl should be married.—*Sumner Smith.*

"Wooden Shoes"

(Cranfield and Clark—Scenic-One Reel)

A NOVEL idea is employed in presenting this scenic of Holland. The reel opens with a lover leaving his wooden shoes outside while he makes love to his sweetheart. The shoes get tired of waiting and go on a journey visiting points of interest such as the canals, and a floral exhibition, returning in time to take the youth home. There are some striking and beautiful views of enormous fields of tulips and hyacinth which are grown for their bulbs as well as for the flowers which are used in making perfume. An interesting and insrtuctive reel.—*C. S. Sewell.*

Pathe Review No. 50

(Pathe—Magazine—One Reel)

THIS issue features "Crossing Arctic America," Knud Rasmussen's three-year trip through the land of the Esquimos. It is the first installment in a series and of great interest. Other subjects are "Harvesting the Pie," showing blue-berry picking in Maine, and "Weavers of the Other World," scenes in Morocco.—*Sumner Smith.*

"The Haunted House"

(Pathe—Cartoon—One Reel)

THIS issue features "Crossing Arctic" depicts the annoyance the famous mice cause the equally famous farmer. It is one of the best ever of the series. The art work is on a more elaborate scale than usual and very effective.—*Sumner Smith.*

Hammons Urges Exploitation of Shorts When It Builds Business for the Theatres

NATIONAL LAUGH MONTH is a logical climax to the concerted efforts that have been made for some time past by the motion picture trade papers, producers and distributors and leaders in the exhibition field itself, to show exhibitors the value to themselves of better exploitation on Short Features. And the hearty response that has met the announcement of the LAUGH MONTH campaign is the best of proof of the victory that is being won.

LAUGH MONTH can, and will, do many things. It will encourage many people to look on the brighter side of life. It will contribute no mean influence toward making 1926 a better and brighter year for the whole country by getting a large part of its citizenry to start the year right—with merriment and laughter. But from the standpoint of the motion picure industry alone, if it induces one hundred exhibitors who have never exploited their Short Features to boost them in January—to prove to themselves the additional profit that can be made by this better exploitation of the whole program—it will be worth all the time, effort and money that are being spent on it.

It becomes more and more apparent that the value of exploiting Short Features is the thing that an exhibitor has to prove for himself before he is "sold." He will read the many fine editorials that have been written about it; he will listen to the arguments in favor of it—but until he has tried it he is seldom convinced.

Fair Trial Is Asked

But let him once give exploitation of the Short Feature a fair trial and he will never return to the policy of advertising one picture only.

Whenever you meet an exhibitor who is sure that exploitation of anything but the long feature is worthless, you may be sure that you have met a man who has never thoroughly tried out all-round exploitation of the Whole Show.

LAUGH MONTH—January, 1926 will be the ideal period for the exhibitors who is still skeptical to put Short Features advertising to the test. The special accessories, prepared "ads" and carefully detailed exploitation plans, will make it easy for him. The force of the national campaign of publicity will back up his own efforts to an extent never before approached in connection with Short Features, and if he deliberately passes up this opportunity to make added profit from his comedies and other Short Features, then he is deliberately passing by box-office money that might just as well be his.

Big Advertising Drive

Every one of the eight big distributing organizations sponsoring Laugh Month is ready to give every possible help to the exhibitor who wants to cash in on Laugh Month. Educational will tell the millions of readers of the Saturday Evening Post about it in its advertising space in this great magazine the first week in January, offering a tie-up of tremendous force for the Showman who puts up the special accessories and uses the special newspaper "ads" and in the many other possible ways boosts LAUGH MONTH in his own locality.

LAUGH MONTH should bring a great awakening to many exhibitors everywhere as to the unlimited possibilities for building bigger business than are offered to them in the Short Features. And bigger business is the whole point of the argument. A trade paper editor recently commenting on the preparations for LAUGH MONTH remarked that it should be kept on a dollars and cents basis. This is the basis—the only basis—for the exploitation of Short Features at any time, just as it is the only reason for any advertising by an exhibitor. No expenditure of effort or money on advertising or exploitation is justified at any time unless it will build business for the theatre. But proper advertising and exploitation on comedies and other Short Features, in conjunction with advertising of the longer feature and of the theatre itself and its many attractions, WILL BUILD BETTER BUSINESS. It is doing it right along for an army of exhibitors that includes most of the country's outstanding showmen and hundreds of its smaller exhibitors and that is growing in numbers with every passing week.

Let's all start the year right by giving the picturegoing public the best in laughs and then telling them about it; by looking on the brighter side of life ourselves, and by letting the old box-office join in the laughter. And there's only one thing the box-office laughs about—better business.

THE CAMEO THEATRE, LOS ANGELES, makes special posters to advertise Educational-Mermaid comedies, using stills from the picture as well as advertising these Jack White productions in the big banner over the box office.

HELEN FOSTER

Landed big in Lupino Lane's first Educational—so she'll keep it up in cahoots with Johnny Arthur, in his Tuxedo comedy, "Cleaning Up."

Follies Girl in Comedies

Another of Ziegfeld's famous Follies Girls has enlisted in the movies. Anita Garvin, with the "Follies" and later for three seasons with "Sally," is now playing leading roles in Educational comedies. She will soon be seen in support of Lupino Lane under the direction of William Goodrich.

Added Profit from Your Short Features!!

LAUGH MONTH

To tie up with LAUGH MONTH you want to show the best comedies—and plenty of them.

Book at least one All-Comedy Program for LAUGH MONTH. And book an extra comedy for every bill. And book them NOW from these great series:

HAMILTON COMEDIES

Lupino Lane Comedies

Bobby Vernon Comedies

WALTER HIERS COMEDIES

JIMMIE ADAMS COMEDIES

MERMAID COMEDIES
(JACK WHITE PRODUCTIONS)

Christie Comedies

Tuxedo Comedies

Juvenile COMEDIES

Cameo COMEDIES

Member, Motion Picture Producers and Distributors of America, Inc.
WILL H. HAYS, President

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons
President

Harry Langdon Special Listed in Pathe's National Laugh Month Release Schedule

PATHE is getting behind "Laugh Month" with full force and announces a list of twenty-three sure-fire laugh-makers on the January short feature release program, which is headed by a Harry Langdon special comedy made by Mack Sennett and includes four two-reel comedies from the Sennett studio, five two-reelers and three single reelers from the Hal Roach lot, and five releases each of "Aesop's Film Fables" and "Topics of the Day."

Popular comedy stars and featured players who will be seen in Pathe comedies during "Laugh Month" include such box-office magnets as Ralph Graves, "Our Gang," Alice Day, Clyde Cook, Harry Langdon, Charlie Chase, Billy Bevan, Glenn Tryon, Andy Clyde, Al St. John, Lucien Littlefield, "Husky" Hanes, Jimmy Finlayson, Lige Conley, Martha Sleeper, Dot Farley, Kewpie Morgan, Madeline Hurlock, Cissy Fitzgerald, Jack "Rube" Clifford, Thelma Parr, Marvin Lobach, Paul Parrott, Douglas Gerrard, William McCall, Ruth Hiatt, Peggy Montgomery, Vernon Dent, Sue O'Neil, and Vivian Oakland.

Titles of Pathecomedies listed for "Laugh Month" include the following: "Saturday Afternoon," three reel Harry Langdon-Mack Sennett comedy special; "A Punch in the Nose," two-reel Hal Roach comedy; "The Gosh Darn Mortgage," Sennett two-reeler; "Good Cheer," "Our Gang" comedy; "Hot Cakes for Two," Alice Day-Mack Senett two-reeler; "Whispering Whiskers," a Mack Sennett comedy; "Long Pants," a Glenn Tryon-Hal Roach comedy; "Soft Pedal," one reel Roach comedy with Paul Parrott; "Don't Butt In," a one reel Roach film with Paul Parrott, and "Between Meals," one reel Roach comedy with Paul Parrott.

"Aesop's Film Fables" to be released during "Laugh Month," include "The Gold Push," "Three Blind Mice," "Lighter Than Air," "The Little Brown Jug" and "A June Bride." All of these subjects are packed full of fun devised by Paul Terry and his staff at the studios of Fables Pictures, Inc.

Five releases of "Topics of the Day," the ever-popular reel of wit and humor clipped from the press of the world by the editorial staff of Timely Films, Inc., will be offered exhibitors.

In presenting the next Harry Langdon comedy special for release in "Laugh Month," Pathe is giving exhibitors one of the funniest films ever enacted by Langdon, who is conceded to be one of the foremost comedy bets in the business today. Only recently Langdon's "Lucky Stars" was featured for a week each at the Rialto and Rivoli on Broadway and is now playing 126 days on the Loew Circuit. In "Saturday Afternoon," the Langdon release for January, the droll star has a vehicle with a real plot embellished with a generous number of positive laughs. His supporting cast includes Vernon Dent, Ruth Hiatt and Peggy Montgomery. Harry Edwards, who has made the majority of the Langdon Sennett comedy successes directed "Saturday Afternoon."

"Good Cheer," the "Our Gang" comedy produced by Hal Roach presents the famous Rascals in a holiday story with wide appeal to adults as well as the youngsters. The story concerns the efforts of the "Gang" to brighten the Christmas season for the less-fortunate kiddies. They encounter a whole army of Santa Clauses and uncover a big plot as well as providing a real Merry Christmas for many children. All the "Gang" members including the latest addition, Jay Smith, contribute to the fun. Robert McGowan directed this holiday laughmaker.

"Hot Cakes For Two" is another rollicking, wholesome Alice Day comedy with the Mack Sennett comedienne at her very best. She plays a sweet maiden from the corn fields of Kansas who seeks screen fame and undergoes experiences which every film aspirant will want to see. And the fun of it all will convulse any audience. Her supporting cast includes Gus Runty, George A. Beranger, Joseph Young, and Marvin Lobach. Alf Goulding directed.

"Long Pants" offers Glenn Tryon in two reels of fun directed by Fred L. Guiol for Hal Roach. Tryon appears as a young "flipper" or male flapper who has acquired his first long pants. The said trousers are of the newest, widest and longest style but not unshrinkable. Glenn Tryon is supported by Cissy Fitzgerald, Vivian Oakland, Jack "Rube" Clifford and Sue O'Neil.

"Whispering Whiskers" is a typical Mack Sennett comedy of the brand bearing his name and was directed by Del Lord. Billy Bevan and Andy Clyde head the funsters which include Madeline Hurlock and Kewpie Morgan. The plot involves stolen rubies, clairvoyants and mysterious disguises which aid in making the fun fast and furious.

Those named are typical of the high standard of comedies which Pathe has lined-up for "Laugh Month."

In addition to providing a big array of funfilms, Pathe is also lining-up complete exhibitor helps to put over the comedy subjects in the many theatres that are sure to cash-in on the wide publicity and fine programs being offered because of "Laugh Month." In the selection of stills and posters special care has been paid to choose the funniest scenes for display in the lobby frames and show the "customers" that a real comedy is being shown inside.

To emphasize the punch scenes in forthcoming comedies, Pathe is issuing special art posters on the short feature comedies. Such artists as Gustav Michelson, George Kerr and Merle Johnson are drawing an unusual line of posters which Pathe exhibitors will find ready-made for advertising their "Laugh Monfh" attractions. Press books are issued on all Pathe two-reel comedies and these books will include stories and cuts which will aid the exhibitor in supplying the local papers with stories about comedies of the moment.

Music cue sheets are another new exhibitor aid being issued by Pathe on the short feature comedy product produced by Hal Roach and Mack Sennett. Undoubtedly exhibitors will pay particular attention to the accompaniment given their comedy subjects during "Laugh Month," and the Pathe cue sheets will prove invaluable.

Pathe is particularly well equipped to provide exhibitors with all-comedy programs in great diversity as to stars and length of subjects. Such three reel comedies as Harry Langdon in "There He Goes" on "Saturday Night," and Charlie Chaplin in "A Dog's Life" are just the type of attraction to form an all-comedy bill around. A Mack Sennett and a Hal Roach two reel subject added to the three-reeler and one of the "Aesop's Film Fables" and a release of "Topics of the Day" affords one of the best comedy programs available. The success of all-comedy programs is well known, and the continued use of this type of bill by Max Graf at the Egyptian and Aztec Theatres in San Francisco with big results at the box-office has proved the money-making possibilities of such programs.

There is no doubt but that one of the highlights of "Laugh Month" will be the many all-comedy programs offered by wide-awake exhibitors and the house of Pathe is ready to do its part in giving the exhibitors every cooperative aid in making January 1926 a month of real joy for audiences with resultant benefits for the exhibitor.

Congratulations for Cohen

Editor of Pathe News Receives Comment on Anniversary Dinner.

Wires and letters received by Emanuel Cohen, editor of Pathe News, since the Fifteenth Anniversary Dinner of Pathe News, have with one accord expressed the highest praise for his conduct of the memorable occasion commemorating the birthday of the newsfilm which brought together the most distinguished gathering of illustrious men in the history of the screen.

"Flashes of the Past," the comprehensive newsfilm review of historic events during the last fifteen years which was screened at the banquet and which is being shown serially in Pathe News, has come in for a large measure of praise.

Curtis D. Wilbur, Secretary of the Navy wrote:

"I very much enjoyed having the pleasure and privilege of attending the Fifteenth Anniversary of Pathe News. I enjoyed every minute of my visit at your entertainment, and wish to thank you. The picture shown after the dinner was enjoyable and brought to mind most vividly some of the most historical events of world's history since the advent of the news reel. I enjoyed particularly your historical sketch of the news reel especially that of Pathe which has had a wonderful influence on World's history."

Others who, following the banquet, communicated with Mr. Cohen to express their delight at the exceptional affair, were: Gov. E. Lee Trinkle, of Virginia; Admiral W. S. Benson, of the U. S. Shipping Board; Admiral W. A. Moffett, U. S. Navy, Bureau of Aeronautics; Maj. C. L. Hall, Chief, Press Relations Section, U. S. War Department; Bernard M. Baruch; George Kleine; Sydney S. Cohen, Chairman, Board of Directors M. P. T. O. A.; Charles Schwartz, proprietor of the Oxford, Garden and Roosevelt Theatres, New York City; Sol Brill; Colvin Brown, Vice-President, F. B. O.; Paul Sweinhart, of Zit's Theatrical Newspaper; Loring Pickering, Manager, North American Newspaper Alliance; George Palmer Putnam; Newcomb Carlton, President, Western Union Telegraph

Film Booking Offices of America Prepares Imposing Array of "Laugh Month" Shorts

AN unusually imposing array of short subjects has been scheduled by Film Booking Offices for release during January, 1926, officially designated as National Laugh Month. The producing and distributing company will contribute seven short comedies to the attractive array of shorts which will be distributed during Laugh Month.

F.B.O.'s program is headed by "High But Not Handsome," No. 9 of "The Adventures of Mazie," in which Alberta Vaughn is starred, with Larry Kent, Kit Guard and Al Cooke in support. The series based on stories by Nell Martin, which originally appeared in Top Notch Magazine, is replete with action and humor, and has been pronounced by exhibitors throughout the country as easily the most popular series released this year. Alberta Vaughn, knwn as the girl with the most beautiful figure in the world, possesses definite box office values as a star with an enormous fan following, while Larry Kent, a newcomer to the screen, has already established himself as one of the most attractive young juveniles in pictures. The stories are being adapted by Doris Anderson and directed by Ralph Ceder. "High But Not Handsome" is scheduled for January 3rd release.

"Mummy Love," a Blue Ribbon comedy, starring Alice Ardell, is one of the funniest two-reelers F.B.O. has yet released. Alice Ardell is a piquant, delectable little French comedienne who adds specie and charm to the series of comedies which Joe Rock is producing for Standard Cinema and F.B.O. release. The entire series of Blue Ribbon comedies has proved unusually successful wherever they have been shown. A number of well known comedians appear in support of the attractive Alice. "Mummy Love" will be shown on January 10th.

Another January 10th release is "The Giraffe's Long Neck," a one-reel novelty from the Bray Studios, in which Walter Lantz, the artist, acts in conjunction with the cartoon characters he creates. These cartoons are unusually clever, and are meeting with enthusiastic response wherever they are shown.

"Little Andy Looney," No. 10 of "The Adventures of Mazie" will be shown on January 17th, while "In the Aair," a two-reel Standard Fat Men comedy, featuring "Fat" Karr, "Tiny" Alexander and "Fatty" Ross, the three fattest men on the screen, will be distributed on January 24th. The gross weight of these three fat men equals a ton, and their humorous antics have created unusually large fan following in the thousands of theatres in which the Standard Fat Men series are run. This series is also being produced by Joe Rock for Standard Cinema and F.B.O. release.

January 17th will also see the release of "Dinky Doodle at the Studio," a one-reel novelty in which Dinky Doodle cavorts merrily and mischievously with his cartoon creator, Walter Lantz.

On January 31st, No. 11 of "The Adventures of Mazie" called "A Snitch in Time" will be shown.

The twelfth Mazie, as yet untitled, is now being shot at the studios of the company. At its conclusion, work will start immediately on "Fighting Hearts," a series based on stores by Sam Hellman, well known humorist and contributor to the Saturday Evening Post and other nationally known magazines. It is not yet definitely decided who will appear in the series, although it is probable that Alberta Vaughn will star, with Larry Kent, Kit Guard and Al Cooke in support.

The works of H. C. Witwer will continue to be a feature of F.B.O.'s production program for the season of 1926-27, details of which are now being arranged at the studios of the company in Hollywood. The announcement of the purchase by Mr. Witwer's current series, "Bill Grimm's Progress" running in Collier's Magazine, was recently made. The stories in serial form narrate the adventures of a taxi driver and are done in the inimitable Witwer slang style.

Features "Short" Review

Seattle Star Gives Preference to "Screen Snapshots" Over Feature

Screen Snapshots, which is a screen record of home life, divertissements, and intimate glimpses of stars under all sorts of circumstances and conditions, has won the interest of audiences throughout the entire world.

Reviews have come in from all over this country highly boosting this "short," and as an example of this the Seattle Star featured this "short" over the feature, writing up Screen Snapshots in the headlines and reviewing the feature later in the same column.

An issue of Screen Snapshots is released once every two weeks.

R. F. Woodhull Endorses "Laugh Month"

BAKER THEATRE
Dover, New Jersey

November 26, 1925.

Nat G. Rothstein, Esq.,
Short Feature Advertising Association,
Film Booking Offices of America,
723 Seventh Avenue,
New York City.

My dear Nat:

Am writing this letter to you on Thanksgiving Day because the more I think of the idea of setting aside a month for the purpose of directing the attention of the public and ourselves to "laughter," the more it is apparent to me that I have one more blessing for which to be thankful. We are all inclined at times to under-rate the physical and mental value of a good laugh. I have been present at many "serious at the moment" controversies in our industry when if both sides had endeavored to maintain a little sense of humor, the problem at hand would have dissolved into a mere nothing.

I presume this movement has for its purpose the further directing of the attention of the exhibitor to the value of the short subject part of his program. If I am correct in this presumption, then I can honestly express the opinion that it is a worthwhile labor. We are all prone at times to think of newsfilms, comedies and novelties as "fillers" instead of "featurettes." It will surely react in a splendid way if we theatre-owners, in our constant effort to please the public, will devote the month of January to a little less thought about the "headline features" and concentrate on the importance of divertissement. This latter ingredient is only supplied by screen entrees which materially assist in the problem of balancing the diet of a patronage sometimes fed-up on dramatic photoplays.

I sincerely hope that your January laugh-project will be a huge success and that countrywide merriment will "top" the tiresome noise of the high-salaried, crepe-hanging reformers who are permitted to run at liberty every month of the year.

Cordially yours,
(signed) R. F. WOODHULL,
President, Motion Picture Theatre Owners of America.

Special Posters and Accessories Are Ready On Fourteen Fox Laugh Month Comedies

FOURTEEN corking two-reel comedies which made reviewers laugh as they seldom do at a pre-release showing, will be the contribution of Fox Films to National Laugh Month, to be observed in January by motion-picture theatres all over the United States.

The purpose of National Laugh Month is to impress upon exhibitors the importance of advertising and exploiting short subject films instead of playing the loud pedal on feature attractions and letting the rest of the program take care of itself. Eight of the foremost producers of short comedies have formed an organization to this end and National Laugh Month is the result.

Included in the list of Fox Films comedy releases for November, December and January are three Van Bibbers, "The Wrestler," "A Parisian Knight" and "The Feud;" two of the O. Henry series, "Failure," and "Cupid a la Carte;" seven Imperials, "Strong For Love," "East Side, West Side," "Control Yourself," "Heavy Swells," "The Flying Fool" and two untitled two reelers, two of the Helen and Warren Married life series, "The Peacemakers" and "His Own Lawyer."

Seldom, if ever, have two-reel comedies elicited such enthusiastic praise from reviewers as these, particularly the Van Bibbers, which are produced as lavishly, as many feature-length films. It is the opinion of many that Fox has set a new standard for short comedies, not only in elaborateness of production but also in displacing slapstick and hokum with genuinely humorous situations.

"The Wrestler," one of the latest in the Van Bibber series, fairly abounds with screamingly funny situations and affords Earle Foxe greater opportunities to create laughs than perhaps any thus far released. In this picture Foxe, as the bashful Van, is compelled to mix it up with a professional wrestler who has quarreled with his sweetheart, and it is guaranteed to make any audience howl with mirth. "A Parisian Knight" also is crowded with laughs and it would be a gloomy soul indeed who couldn't find a cure in this film. "The Feud" is a hilarious adventure in house-buying that brings a family war along with the purchase.

In the Married Life of Helen and Warren series, "The Peacemakers" finds Kathryn Perry and Hallam Cooley, the newlyweds, in a thrilling adventure on board ship in which mistaken identity gives rise to considerable merriment. "His Own Lawyer" gives Hal some anxious moments.

"Failure," an O. Henry comedy, shows what happened to a divorce lawyer who tried to collect a fee from each of the three principals in a human triangle and lost out all around, while "Cupid a la Carte" is a typical O. Henry yarn made into a great film.

Perhaps the outstanding picture on the list for National Laugh Month, judging by the reception it received from pre-release reviewers, is "Control Yourself," an Imperial, in which Sid Smith introduces the celebrated electric horse made famous by President Coolidge. Smith appears as a gilded son who struggles to overcome a violent temper and win the hand of a beautiful heiress and the big scene is the crumbling of an immense dam which a crooked contractor has built for the girl's father. The hero discovers that his prospective father-in-law is about to be swindled out of $100,000 and resolves to prevent it. This picture was declared a knockout by all who saw it at a recent screening.

However, the high praise bestowed on "Control Yourself" does not mean that the others on the list are inferior in quality. Everyone on the list brought hearty laughs and spectators agreed that they were much above the usual standard of short laughing subjects.

Felix Adler, who recently signed a contract as chief title-writer of the Fox comedy department, after several years in a similar capacity with Mack Sennett, adds greatly to the entertaining quality of these comedies with titles which are in themselves irresistibly funny.

George Marshall, comedy supervisor, has surrounded himself with a staff of fertile-brained gagmen and, according to announcement from the Fox West Coast Studios, an absolute ban has been placed on all the old time-worn gags which once were regarded as indispensable in the making of comedies. Working under Marshall's direction are Robert P. Kerr, Albert Ray, Lex Neal, Max Gold, Andrew Bennison, Daniel Keefe, Lew Seiler and Benjamin Stoloff, some of the ablest comedy directors in the film industry and a veritable army of gag-inventors.

The Fox comedy program is filled with exploitation possibilities. Linked with the Van Bibber comedies is the name of Richard Harding Davis, the celebrated American author who wrote the stories on which they are based. O. Henry is the world's greatest short story writer. Mabel Herbert Urner, author of "The Married Life of Helen and Warren," is now writing stories which are syndicated to eighty-one of the most important newspapers in the country. Each of them runs pictures of Kathryn Perry and Hallam Cooley in scenes from the Helen and Warren comedies.

In order to help exhibitors put over National Laugh Month with a real bang, Fox Films has provided unusually attractive posters, lobby photos, newspaper clip sheets, and, in fact, everything conceivable in the line of accessories to keep the box-office busy.

Vivid Stories of News Reel Exploits Told At Opening of Fox News Cameramen's College

MANY of the problems which confront the camera-bearing reporter who serves a motion picture news reel were entertainingly discussed at the recent session opening the second season of the Fox News Cameramen's College.

Truman H. Talley, director-in-chief of Fox News, presided and the principal talks were given by Clyde W. Eckhardt, assistant to the general manager of Fox Film Corporation, and Fred C. Quimby, short subjects sales manager. Following the suggestion of Messrs. Eckhardt and Quimby, Mr. Talley called on the field men for their own impressions of the best manner of "shooting" a picture and getting it back to the lavoratory.

Vivid stories followed the dashes to the scenes of sport, disaster or famous gatherings to record the events photographically.

Mr. Quimby astonished nearly all present by telling of the amazing growth of the Fox News Reel in seven months. He quoted figures to show that the increase has passed 37 per cent in that short period, and that over 4,200 theatres show this reel each week.

This Camera College is one of the most interesting features of the entire Fox organization. Twice each month Director Talley and his staff assemble with all of the members of the College and listen to addresses from departmental heads, scientists, archaeologists, world travelers and men distinguished in other walks of life. Some of the greatest thinkers in the land have discussed various problems and voiced their suggestions for the betterment of news reels.

"We all know," said Director Talley, "that the producing of a news reel is a continuation of the producing of a newspaper because its purpose is to place before the public a record of the most stirring events of the day. That our work presents that record in a more vivid, and, I believe, more interesting manner than it can be presented by a newspaper, may be denied by newspaper editors, but a motion picture certainly puts an event before the public in a more convincing entertaining way.

"Your responsibility, therefore, is great. Yours is the task of speeding by the most rapid means of transportation to the scene and there picturing an event which millions will be eager to see. The more judgment you use, the more vision you bring to your task, the better will be the results. It's our duty, as it is the duty of the newspaper reporter, to get all of the news, and the best man is the one who gets it in most entertaining form and gets it first."

Seider Says: "Short Subject Has Come Into Its Own"

MOTION PICTURE THEATRE OWNERS OF AMERICA
745-7th Avenue, New York City

December 1, 1925

Short Features Advertising Association,
218 West 42nd Street,
New York, N. Y.

Gentlemen:

It is superfluous for me to add my endorsement to the National Laugh Month idea.

The Short Subject HAS come into its own.

The only problem in this relation, as I see it, is the method of bringing the realization of this fact to the theatre owner. Some distributors of Short Subjects have recently added a clause to their contracts in which the exhibitor agrees to give equal space to that given to the feature, for the Short Subject.

It is my conviction that "National Laugh Month" for the purpose of educating the motion picture forces, to the value of the Short Feature is the better plan, and which should and will bring the desired and merited result.

Cordially yours,
(signed) J. M. SEIDER,
Business Manager

To Make Comedies in East

Laymon Units Leave Coast to Get Prominent Eastern Spots

To overcome the sameness found in two reel comedies, Gene (Fatty) Laymon has brought his whole company, including actors, working staff and camera men, to New York and started the first of his new series for the independent market with Broadway and Wall Street backgrounds. The Woolworth building will figure prominently in the first subject, "The Inventors," in which Gene (Fatty) Laymon and his co-star, Charles Dorety, will get a good view of New York as window washers a few dozen stories above the other tall buildings. It is these views of New York that Fatty wants in his new series of comedies to contrast with the competing short subjects with Hollywood backgrounds.

Seven other series of "shorts," also being released through Tennek Film Corporation, are being made on the coast, three of them on the Selig lot. One series of wild animal stories starring Queenie, the tiger, is being made with the Selig zoo as an all-star cast. A dog series with the police dog, Lightnin, will also have California backgrounds so that Kenneth J. Bishop is considering bringing other units East to help add variety to his otherwise diversified program of dramas, comedies, travelogues and magazine novelties.

Short Features Adv. Ass'n. Will Be Incorporated at Albany at Once

THE Short Features Advertising Association came into formal being on Wednesday, November 25. On that day at the Hofbrau House, uptown, the members present finally ratified and adopted the oonstitution as submitted by the Constitution Committee.

Following the adoption of the Constitution, election of officers was held with the flolowing results:

President, P. A. Parsons, Pathe; Viceresident, Gordon White, Educational; Secretary-Treasurer, Julian M. Solomon, Davis Distributing. Board of Directors, the officers and the following four men: Fred McConnell, Universal; Nat Rothstein, F. B. O.; Fred Quimby, Fox; Howard Turrill, Arrow.

The Budget and Finance Committee as elected, consists of, Nat Rothstein, Chairman, Fred Quimby, Howard Turrill, the president and the secretary-treasurer of the association.

The following Auditing Committee was nominated and elected. S. Barrett McCormick, Pathe; Paul Parez, Universal; Bruce Gallup, Jr., Fox.

The constitution provides for four classes of membership.

The first will be active members; men in the sales, advertising and executive staffs of distributing and/or producing companies which are company or associate members.

The second class will provide for company membership which will include all companies nationally distributing short length product of any nature.

The third class; associate or contributing members will be composed of producers who are in sympathy with the aims of the Short Features Advertising Association and who desire to further, with financial help, the work which the association is doing.

The fourth class provides for honorary membership and will be conferred on such persons as perform signal services for the benefit of the association or the industry.

Immediate steps are being taken to have the association incorporated at Albany.

A report of the National Laugh Month Committee was rendered showing the progress made towards binding together the various elements of the drive. Information concerning the companies handling the banners, posters, slides, trailers, window cards and buttons was given to the members and proof sheet of the first broadside to exhibitors was submitted for approval.

Entry Blank for Laugh Month Exploitation Contest

(Use this coupon to file your entry in the prize contest for the best Laugh Month exploitation. Send entry to National Laugh Month Committee, 218 West 42nd Street, New York City.)

Name of Theatre.....

Address .....

City or Town.....

State .....

Name of person responsible for campaign.....

(This is the person to whom money will be paid if this entry wins)

Is theatre first run, second run or subsequent run?.....

Seating capacity.....

Population of City or Town.....

Was campaign for one day, two days, three days or a week?.....

Was a particular comedy exploited? If so, give title and name of distributing company.....

(It is not necessary that a particular comedy should be exploited, it being sufficient if the campaign boosts LAUGH MONTH. But if a particular comedy is exploited, it must be a short comedy—not more than three reels.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

Six Test Runs of Moana Give a Line On Best Methods of Exploiting Film

BECAUSE Moana of the South Seas is a narrative rather than a drama, the Paramount Theatres Organization sent the picture to six of its theatres for advance runs to test out the exploitation possibilities. It does not appear any effort was made to indicate to each house a different method of handling, but rather each manager was left free to use his own judgment and to form his own campaign on the argument that he best would know how to gain a response from his patrons.

Moana, you may recall, is one of Robert Flaherty's pictures, seeking to reveal manners and customs rather than to offer a photoplay production, though it possesses a definite story. It differs from the usual photoplay in that the tricks of the scenarist are not employed, a plain, unvarnished tale being the aim of the producer.

The towns selected were Asheville, N. C., Poughkeepsie, N. Y., Jacksonville, Fla., Pubelo, Col., Austin, Texas, and Lincoln, Neb.

In Asheville

In Asheville the picture was given the Imperial Theatre, and Manager Morrison started in two weeks in advance, using teasers in the form of two inch block letters, one to a page, spelling the word Moana; care being taken to run the letters in their proper order. This was to familiarize the newspaper reader with the name. One week in advance display ads were used, large and small displays alternating, culminating in a two eights in the Sunday papers.

The newspaper work was partly to unloosen the reading columns, for Mr. Morrison figured that the film oddity would take a lot of putting over. Because the picture was different, the newspapers were unusually generous and ran daily stories on Flaherty and his work, the South Sea Islands and the life of its people.

A Special Screening

One week in advance a special screening was attended by the usual group of educators, clergy, press and prominent citizens. Worthwhile prizes were offered for the three best contributions on "Why I liked (or did not like) Moana." This was designated a "Reaction Contest."

The lithographic supply was limited to 35 each on ones and three-sheets, and 200 block window cards were used to supplement this scant supply. Trailers were used three weeks in advance, at which time a display of curios, loaned by Mr. Flaherty, was made in the lobby. For the showing period the display was a South Sea landscape, with light effects, built into a shadow box, while Spanish moss was used on the house front and palms and ferns were used to decorate the foyer, soft blue illumination suggesting moonlight.

The Hays office sent letters to those on its personal relations list and the Asia magazine supplied a list of its subscribers in Asheville. A similar list will be supplied on any town when the picture is regularly released. Mr. Morrison also sent out 1,000 letters over his own signature.

The net result was a business considerably over the average "first three days" for that house, due to the fact that interest had been created *and sustained* over a three-week period. On a regular photoplay this would be detrimental to the intervening subjects, but all six of the campaign very definitely demonstrate that the way to sell this is to create advance interest, and that this interest does not detract from the current runs, as would special publicity for a regular feature.

Jax Came in Strong

All first day records were broken at the Arcade Theatre, Jacksonville, where Guy Kenimer started a month in advance in the house organ and on the screen of his own and other houses. Five tack cards were prepared, each bearing one of the letters of Moana. These were tacked as close together as possible, and always in that order, the word being spelled out before the next M was tacked up. Stress was given the world premiere, and a special appeal was made to tourists in the shape of "souvenirs," or the South Seas in the shape of pay envelopes filled with white sea sand. These were placed in mail boxes by the office clerks.

The public library was hooked to a display of South Sea literature in both fact and fiction titles. Two window displays were made from the supplied curios; personal adornments in a jewelry store and heavier articles in the department store. A shadow box scene and a cutout three sheet were placed in the lobby a week in advance, and a special showing was given a week ahead. Kenimer made an announcement to Kiwanis, and sent letters to other luncheon clubs, while a strong newspaper campaign was run in both the advertising and reading columns of the newspapers, along with car-dash cards.

The prologue was a woman doing the Siva-Siva.

Pueblo Played Schools

E. P. Briggs, of the Rialto Theatre, Pueblo, made a drive on the schools, obtaining permission to address the pupils of every school on Flaherty and his work. The subscribers to Asia were called on the telephone, in-

A Paramount Release

HAND PAINTED BANNERS DESIGNED BY E. E. BRIGGS FOR MOANA OF THE SOUTH SEAS

The supply of pictorial paper being limited on the advance showing, the Rialto Theatre, Pueblo, Colo., made a lobby display of hand work and got unusually good results. In the wall panel is one of the actual three sheets, which supplied the suggestion for the painting shown in the foreground of the same photograph. When paper is available, paint up the cutouts.

Trying Out Moana on the Rural Dog

stead of being circularized, and 1,500 post cards and 500 letters were mailed to others.

His teaser contest was different from the other in that it was interrogatory, asking "Who is Moana?" "Is Moana man or beast?" and similar questions, copy being changed each day until the display ads were broken.

The usual pre-showing was given, and Rotary, Lion and Commerce Clubs were interested. Block 28 sheets replaced the usual pictorials, which were not available, there were 50 window cards and one window display. Three stores used South Seas sundaes and special posters were made by hand for the lobby display.

The business was better than usual "with the possible exception of westerns."

Pleased Poughkeepsie

Because of its nearness to New York, the Stratford Theatre, Poughkeepsie, was able to offer the personal appearance of the producer the first night of the three-day run, but Manager Ed. Zorn credits his advance showing with being the best single item in the campaign. He used 72 column inches of newspaper advertising for his advance and 92 during the three days of the showing.

He used single letter tack cards, but instead of spelling out the name along the street he used all M's the first day and overtacked these with the O-A-N-A on successive days. This seems to be a better handling of this idea, for he held interest for five days.

In default of a proper supply of paper, he put out 40 ones and the same number of threes and had secial paintings made for the lobby. The trailer was used for two weeks, and a display of curios was made in a store window.

Business was above the average, but not record breaking.

Boomed with a Band

E. B. Roberts, of the Majestic Theatre, Austin, Texas, used a bunch of jazz bands to put over the picture the first day, figuring that it would get him the verbal advertising that would care for the two days following

A Paramount Release

A STRONGLY SELLING MARQUISE DISPLAY ON MOANA

Moana of the South Seas offers real dancers and not made up players, and the dancers help to get the interest perhaps better than any other angle that can be used for lobby work. The front offers a hand painted banner with a landscape.

Four local bands were thrown into one, and Mr. Roberts fairly howled about it. He even got the merchants to run a one-line slug in their ads reading "Mass orchestral—Moana—Nov. 2—Majestic." This was run daily for three weeks in advance. There was also a one page cooperative ad, about Moana and the bands, the day before the opening.

The campaign started a month in advance with the mailing of 8,000 circulars advertising the dual event, following with the trailer and a poster contest for the schools, which compensated in part for the limited supply of lithographs.

The curio exhibit was made in a photo-supply store, with the phonograph stores tying to their records, Hawaii being moved into the South Seas zone temporarily.

An effective pre-view was given, and a miniature was built for the lobby. Business was "highly satisfactory."

Switched in Lincoln

Originally Moana was booked to the Lincoln Theatre, Lincoln, Neb., but a kink in the bookings necessitated the transfer to the Rialto, to fill in a gap.

In consequence this was the smallest campaign of the six, and yet Charles Shire made a better business showing than some of the other houses with longer campaign.

Much of this was due to the use of a number of cutout three-sheets of Shiva dancers who were placed around the marquise. He could use only seven one sheets and twelve threes for his board work, but he bolstered this with 200 window cards reading "Moana, Robert Flaherty's True Romance Picture of Life in the South Seas,

A Paramount Release

TWO DISPLAYS OF CURIOS FROM THE FLAHERTY COLLECTION ON MOANA OF THE SOUTH SEAS

On the left is the lobby display made by Ernest Morrison in the lobby of the Imperial Theatre, Asheville, N. C., showing the palm decorations of the foyer. On the right is the window display obtained by Ed. Zorn, of the Stratford Theatre, Poughkeepsie, N. Y. The display material is much the same, but the layouts are entirely different.

Radio Wedding in Loew House a Good Stunt

made by the man who made Nanook of the North."

These very materially helped to get the increase over the average business.

Apparently he was unable to use the advance showing, or the results might have been even better, but he put it over well with only 72 column inches, divided between the two papers.

Must Be Sold

The answer seems to be that you can sell Moana IF you sell it. You can't tell them to come and get it, like the cook on a chuck wagon. You have to tell what it is and why it should be seen. Your best bet is an advance showing. If this cannot be arranged the second line is a good newspaper campaign, especially as to reading notices, and in most towns you'll find it easy to break in with the readers supplied.

Local color in the lobby is the third strongest appeal—especially the dancers, and you cannot do business without the trailer.

Put it over right and you'll sugar your receipts, but you must use salesmanship.

Lots in a Name

The name stunt was employed by the New Lyric Theatre, Camden, N. J., to put over Romola. A telegram was sent from Los Angeles signed by the Gish sisters asking that free admission be given all sisters named Lillian and Dorothy.

All girls who claimed admissions were named in the newspaper the following day, which gave the neighbors a chance to check htem up, but that did not stop a lot of sisters from temporary renaming.

Radio Wedding Newest Wrinkle

Broadcasting a stage wedding is the newest form of this always good advice. It was worked lately at Loew's State Theatre, and while no applause cards demanded an encore enough were received to prove that the stunt interested.

Gifts were displayed in the lobby for three days in advance of the showing of Exchange of Wives, and at the end of the first night show on the opening day the happy couple appeared on the stage and received their license. Then the show went on and at eleven o'clock the audience was permitted to look on while the stage was set.

A silver cyke was dropped and against this was placed an altar and white pedestals. A ribbon aisle guard was run down the centre aisle, floor cloths were placed and potted plants run on.

Then for fifteen seconds the house went black, while a floaral drop of smilax and flowers was lowered against the cyke, and then every light went full on in a sudden blaze. It was a clever touch and set the house in an uproar.

When the applause quieted the bride entered down the centre aisle and the ceremony was performed in front of the knees of W. S. B. F. The Mayor offered his felicitations, while his deputy presented the key to the city, and a short musical program followed to give the listeners their money's worth.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

RUSSIAN Cossack singers and a Russian peasant orchestra of ten pieces, with a female Russian singer and a male dancer provided plenty of color for the prologue which was put on with the new Rudolph Valentino picture, "The Eagle."

This presentation was one of the three which went to make up the program, additional films being a Thanksgiving subject and the Mark Strand Topical Review. The entire performance ran for 1 hour and 51 minutes, with the Valentino picture getting 1 hour and 12 minutes of this. The Thanksgiving film and the Topical Review together took up 10 minutes, which left 29 minutes for the musical presentations.

In the overture place the Mark Strand Orchestra, with Harold Stern and Emil Bierman conducting, was presented in "Victor Herbert Favorites." This opened with "Babes in Toyland," by the orchestra, while on the screen was being run an announcement title. The screen was flooded from the dome by a blue Mestrum flood, deep at the bottom and thinning out as it went up. At the conclusion of the title on the screen the purple spangled draw curtains were closed over the production stage. The second selection was "Sweethearts," sung by a soprano dressed in a springtime gown and carrying a big straw bonnet and appearing on the apron of the small stage in front of the draw curtains. Following her the orchestra took up a strain of Erin Go Bragh" and from that went into "Kiss Me Again," featuring first violin and cello. "A Kiss in the Dark" followed, with the xylophone player standing for this selection. The presentation closed with "Thine Alone" as a duet by soprano and tenor on the apron of the production stage. The lights: 2 steel blue Mestrum floods from the projection room on the drapes and draw curtains for the first number; foots and borders of large stage in blue and Mestrum blue Kliegl floods on the orchestra from the dome. For the second number bridge spots of white were shot down on the soprano. For the third and fourth the dome changed two spots on the orchestra to Nile blue. For the fifth selection dome took one flood off orchestra and focused it on xylophonist. For the concluding number the dome put a Nile blue across the production stage. This presentation took up 10 minutes.

Lily Kovacs, girl pianist of the Mark Strand Orchestra, was presented in a Moskowsky waltz, the arrangement being made especially for this occasion. The lights were Nile blue floods on the orchestra with a white spot overhead on the pianist. This number took 4 minutes.

Immediately preceding the photoplay was the atmospheric prologue in a special setting designed from a scene in the picture and showing the mosques and spires of a Russian city through 3 arches. On the stage were grouped a male sextette in Cossack costumes, flanked on either side by musicians of the 10-piece orchestra. At opening Russian melodies were sung by the male sextette accompanied by the orchestra. The orchestra then played "Whistling Waltz," which was followed by "Kaleenka," sung by a mezzo-soprano who had been off the stage up to this point. "The Volga Boat Song" sung by the sextette followed and then "Bright Shines the Moon" by the orchestra. The presentation closed with a Russian dance by a male dancer. The time required for this was 15 minutes and the lighting was predominated by blue.

A United Artists' Release

HYMAN'S PROLOGUE TO VALENTINO IN THE EAGLE

Hyman was fortunate in being able to command the services of a real Russian Orchestra for the Valentino picture at the Mark Strand, Brooklyn, but any Russian coloring will serve for this presentation. See the description in his story.

Statue of Gibson to Tell That He Is the Feature

Gibson Statue is in Permanent Use

For a long time this department has favored anything which gives permanent symbol for an attraction, such as a set lobby for the chapters of a serial or similar stunts.

O. L. Meister, of the White House Theatre, Milwaukee, has a statue of Hoot Gibson which serves such a purpose.

A Universal Release

HERE'S HOOT GIBSON

Used for the first time on The Calgary Stampede, Mr. Meister plans to display this figure in the lobby each time he has Hoot on the program. People seeing it will know that he is to be seen inside, and as he swings a strong following in the town Pabst made famous, the stunt works well. This almost over-decorative lobby broke all house records with the Stampede. It must be good, though it looks rather overdressed.

Ever try afternoon tea for Christmas shoppers? Ask your grocer to help.

A Universal Release

THE GIBSON STATUE IS ON THE EXTREME RIGHT

The White House, Milwaukee, plans to make a life sized statue of Hoot Gibson a lobby feature whenever Hoot is on the program. You'll barely be able to make it out in this cut, but look elsewhere for a better reproduction of the stunt.

Neighborhood Houses Split Joint Ad Cost

When The Iron Horse was shown in Cleveland at the neighborhood houses, twenty-five prints were at work and the picture was shown simultaneously all over town.

To put it over, there was carried a large advertisement telling where the picture was on display, with teasers drawing attention to the main advertisement.

The cost was split between the 25 houses (with a kick-in from the exchange, probably), and each house was able to get a large space at a cost within its means.

Circused

Although the miniature circus would seem to suggest itself on Sally of the Circus, the first report of a miniature comes from E. A. Rogers, of the Tivoli Theatre, Chattanooga, Tenn.

He made rather an elaborate display and got about the same sort of business.

Uses Shadow Boxes For Window Display

Here is a useful shadow box idea from Charles Hicks, manager of the Howard Theatre, Chicago, which cost only about $5 and look far more important than many displays costing much more.

A Universal Release

GOOD AND INEXPENSIVE

He uses old one sheet frames with compo board bottoms and sides forming a shadow box about two feet deep. On the floor of this he makes a miniature scene, in the case of California Straight Ahead, the autos struggling through real sand between patches of real sod. The backing is cheap sateen on which is pasted the head of Denny.

A box like this suggests a large outlay for an important picture, and if the picture comes anywhere near the specifications, it puts it over. It was a big clean-up for Denny.

By special permission of the City Commission, ten 3 by 12 foot banners were used on Romola at Loew's Temple, Birmingham, Ala. This made a flash that supplemented cooperation with a grape drink and the familiar

A First National Release

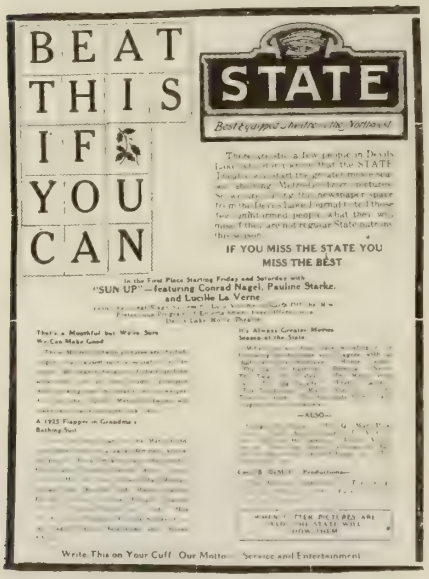
A NEW ZEALAND COPY OF THE DINOSAUR

From the land of the Emu comes the newest dino. This was made for the De Luxe Theatres Co., of Wellington, and H. F. Wood, its general manager, is shown congratulating the sculptor on his work. This was used to introduce the film down under.

Home Made Attractor Beats Press Book Cuts

Makes Attractor From Wave Rule

Doing the best you can sometimes works out better than you anticipate. This display aims to sell Sun Up in particular and Metro-Goldwyn in general as its Greater Movie announcement. Evidently there was no cut on hand, and the State wanted to get attention, so it made its own attractor from


BEAT THIS IF YOU CAN
STATE
IF YOU MISS THE STATE YOU MISS THE BEST
"SUN UP"—featuring Conrad Nagel, Pauline Starke, and Lucille La Verne
Write This on Your Cuff Our Motto—Service and Entertainment

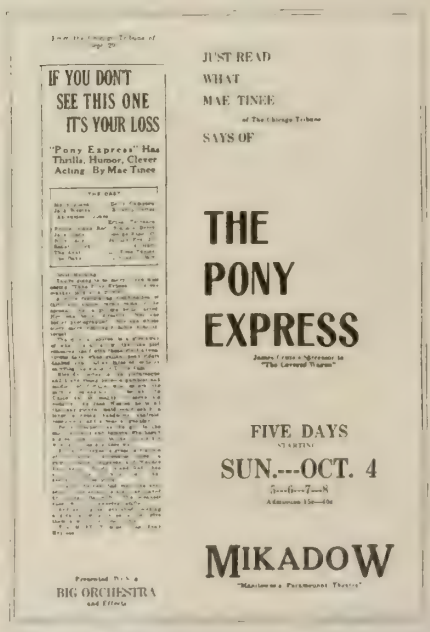
A Metro-Goldwyn Release

HOME MADE—AND GOOD

type and wave rule, with part of a stock Christmas holly border to fill in the one blank. Any compositor can work this up with stuff to be found in any printing office, and yet it stands out better and bolder than the best cut that Metro-Goldwyn could devise. A cut would be just a cut. This is an idea. It's something different, and it gets over with more punch than most spaces carry. It's going to hold your attention long enough to find out what it is you have to beat, and by that time you are into the running story, and staying there because it is written colloquially. It's written in a breezy style that carries conviction. To say that "there are more stars on the Metro-Goldwyn roster than there are in a Jack Dempsey punch" carries a vivid mental picture. It soaks home the idea in a flash. Try it on yourself. Tomorrow ask yourself if you have forgotten that line. Just write on a slip of paper "What line am I to remember?" and pin it on your desk. Look at it and that sentence will flash back to you, just as it did to the readers in Devils Lake, N. D. That's the value of good copy. It sticks. You can put it into more elegant English. You can say that M.-G. has fifty stars or a hundred stars or more stars than any other company and the reader will forget the statement by the time he has turned the page of the newspaper, but you can't forget a statement conveyed in a simile. It would be worth the entire four twelves to the State to get that one idea over, since it has the M.-G. bookings, but that's only one of the lines. Look down at the bottom. Vision in the slogan without the "Write this on your cuff." You'll realize that it won't mean half as much. It won't mean one tenth as much, though it is precisely the same thing. That cuff writing is merely the nail that drives the idea onto the wall of your brain. They have a natural copy writer out there at the State and we'll tell him he's good in case he does not already know it.

Sells The Express With a Criticism

Francis M. Kadow, of the Mikadow Theatre, Manitowoc, Wis., got out a striking four twelves on The Pony Express. He lets a Chicago critic do most of the arguing and then adds that he is showing the picture for


IF YOU DON'T SEE THIS ONE IT'S YOUR LOSS
"Pony Express" Has Thrills, Humor, Clever Acting By Mae Tinee
JUST READ WHAT MAE TINEE of The Chicago Tribune SAYS OF
THE PONY EXPRESS
FIVE DAYS
SUN.---OCT. 4
MIKADOW
BIG ORCHESTRA

A Paramount Release

A STRIKING LAYOUT

five days. Probably he did his own talking in other sections of the paper, but he realized that this reproduction of a newspaper column would mean more than the most elaborate cut, and he produced a singularly powerful display. It's the natural tendency to take the rest of the space to run in what the critic said, and we think that Mr. Kadow's economy of copy is the most striking thing in the space. It's a great thing to be able to talk convincingly, but is a more valuable gift to be able to realize that sometimes you can untalk the good already done. Mr. Kadow lets the criticism speak for itself. He does not weaken it by trying to build up with his own talk. This is one of the places where silence is golden, and Mr. Kadow knew it. He could have flopped the entire space with just a line or two more—but he didn't. That's the way he's built. He knows when to keep silent, and get over.

How About Your Christmas Exploitation?

Tail Wags Dog in Minneapolis

Here's a good example of what you can do with Classified if you have a newspaper in your town interested in want ads. The State Theatre, Minneapolis, booked Corinne Griffith in that First National and then sold the Journal on a Classified Week, in which the paper took up to page ads. The State in

A First National Release

ONE OF THE PAGES

view of the extra advertising, did not object to the Journal taking credit for having booked Classified into the theatre, so this announcement reads: "Here she is, Corinne Griffith in the biggest heart-drama she has ever made. The Journal has arranged for the production of her new feature film, Classified at the State Theatre to usher in Journal Classified Week." You can guess how much arranging the Journal did, but it carried a walloping bunch of publicity that cost only 150 tickets, which were awarded as the lesser prizes for the best letters on "Which classified ad interested me most, and why." The top prizes were $5, $3 and $2 each day, with twelve pairs of seats. Across the river, in St. Paul, the Pioneer-Press was tied to the names-in-the-ads idea with $50 for the best definitions of "classified," bannered its wagons and for the first time carried a picture of a player in its roto section. The stunt doubled the length of run and swelled the business, the picture backing up the extra effort.

Linked Teasers to First Sixty

This three twenties from the Garrick Theatre, Minneapolis, is a part of the campaign of P. F. Schwie to put over Hell's Highroad. It was the first break to display from a set of two and three column teasers run for several days in advance. Four teasers

Combines Teaser With Display Advertisement

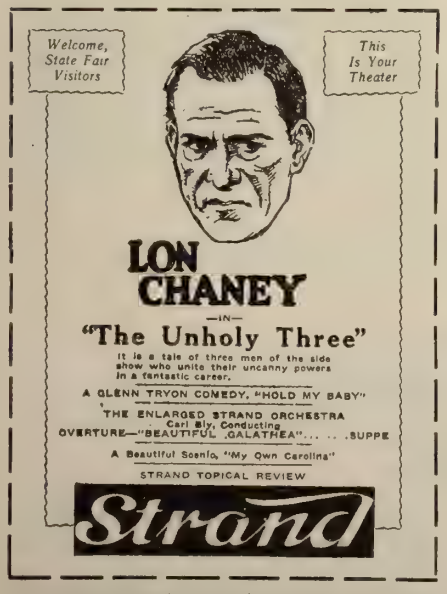
were used in both the morning and evening papers for five days with no hint as to what it might be. Then the sixth day broke this three twenties with precisely the same teaser at the top and an arrow pointing through seven inches of space to a three tens. Latre the three tens was repeated as such, with the teasers cut out, but the contact had been made very effectively. This seems to be a new idea. It is not new to link the teaser to the first splash, but the arrow is the first time out, and this gives much more display value to the three tens. It gives the regular space the value of sixty inches. More than that, it carries much of this sixty-inch effect over to the succeeding three tens. It is an effective idea and to be recommended to others desiring to hook the teaser campaign to the regular display ads. It materially helped the Minneapolis run.

A Producers Distributing Release

AN EFFECTIVE HOOK FOR THE TEASER TO THE DISPLAY

Gets Extravagant State Fair Week

Feeling that extra effort would help to sell to the crowds at the State Fair, Cliff Lewis, of the Strand theatre, Syracuse, ran his space up to an 80 by 2 on The Unholy Three and added a trim from a mat to show


Welcome, State Fair Visitors
This Is Your Theater
LON CHANEY
—IN—
"The Unholy Three"
It is a tale of three men of the side show who unite their uncanny powers in a fantastic career.
A GLENN TRYON COMEDY, "HOLD MY BABY"
THE ENLARGED STRAND ORCHESTRA
Carl Sly, Conducting
OVERTURE—"BEAUTIFUL GALATHEA"... SUPPE
A Beautiful Scenic, "My Own Carolina"
STRAND TOPICAL REVIEW
Strand

A Metro-Goldwyn Release

NEARLY SIX DEEP

Lon Chaney. Eighty lines drop nearly six inches, and that is a lot of space for Cliff to use, but with the strangers in town he felt it might be worth while angling for them. He does not do as well as usual with his selling talk. He does not get over the idea of the difference in this picture, but sells all the features and has white space in what some managers would regard as constricted quarters.

Reverse Helps in Minneapolis

The reverse panel in this display on The Midshipman from the Garrick theatre, Minneapolis, is good. It puts the title, the star and the chief selling fact over with a punch, and that is about all an advertisement should be expected to do. But the small stuff, lettered in the panel below, is almost wholly lost in the small lettering. It would have been better to have left off the drawing of the ship; which has no sales value, to let in type announcement of the small features, which possess a distinct influence on

A Metro-Goldwyn Release

GOOD AND POOR TOGETHER

the box office. The lower third of that display is mostly wasted space. It would have been better to have set the reverse panel in white space. That would have given greater attraction value than a confused drawing. A drawing is of value only when it helps to sell more tickets than could be disposed of through a straight advertisement. It must serve either as an attractor or an interest getter. Here it is not an attractor, since it is inferior to the panel above. It is not an interest getter because it does not offer any suggestion that is not better covered by the "A gripping romance of the Annapolis Naval Academy." It's a battleship and not a naval academy, and the space might better have been taken for a type announcement that it was produced in co-operation with the Navy.

Wooden

D. Roscoe Faunce went to the woodpile for his exploitation on A Son of His Father at the Strand Theatre, Birmingham. He had 3,000 heralds printed up on veneer strips, with the copy: "Harold Bell Wright's A Son of His Father recalls the old saying, A Chip off the old block." House and playdates followed. Very few were thrown away, and most were shown around. The cost was very slight.

A White Oval is the Display Here

A. S. Rittenberg, of the Fulton Theatre, Jersey City, gets a good display for The Man on the Box through the use of a half shaded panel outlining an oval into which is set a picture of Chaplin apparently done with type slugs bearing his name. This is a variant on

A Warner Brothers' Release

AN OVAL ATTRACTOR

the typewritten portrait. The production is too small to get this over, but you probably have a plan book. But the big idea is not the cut but the manner in which the display is arrived at, and this can be worked on any picture. The same display with an evenly white ground would be only fairly good, but with the benday shading a portion of the clear space, to throw up the white, the space seems fairly to leap at you from the page on which it appears.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C. S. Sewell

"The Road to Yesterday"—Producers Distributing Corp.

B. DeMille Exceeds His Best Records In This Tense Drama of the Mystic Past

Reviewed by Epes W. Sargent

PERHAPS the sincerest tribute to Cecil De Mille's work in his first production for a new connection is found in the fact that one of the best staged mechanical effects ever brought to the screen is accepted by a bulk of the spectators as merely a step in the advancement of the plot. Their interest in the story is so strong that even a big mechanical punch becomes secondary.

Most Cecil de Mille pictures of the past have drawn considerable, if not most of their strength from the gorgeous stage pictures, mechanical tricks and beautiful women superbly gowned. None of these trade marks are lacking in "The Road to Yesterday." The production is along the most sumptuous lines. Mr. De Mille will not disappoint those who look to him for purely visual effects. But in this picture he offers the most sincere presentation of a fine story that he ever has effected.

Based on the stage play by E. J. Sutherland and Beulah Marie Dix, a very free translation has been made for the screen, to the decided betterment of the story. In he original the excursion into the past was the result of a walsh rabbit dream. In the screen drama the return to an earlier existence is made during a period of unconsciousness following a railroad wreck. Beth Tyrell dips again into her past life, finding in those romantic costume days her associates of 1925 in very different positions.

The occult, coupled to the general belief in reincaration, makes a certain and definite appeal, and the sequence has been charmingly handled in its adaptation.

The romance period is not merely a gorgeous interpolation as is too often the case, but a logical and necessary part of the running story; a play within a play that forms the most vital portion of the picture.

In direction, production and acting values, "The Road to Yesterday" is of a standard to warrant its road showing were it not for the desire of the production company to keep faith with its clients. It is cunningly contrived to appeal to the greaest possible number, and whether the spectator finds the story or the spectacle of the greater interest, he is certain to be amply content, for the presentation is an unusually happy and successful combination of the visual and the mental.

Mechanically the railroad wreck is one of the most perfect stage illusions ever devised. The effect of the head of the freight locomotive ploughing into the sleeper is terrific. Were the story less gripping the play could be sold on this effect alone. As it is, the wreck to most of the spectators is merely a means to an end.

Vera Reynolds exceeds previous work as Beth. William Boyd and Joseph Schildkraut divide the honors among the men and Casson Ferguson is excellent as the society idler who is the nearest approach to the traditional villian. He and Jetta Goudal are at their best in the romance period. Miss Goudal is almost too exotic in the modern dress portion. Trixie Friganza is good in a slight comedy role and no part in poorly played.

In production and direction Mr. De Mille never has done better.

The Cast

Kenneth Paulton	Joseph Schildkraut
Malena Paulton	Jetta Goudal
Beth Tyrell	Vera Reynolds
Jack Moreland	William Boyd
Dolly Foules	Julia Faye
Adrian Tompkyns	Casson Ferguson
Harriet Tyrell (Aunt)	Trixie Friganza
Hugh Armstrong	Clarance Burton
Anne Vener	Josephine Norman
Watt Earnshaw	Charles West

From the play by E. J. Sutherland and Beulah Marie Dix.
Scenario by Jeanie McPherson.
Directed by Cecil De Mille.

Length—9,080 feet.

"We Moderns"—First National

Colleen Moore Has Another Jazz-Flapper Picture Directed by John Francis Dillon

Reviewed by C. S. Sewell

ISRAEL ZANGWILL'S play contrasting the ultra-advanced ideas of certain members of the younger generation with the staid old-fashioned mode of thought and living of their parents, furnishes Colleen Moore with her newest starring vehicle for First National entitled "We Moderns."

As Mary Sundale, Colleen moves with an extremely gay London set who take pride in referring to themselves as "we moderns" and upsetting the established ideas of conduct. She determines to do just as she pleases, without restraint and to flout her parents' advice. She admires John, a civil engineer, but imagines that she is madly in love with Pleat, a married man and the leader of the set. Her real self is awakened when Pleat attempts to force his attentions on her. She is glad to fall into John's arms and to admit that her parents were right after all.

It will be seen that this story provides Miss Moore with another flapper role. The picture opens with wild jazz doings, this atmosphere is maintained throughout, there being scenes where she is carried to her room by the butler and locked in and climbing down a trellis she goes on a treasure hunt which takes her into Pleat's bedroom, where he finds her hidden under the bed. The climax occurs during another jazz party aboard a dirigible which is struck by an aeroplane just as Pleat is becoming obnoxious. This is a novel touch and the falling of the machine and its burning up is well handled and provides a good punch. The action takes place in London and Miss Moore is seen in a number of shots where places of interest such as Trafalgar Square, Buckingham Palace, etc., serve as the backgrounds.

Colleen has a congenial role and Jack Mulhall does well as the young civil engineer. Claude Gillingwater and Clarissa Selwyn provide fine contrast as the dignified father and mother. Carl Miller effectively suggests the ultra-modern conceited he-flapper.

The action moves forward at a snappy pace and there some sprightly humorous touches. It will probably prove moderately entertaining for the average fan.

Cast

Mary Sundale	Colleen Moore
Sir Robert Sundale	Claude Gillingwater
Lady Kitty Sundale	Clarissa Selwyn
John Ashler	Jack Mulhall
Beamish	Tom McGuire
Dick Sundale	Cleve Moore
Oscar Pleat	Carl Miller
Theodosia	Marcella Corday

Based on play by Israel Zangwill.
Adapted by June Mathis.
Directed by John Francis Dillon.
Length—6,609 feet.

Mr. Exhibitor: Ask at the Film Exchanges for the
Thematic Music Cue Sheet
It's little to ask for, but it's the only reliable aid you can give your musicians to help put the picture over.

"Lady Windermere's Fan"—Warner Brothers

Irene Rich in a High-Class Adaptation of Stage Classic Directed by Ernst Lubitsch

AN ERNST LUBITSCH production with Irene Rich, Ronald Coleman, May McAvoy and Bert Lytell adapted from a stage classic by the famous author Oscar Wilde, which has served as the vehicle for some of the most noted actresses of the spoken drama, is the showmanship combination offered to exhibitors by Warner Brothers in "Lady Windermere's Fan."

Lady Windermere is a titled English social leader whose mother committed an indiscretion. This fact was kept secret from Lady Windermere who worshipped her mother's memory, believing her dead. A mysterious Mrs. Erlynne sends for Lord Windermere and produces proofs that she is his wife's mother and he pays her for secrecy. She lives in luxury and becomes the gossip of society even intriguing the fashionable Lord Augustus. Seeking to marry him she arranges to appear at Lady Windermere's party. Driven to jealous desperation by the insinuations of her admirer Lord Darlington, Lady Windermere goes to Darlington's apartment and leaves her fan in the drawing room. Mrs. Erlynne follows and when Lord Windermere and his friends find the fan she sacrifices her own reputation to save Lady Windermere. Her audacity in turning down Lord Augustus' previous offer of marriage wins him back.

Essentially a society drama of the drawing room type, one naturally does not expect stirring action, rather is the appeal based on character portrayal and the development of the plot leading up to the big situation, centering on the little article, which gives the story its title. The fact that since Oscar Wilde used the idea of

Reviewed by C. S. Sewell

one woman sacrificing herself to save another, it has been employed time and again in both drama and melodrama, strips it of originality but does not rob it of forceful dramatic effect, especially in the hands of Lubitsch and Miss Rich.

Mr. Lubitsch' direction is of course excellent. The development is smooth and straight-forward, advancing at a moderate tempo in keeping with the type of drama, and while marked by less than the usual subtlety, Mr. Lubitsch has contributed several clever and distinctly individual touches, such as a progressive blocking off of the screen as the bachelor overtakes Mrs. Erlynne, the sudden bobbing up of the heads of the three dowagers when she appears at the ball, the unexpected and amusing handling of Lord Darlington's declaration of love for Lady Windermere and the deft way he assists the Lord to retrieve an incriminating letter, also the rather risque touches showing the development of the affair between the bachelor and Mrs. Erlynne. There are other notable points in Mr. Lubitsch' direction, for example the clever and extremely effective facial by-play of the society gathering when Mrs. E. appears at the races. Here, too, he has used his penchant for novel camera work by "shooting" Miss Rich from a wide variety of angles, and in this and other scenes shows a deep understanding of the workings of human nature. With telling effect he builds up the tension and toys with the suspense after you know Mrs. E. will appear at the ball.

In the exacting role of Mrs. Erlynne, a woman of poise, fascination and charm, Miss Rich is exceptionally fine. Never has she given a better performance or looked so stunning. Bert Lytell is thoroughly satisfactory as the easy-going, whole-souled husband, and Ronald Coleman is fine in the rather thankless role of a gentlemanly cad. May McAvoy is sympathetic and charming as Lady Windermere, a role the exact opposite of Miss Rich', and Edward Martindel as Lord Augustus, does by far the best work of his career. Without disparaging the work of the players themselves, the hand of Mr. Lubitsch is evident in their portrayals.

This production is a distinctly high-class rendition of Oscar Wilde's play. It retains the dramatic values and has fine moments of comedy relief. A happy ending all around has been provided by a clever, amusing and typical Lubitsch touch. He has adhered rigidly to the drawing room tempo throughout, even refraining from detracting from the story by utilizing the possibilities of the racing scene. Because of the nature of the story and this method of handling, while "Lady Windermere's Fan" should entertain the average patron, its greatest appeal will probably be to the highest class of patronage.

Cast

Lord Darlington	Ronald Coleman
Mrs. Erlynne	Irene Rich
Lady Windermere	May McAvoy
Lord Windermere	Bert Lytell
Lord Augustus	Edward Martindel
Duchess	Carrie Daumery

Based on play by Oscar Wilde.
Directed by Ernst Lubitsch.
Length—7,816 feet.

"Clothes Make the Pirate"—First National

Leon Errol Is a Riot in Screamingly Funny Pirate Travesty — Dorothy Gish Is Co-Star.

WHEN Leon Errol, the popular stage comedian made his screen debut with Colleen Moore in "Sally" and scored such a decided hit, it was enevitable that he should achieve stardom. This goal is reached in his second appearance before the camera, in "Clothes Make the Pirate," a Sam E. Rork production for First National

The action is laid in New England during Colonial days when pirates infested the seas. The new star is cast as a mild-mannered, long-suffering and much-henpecked tailor who loves to picture himself as a ferocious pirate forcing his tormenters to walk the plank. One night he dons pirate attire, scares his wife and is himself so scared he hides for safety in a small boat. Mistaken for the noted pirate chief Dixie Bull he is taken aboard ship to command the bloodthirsty crew. Morning finds some of his ardor gone but with the aid of a naval lieutenant who is in love with his niece the false pirate chief bluffs the crew. There is a battle with an English man-o'-war and finally the real pirate chief is captured. Making his escape, Errol is glad to return home but instead of submitting meekly to his wife he bosses her around and she likes it.

"Clothes Make the Pirate" is really a travesty on blood-thirsty pirate stories, every situation being developed from the comedy angle and it is full of laughs. The subtitles which are a combination of staid old English and modern slang add to the general merriment. Dorothy Gish is co-starred with Errol, appearing as his wife and giving a fine performance in a role that is quite different from her usual ones, but Errol is practically the whole show. His familiar wobbly legs again serve him in good stead. Blaming it on an old wound, he is continually falling or staggering and each time it is good for a laugh for Errol does these falls in his own inimitable way, a way apparently impossible for anyone else to duplicate. In addition, he has other amusing mannerisms such as a ludicrous way of rolling his tongue around in his cheeks. Even his pirate costume is good for a round of laughter,

Reviewed by C. S. Sewell

No one can take the story seriously but it is chock full of humorous situations such as his efforts to hide during the battle, his sudden courage when he recognizes his wife among the prisoners and demands her and his niece and a pretty vamp and then flirts outrageously with the vamp.

There is a pretty little romance between the lieutenant and the tailor-pirate's niece but it is subordinated to the comedy angle. The picture has been excellently directed by Maurice Tourneur and is finely mounted, the views of colonial Boston with its narrow streets and picturesque little houses and shops being especially attractive.

"Clothes Make the Pirate" should prove thoroughly amusing to any audience and establish Leon Errol as a popular star. Not only is he screamingly funny, but his work is entirely different from any other screen comedian.

Cast

Tremble-at-Evil Tidd	Leon Errol
Betsy Tidd	Dorothy Gish
Mme. La Tour	Nita Naldi
Pirate Mate	George Marion
Scute	Tully Marshall
Crabb	Frank Lawler
Nancy Downs	Edna Murphy
Lieut. Cavendish	James Rennie
Dixie Bull	Walter Law
Capt. Montague	Reginald Barlow

Based on story by Holman Day.
Scenario by Marion Fairfax.
Directed by Maurice Tourneur.
Length—8,000 feet.

"The Best Bad Man"—William Fox

New Tom Mix Film Is Good Entertainment With Lively Action and Exciting Climax

Reviewed by C. S. Sewell

ALTHOUGH he appears as a wealthy tenderfoot idler in the opening scenes of his newest Fox production "The Best Bad Man" Tom Mix soon gets into his elements and gives a performance that will please his enormous circle of admirers.

Tom is cast as a chap who has never taken life seriously until a westerner demands that he complete a dam on his property that was promised by his father and is necessary for a score of ranches. As Tom has already sent money for this project he determines to investigate for himself, and disguises as a peddler of musical instruments. He finds that his agent is a crook, steals his own money back and resists arrest until he is identified. In the meantime he has fallen in love with the girl leader of the ranchers. The villain dynamites the dam and Tom saves the girl

There is plenty of snap and action and a lot of good comedy in this picture. Tom contributes his share of the latter, but big Tom Wilson as his negro valet is responsible for most of the laughs. His performance from start to finish is a scream,

In escaping from the sheriff and the villains, Tom exhibits his wonderful horsemanship and Tony comes in for a share. The manner in which this pair take fence after fence is superb. There is plenty of gunplay in the sequence where Tom holds off his pursuers.

The blowing up of the dam provides a fine punch climax. Director J. G. Blystone is to be credited for the thoroughly realistic manner in which he has staged these scenes, making them unusually effective. You see the principals engulfed by the wall of water while fleeing to safety and then swept along by the raging torrent. There is a real thrill when the girl is carried to the edge of the falls and is finally rescued by Tom with Tony's assistance just as she is about to be carried over.

Tom Mix is his usually, pleasing wholesouled, likeable self in this picture and Clara Bow is excellent as the girl, giving a spirited and thoroughly pleasing performance. Cyril Chadwick is a capable villain and the others give thoroughly satisfactory performances.

With its comedy, romance, western stuff and fine thrill climax, "The Best Bad Man" offers a variety of pleasing if rather improbable entertainment and it should prove a good attraction for the majority of patrons

Cast

Hugh Nichols	Tom Mix
Hank Smith	Buster Gardner
Frank Dunlap	Cyril Chadwick
Peggy Swain	Clara Bow
Dan Ellis	Tom Kennedy
Mr. Swain	Frank Beal
Molly Jones	Judy King
Sam	Tom Wilson
Sheriff	Paul Panzer

Based on novel by Max Brand.
Directed by J. G. Blystone.
Length—4,893 feet.

"The Masked Bride"—Metro-Goldwyn-Mayer

Pleasing Story of a Dancer of the Paris Underworld Serves as Mae Murray Vehicle

Reviewed by C. S. Sewell

IT is a story of the Paris underworld that is unfolded in "The Masked Bride" Mae Murray's newest starring vehicle for Metro-Goldwyn-Mayer, and second only in interest to the star is the reappearance of the former screen favorite Francis X. Bushman after an absence of several years, in the role opposite Miss Murray.

The star is seen in the role of a cabaret dancer in the Montmartre section of Paris whose dancing partner and friends are thieves. She meets an American millionaire who is a reformer and making a study of crime and kids him along, even falling in with her partners scheme to rob him of a valuable necklace. She plays the game to the extent of preparing for the ceremony but her better self comes to the fore when she realizes the depth of the American's love and the duplicity of her sweetheart who choses the necklace in preference to her, and finds happiness as the American's wife.

While the story is highly improbable it is made entertaining by Miss Murray's excellent portrayal of the vivacious French girl and the wonderful dancing for which she is noted. Her Apache dance has a novel finish and is unusually fine. There is considerable sparkling comedy in the role, especially in the way she outwits the supposedly super-clever prefect of police. The picture is handsomely staged and Miss Murray wears some striking creations as the dancer.

Mr. Bushman is as handsome as ever in the role of the millionaire and gives a good performance. Roy D'Arcy is excellent as the prefect of police and Basil Rathbone give a sterling performance as the dancing partner.

At no time is the heroine masked and the only reference to the title occurs in a leader where the millionaire refers to the fact that as the hoydenish irresponsible woman she is really masking her real self.

"The Masked Bride" is sprightly and pleasing entertainment.

Cast

Gaby	Mae Murray
Grover	Francis X. Bushman
Prefect of Police	Roy D'Arcy
Antoine	Basil Rathbone
Grover's Sister	Pauline Neff
Vibout	Fred Warren

Story by Leon Abrams.
Directed by Christy Cabanne.
Length—5,699 feet.

"One Man Ranch"—Universal

Action, Fine Horsemanship and Plenty of Fights in Western Starring Pete Morrison

Reviewed by C. S. Sewell

PETE MORRISON is the star of the newest Universal Blue Streak Western which is based on a magazine story by George C. Jenks. He appears in the role of a western chap who after an absence at college returns to the ranch with effete eastern ways and dresses as a regular drug-store cowboy, earning the ridicule of the cow punchers.

The story develops along the line of one of the familiar formulas for Westerns, the plot embracing a dispute between neighboring ranchers over water-rights which they hope to adjust through marriage. Hero and girl both resent this. The hero saves the girl from a villain and she in turn aids him when the villain knocks him out. They fall in love without knowing each other's names, and all is straightened out when they again meet just as a big fight has started between the opposing factions.

Morrison gives a satisfactory and likeable performance as the hero, while Dolores Gardner appears as the girl. James P. Lockney, Leo Meehan and other familiar names appear in the supporting cast. Milburn Morris contributes several laughs by his eccentric clowning.

The action is punctuated by the usual run of hand-to-night fights, villainy, and good horsemanship, and there are some striking scenic shots. Altogether, "One Man Ranch" is a picture of average entertainment value that should provide enjoyment for audiences that like "Westerns."

Cast

Jim Wesley	Pete Morrison
Marguerite Grayson	Dolores Gardner
Mel Larrimer	Leo Meehan
Griff Wesley	James Welsh
Adams Grayson	J. P. Lockney
Montana McGrew	Al Richmond
Bat Grayson	Jerre Austin
Belle Deans	Virginia Warwick
Skinny	Milburn Morante

Based on magazine story by George C. Jenks.
Directed by Joseph Franz.
Length—4,400 feet.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

Associated Exhibitors

ADVENTUROUS SEX. Star, Clara Bow. A story of everyday life which should please the better class of patronage. Did not register at the box office very well for me. Print good. Tone, good. Sunday, yes. Special, no. Fair appeal. Big city, Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

NOW OR NEVER. Star, Harold Lloyd. A reissue that is well worth playing again. All of the old Lloyds should be reissued including the one reelers. They are much better than the comedies of today. Good appeal. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

YANKEE CONSUL. (6,148 feet). Star, Douglas MacLean. A picture like all of MacLean's, full of funny and hair raising incidents. Will please all. Tone, good. Sunday, yes. Special, no. Appeal, ninety-five per cent. Ross S. King, Opera House (225 seats), Barnes City, Iowa.

F. B. O.

AIR HAWK. (5 reels). Star, Al. Wilson. Not much story to this picture but the stunts Wilson does will make up for it. Picture similar to "Omar Locklears Great Air Robbery." Sunday, yes. Special, No. Big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

DRUSILLA WITH A MILLION. (7,301 feet). Star, Mary Carr. This is the best picture we have ever run. If you can get them to come they will like it. Boost it to the sky for it will bear out any statements the press book makes. Make an appeal to the women and people who appreciate a real picture. It will not appeal to the "two gun, bloodthirsty" fans. It is really a clean picture. Tone, excellent. Sunday and special, yes. Appeal, ninety-nine per cent. Farmers, town of 400. Admission 10-25. Ross S. Young, Opera House (225 seats), Barnes City, Iowa.

HEADS UP. (6 reels). Star, Lefty Flynn. Ran this with a six reel western and did pretty good. A lot of Flynn fans don't care for Lefty at all any more. The pictures he is appearing in of late don't satisfy them. Sunday and special, no. Appeal, not much. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

HEADS UP. Star, Lefty Flynn. This is Flynn's new type picture. Sure is good, with his "valet" who is a scream. This is Flynn's newest picture. Tone, good. Sunday, yes. Special, no. Appeal, ninety-five per cent. Farm class town of 150. Robert W. Hines, Hines Theatre (250 seats), Loyalton, South Dakota.

KEEPER OF THE BEES. (6,712 feet). Star, Robert Frazer. Here's a picture that had drawing power. It's by Gene Stratton Porter. I did better on this than her "Girl of the Limberlost." Print new. Rental plenty. Tone, good. Sunday, yes. Not hardly suitable for special. Appeal, one hundred per cent. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

KEEPER OF THE BEES. (6,712 feet). A money maker, buy it and boost it, ran it two days to bigger crowd the second day, bought it right. Joseph L. Delise, Liberty Theatre, Saltsburg.

LILIES OF THE STREETS. Star cast. Go after this one strong, truly a great picture and a wonderful lesson to the flappers of today. Print new. Tone, very good. Sunday and special, yes. Great appeal. Big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

RIDING THE WIND. Star, Fred Thomson. Two days to fair business. This is the poorest Thomson picture to date. A few more

"Boys, every one of us is running a theatre for the good of the commnunity or city and for profit.

"That's why we realize the need of every booking tip. These reports are OUR contribution toward better booking conditions.

"We avoid bias—we're fair to the picture and to YOU. Use these tips and show your appreciative generosity by sending your tips in turn." OUR GANG

will kill him. General class city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

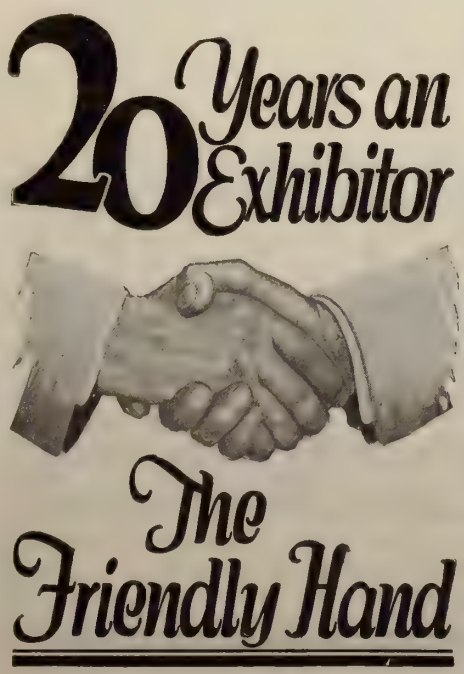
RIDIN' THE WIND. Star, Fred Thomson. Thomson always pulls for us regardless of weather and opposition and "Ridin' the Wind" is a good western with many laughs and not a few thrills; paper is flashy. Our patrons prefer Silver King to Tony and we agree with them. Tone, okay. Sunday and special, no. Appeal, ninety-five per cent. Mixed class town of 1,400. Admission 10-30. Pace & Bouma, Rialto Theatre (300 seats), Pocahontas, Iowa.

RIDING THE WIND. Star, Fred Thomson. Another good western with Fred doing his stuff as usual. Silver King also fine. Thomson is becoming quite a favorite here. All of his stories average up good. Tone, okay. Sunday, yes. Special, no. Good appeal. Mixed class town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

SILENT STRANGER. (5 reels). Star, Fred Thomson. Very good western, plenty of action and some comedy worked in and with the white horse. He is some actor himself. I would say book it. Tone, and appeal good. Sunday, yes. Special, no. Small town class and farmers, town of 600. Admission 10-20, 10-30, 25-50. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

THREE WISE CROOKS. Star, Evelyn Brent. Good picture that will please on an off day. Miss Brent well liked here and should please anywhere with her charming personality. F. B. O. is a good bet for any exhibitor. Sunday and special, no. Student and mixed class town of 4,500. Admission 10-25. Raymond Cleveland, Lyric Theatre (500 seats), Lebanon, Tennessee.

WILD BULL'S LAIR. (6 reels). Star, Fred Thomson. Thomson goes good here, although this picture is below the average. Too many impossible stunts in this. Silver King is an intelligent horse but he does things in this picture too impossible to swallow. However, they liked it and did a good business. Tone, fair. Sunday and special, no. Appeal, eighty per cent. Farmers, town of 400. Admission 10-25. Ross S. King, Opera House (225 seats), Barnes City, Iowa.



First National

DECLASSE. Star, Corinne Griffith. Considered by my patrons as just fair. The film version don't start with the stage play, and outside of gowns and production I can't give this much. If you have to play it, go easy on promises. If Corinne Griffith is well liked in your town, maybe they'll pardon this one. Weather fine, fair attendance. Dave Seymour, Pontaic Theatre Beautiful, Saranac Lake, New York.

DESERT FLOWER. (6,837 feet). Star, Colleen Moore. Nothing but praise for you Colleen. You certainly know your eggs and always put over a winner here. Everytime they see one of your pictures they holler for more. We give you a rising vote of thanks for your efforts. You have this town, hand, tooth, and toenail. Tone, okay. Sunday and special, okay. Appeal, one hundred per cent. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

FINE CLOTHES. (6,971 feet). Star cast. Junk for small towns. Town and country class town of 5,000. Admission 10-25. W. F. Jones, Criterion Theatre (300 seats), Frederick, Oklahoma.

FLAMING YOUTH. (8,474 feet). Star, Colleen Moore. This is a very interesting modern time picture that all like. Tone, good. Sunday, no. Special, yes. Good appeal. Rural class town of 850. Admission 10-25, 15-35. Helen Drexler, Star Theatre (220 seats), Crofton, Nebraska.

HER NIGHT OF ROMANCE. (7,211 feet). Star, Constance Talmadge. A fair picture where star has not lost her popularity. Some comedy in a few places. Tone, good. Sunday, yes. Special, no. Fair appeal. Rural class town of 1,500. Admission 10-30. I. I. Kennedy, Electric Theatre, Glasgow, Missouri.

HER NIGHT OF ROMANCE. (7,211 feet). Star, Constance Talmadge. For light stuff this comedy-drama is not often surpassed. Tone and appeal, good. Sunday, yes. Special, no. Audience appeal, good. Rural and small town class town of 1,500. Admission 10-25. T. W Cannon Majestic Theatre (315 seats), Greenfield, Tennessee.

I WANT MY MAN. (6,174 feet). Star, Milton Sills. Very good show. Will please everyone. Sills is a favorite with us and usually brings out a crowd. Tone and appeal, good. Sunday and special, no. Mixed class town of 1,800. Admission, twenty-five cents. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

LOST WORLD. (9 reels). Star, Bessie Love. This is a great picture and while I wouldn't recommend it for small town theatres, it went over in fine shape here. Don't be afraid to buy it and advertise it, for you can't go wrong. We did a very nice busi-

ness and we have heard only good comments. People came who were never at a show before. Tone, good. Sunday and special, yes. Appeal, one hundred per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

PENROD AND SAM. (6,275 feet). Star, Ben Alexander. A good picture with limited appeal. Its age is beginning to tell on it now. Not a picture that will stand the test of time. Tone, good. Sunday, yes. Special, no. Limited appeal. Small town class and farmers town of 350. Admission 10-35. Nelson & Ottem, Rex Theatre (140 seats), Osnabrock, North Dakota.

SECRETS. (8 reels). Star, Norma Talmadge. This is a fine picture and as a special it is all okay. Buy it and "boost" it and you will get results. Didn't make expenses on it as we were rained out on Saturday night. This is our first picture by Norma Talmadge. Have some more bought and hope they will be as good as this one. W. C. Snyder, Cosy Theatre (265 seats), Lamont, Oklahoma.

SKIN DEEP. Star, Milton Sills. This is an old picture but it is certainly good. One of those "different" pictures that keeps you guessing what will come next. Tone, fair. Sunday and special, no. Appeal, ninety-five per cent. Farmers' town of 400. Admission 10-25. Ross S. King, Opera House (225 seats), Barnes Cty, Iowa.

SUNDOWN. (9,000 feet). Star cast. A good picture but too long and dragged out. One person told me they should have named "Cows." It didn't please here a great deal. Tone and appeal, good. Sunday, yes. Special, no. Mixed class town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

SUNDOWN. (9,000 feet). Star cast. Fair. Sunday, yes; special, no. A. J. Masters, Columbus Theatre, Lowellville, Ohio.

SUNDOWN. (9,000 feet). Star cast. A dandy picture for the small town. Work of Charles Murray as Meech unusually good. Plenty of humor throughout. Had weak ending. Tone, good. Sunday and special, yes. Appeal, ninety-five per cent. Small town class and farmers town of 350. Admission 10-35. Nelson & Ottem, Rex Theatre (140 seats), Osnabrock, North Dakota.

WHEN A MAN'S A MAN. (6,910 feet). Star cast. A dandy, but lost money. Paid too much for it for us. Very good tone. Sunday, yes. Good appeal. Rural class town of 850. Admission 10-25, 15-35. Helen Drexler, Star Theatre (220 seats), Crofton, Nebraska.

Fox

AS NO MAN HAS LOVED. Star cast. Excellent picture and you can boost it; fine character acting. This might be a special since it is taken from "The Man Without A Country" and you could tie up with the school for a booster campaign. Tone, okay. Sunday, yes. Possibly suitable for special. Appeal, ninety-five per cent. Mixed class town of 1,400. Admission 10-30. Pace & Bouma, Rialto Theatre (300 seats), Pocahontas, Iowa.

AS NO MAN HAS LOVED. Star cast. Four days to big business. Advertised it as "Man Without A Country." Everybody liked it. City of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

DANCERS. Star cast. Was disappointed in this picture as I expected a special, but was only a mediocre program production. Tone, okay. Sunday and special, yes. Appeal, poor. Rural and small town class town of 1,500. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

DICK TURPIN. (5,224 feet). Star, Tom Mix. The Mix fan will be disappointed in this picture as it is costume stuff and Tom don't fit in there. Tone, okay. Sunday, yes. Special, no. Appeal, fair. Rural and small town class town of 1,500. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Connecticut.

DURAND OF THE BAD LANDS. (5,944 feet). Star, Buck Jones. Did not show this to as many as "Timber Wolf." Am sorry as it is a better picture. Everybody seemed pleased. Just released. Print new. Tone and appeal, good. Sunday and special, no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

FOOL. Star, Edmund Lowe. A good picture for its kind, but didn't draw here. Mixed class. Charles Epler, Lyric Theatre, Hamburg, Pennsylvania.

FOOL. Star, Edmund Lowe. Billed like Circus. Failed to get film rental out of it on two days' run. Entirely too slow. Fox can't make a real special without Mix. They are as bad this year as last. W. H. Hall, Gem Theatre, Memphis, Texas.

KENTUCKY PRIDE. Star cast. Can't see why they make such pictures. Town and country class town of 5,000. Admission 10-25. W. F. Jones, Criterion Theatre (300 seats), Frederick, Oklahoma.

LIGHTNIN'. (8,050 feet). Star cast. A good picture that don't get any money. Tone, too rough. Sunday, no. No appeal. Town and country class town of 5,000. Admission 10-25. W. F. Jones, Criterion Theatre (300 seats), Frederick, Oklahoma.

WHEEL. Star cast. Three days to fair business. These John Golden pictures are good clean shows but have no draw at the box office. General class city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

Metro-Goldwyn

ARAB. (6,710 feet). Star, Ramon Novarro. This is in a class by itself. Different from

A Letter-Report on "Dark Angel"

"My Dear Van and 'Gang':—Very seldom do I ever get a picture that I get so enthused about as to write a letter or do anything more than giving it a good recommendation in the regular Straight From The Shoulder Report Department but in all justice to those who had a hand in the production of 'THE DARK ANGEL' I feel that the regular report blanks are not big enough to report this picture on.

"The 'DARK ANGEL' is in my estimation just exactly what we exhibitors want and need. It is about the best balanced picture I ever saw, that is containing the right amount of everything that should go into the production of a fine picture. It has comedy, drama, pathos, action and on top of every ingredient that should be instilled into a picture it has Audience stuff or hokum. In plain words it is there from every standpoint and the man or woman who will not like this picture regardless how ignorant or cultured he or she may be should be hung or gotten rid of in some other manner.

"Since the first year I entered the picture business, which was five years ago, I have not written any concern or any special writeup above the regular reports which I send you and I have run everything from THE TEN COMMANDMENTS to SELL 'EM COWBOY which I think should include everything printed on celluloid. I state this just to impress on the exhibitors who have this subject yet to run and if they don't go after it in a big way they will be the losers.

"The Dark Angel is by far the best thing Mr. Fitzmaurice has ever done in my estimation (this is not from some high-brow critic, but from a man who is selling his entertainment to the public and speaks from a horse sense angle), and I state frankly that if he will keep these pictures coming like he has been making since A Thief in Paradise, he will be the greatest EXHIBITORS' DIRECTOR and PRODUCER in the field It is this type picture that not only we exhibitors want but our hungry entertainment seekers are looking for and when they get one like this they eat it up.

"Again in closing would impress upon every exhibitor who has this picture bought to sit right down and double their advertising and step out and go after this one in a big way. It don't cost much so you will not have to rob your patrons but get a reasonable price, then when the shows are over stand around where they can see you, for you'll feel proud of your business; feel a greater sense of pride down in your breast for having given them a fine piece of entertainment like this.

"I am not sending this to First National but to you for the regular report department if you can find space for it for I know it will mean money to any exhibitor who has this marvelous picture under contract."

L. O. DAVIS, Virginia Amusement Co., Hazard, Kentucky.

Every Month is
LAUGH MONTH
TO ME BUT WATCH MY SPEED IN JANUARY!
CHARLEY PUFFY
in Bluebird Comedies.
Also starring Arthur Lake. One reel each—52 a year. More fun packed into one reel than you ordinarily find in three.
– AT YOUR UNIVERSAL EXCHANGE –

"STICK UP A ONE SHEET!—They say the man in a small town sticks up a one sheet on a picture and beefs because he gets no business. G. A. Peterson, Folly Theatre, Hollis, Oklahoma, sends this in as the answer to the slam.

anything we've had lately. Quite a change from the "sex" or society stuff we've been getting. Good entertainment. Tone and appeal good. Sunday, yes. Special, no. All classes town of 1,000. Admission 10-30 regular. G. H. Perry, People's Theatre (250 seats), Cloverdale, California.

BROKEN BARRIERS. (6,717 feet). Star cast. This is a poor picture for small towns. No drawing power at all. We lost money on it two nights. Probably god picture for cities, parts are well acted. Too much "free love." Sunday and special, no. Appeal, very small. All classes, town of 1,000. Admission 10-30, regular. G. H. Perry, Peoples Theatre (250 seats), Cloverdale, California.

CHEAPER TO MARRY. (5,921 feet). Star cast. Two days to good business. A pleasing show. General class city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

DIXIE HANDICAP. (6,965 feet). Star cast. This picture appeals to those interested in horse racing. Ran it on a stormy night and lost plenty of money, but received many compliments from those that saw it. Don't be afraid to boost it. Tone, good. Sunday, yes. Special, no. Appeal, ninety-five per cent. Farmers' town of 400. Admission 10-25. Ross S. King, Opera House (225 seats), Barnes City, Iowa.

NELLIE THE BEAUTIFUL CLOAK MODEL. (7,000 feet). Star cast. Very good picture that brought out the young people. Tone, fair. Sunday and special, no. Good appeal. Oil class town of 700. Admission 10-25. George M. Tockey, Dixie Theatre, Wynona, Oklahoma.

SILENT ACCUSER. (6 reels). Star, Peter The Great (dog). This made a wonderful offering for Friday and Saturday, and pleased everyone. The dog was very good, should bring them in at the box office. The public demands action pictures of better type. Tone, okay. Sunday, yes. Special, no. Very good appeal. Town and country class town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

WHITE DESERT. (6,464 feet). Star cast. Three days to big business. A very thrilling pleasing show that everybody liked. General class city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

Paramount

ADVENTURE. (6,002 feet). Star cast. This made a fine show for a Saturday night. It pleased young and old. A good picture for the small town. It is funny at spots. Tone and appeal, good. Not a special. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

AIR MAIL. (6,976 feet). Star cast. This went over with a bang and everybody seemed to like it. Business good. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

ALASKAN. Star, Thomas Meighan. Boys, here is one that drew good attendance through unsettled weather and mud. Meighan slightly miscast, but it is a good picture. Tone, good. Sunday, no. Very good appeal. Town and rural class town of 1,028. Admission 10-25, 25-50 for specials. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

A SON OF HIS FATHER. (7 reels). Star cast. One of the best Harold Bell Wright stories we have ever run and should please all who like this type story. It being a western makes it unsuitable, however, for the highbrows. Tone, good. Special, yes. Appeal, ninety-five per cent. Industrial class town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

BEGGAR ON HORSEBACK. (6,874 feet). Star, Edward Everett Horton. One of the poorest pictures received for some time from Paramount. It went over their heads. Patrons displeased and they didn't hesitate to tell us so. The picture seems a jumbled up affair and if you are not seated at the very start can't figure out what it's all about. Bought for two days but used only one. Lewis Hepinger, Orpheum Theatre, Clarion, Pennsylvania.

BEST PEOPLE. (5,700 feet). Star, Warner Baxter. This is a real up-to-the-minute modern picture, plenty of good comedy that sent them all out smiling. Pleased nearly all and did not mean much at the box office. Will go good in a city. Tone, okay. Sunday and special, no. Appeal, very good. Town and country class town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

BEST PEOPLE. (5,700 feet). Star, Bessie Love. This is a nice little picture and one people enjoyed, but I ran it in zero weather in October and that caused it to fall down. Tone, good. Sunday, yes. Special, no. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

CHARMER. (6,076 feet). Star, Pola Negri. The majority thought this a fair program offering. The story itself weak and fails to carry conviction despite Miss Negri's excellent acting. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

CHARMER. (6,076 feet). Star, Pola Negri. Not every audience likes Pola Negri but this particular picture is a good one although far from being as good as "Passion," which by the way was a masterpiece. In the character of a Spanish dancing girl, the charmer, Pola shines. Brought to America she becomes the rage of Broadway and the story develops a rivalry between two Americans played by Wallace MacDonald and Robert Frazer, artists both of them. Three is much comedy in the episodes. If this star has a following among your people, get it, otherwise not. George W. Walther, Dixie Theatre, Kerrville, Texas.

COAST OF FOLLY. (7,000 feet). Star, Gloria Swanson. This is very good. Not as much comedy in it as most of her pictures, but a better picture than her average. She proves very capable in an entirely new character. People enjoyed the picture very much. Tone, good. Sunday and special, yes. Town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

BIG BROTHER. (7,080 feet). Star, Tom Moore. This picture pleased a well filled house. Had several compliments. Tone and appeal, good. Sunday, yes. Special, no. Rural and small town class town of 1,500. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

COAST OF FOLLY. (7,000 feet). Star, Gloria Swanson. Had several walkouts on this show; could not blame them; she spoiled it by trying to play two parts. Norma Talmadge can do this and put it over, but not Miss Gloria. I notice that she is going with United Artists. This will save me the trouble to ask Paramount to not book me with any of her pictures on next group. I used to pay top money for her features but it's been so long since she has given us a real good one until I cannot get them in. If you have this one booked put it on as a program and not as a special. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

EVE'S SECRET. (6,225 feet). Star, Jack Holt. We got fooled on this production, so did our patrons by staying away, thinking it was another "sex" or society picture, but it was all right, a very good picture and well acted. Tone, okay. Sunday, yes. Special, no. All classes town of 1,000. Admission 10-30, regular. G. H. Perry, Peoples Theatre (250 seats), Cloverdale, California.

EVE'S SECRET. (6,225 feet). Star, Betty Compson. Not even a good program picture. Had a poor audience and personally thought it to be cheese myself. Tone and appeal, none. Sunday and special, no. Rural class town of 1,500. Admission 10-30. I. I. Kennedy, Electric Theatre, Glasgow, Missouri.

LORD JIM. (6,702 feet). Star, Percy Marmont. Good story, but a little bit overdrawn. Will please the majority. Tone, good. Sunday, no. Special, no. Fair appeal. Mixed class town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

LOST A WIFE. (6,420 feet). Star, Adolphe Menjou. Title changed from "Young Wives." Wrong picture for here. Lost money on it. Good for one day only. Special, no. All classes town of 1,000. Admission 10-30 regular. G. H. Perry, Peoples Theatre (250 seats), Cloverdale, California.

LUCKY DEVIL. (5,935 feet). Star, Richard Dix. This we found to be one picture that gives them the satisfied look on leaving the theatre. Fast snappy story with a wonderful climax, drew exceptionally well and made us money. Dix very popular. The kind of a story they like. Could well be classified as a special. Lewis Hepinger, Orpheum Theatre, Clarion, Pennsylvania.

OLD HOME WEEK. (6,780 feet). Star, Tom Meighan. Not as good as some he has made. In fact, you can't go very strong in its praise, but he has a fine hold on a certain class here, and they just thought as long as it was "Tom" it was okay, and in consequence I did nicely. Would say on this it depends on how they like this star as to what you should say and do when you play it. It will get by—not much more. Fair weather, fine attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

NEW LIVES FOR OLD. (6,796 feet). Star, Betty Compson. Played two days to fine business on second night on Armistice Day in connection with the American Legion. It is one of Betty's best shows. Pleased young and old alike. Very good program show. Tone and appeal, good. Special, no. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

OLD HOME WEEK. (6,780 feet). Star, Thomas Meighan. A little better than some of his previous pictures, but somehow or other Tom doesn't draw them in the way he used to. I think the fualt lies in the stories they have been giving him. Tone, okay. Sunday, yes. Special, no. Good appeal. Mixed class town of 3,000. Admission, 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

PATHS TO PARADISE. (6,741 feet). Star, Raymond Griffith. The coming comedian—Griffith. This picture is an absolute scream, although it becomes a little foolish near the end. Keep up the good work, Ray. Tone and appeal, good. Sunday, yes. Special, no. Mixed class town of 3,000. Admission 25-35. T. L. Barnett, Finns Theatre (600 seats), Jewett City, Connecticut.

SHOCK PUNCH. (6,151 feet). Star, Richard Dix. Not quite up to the Dix standard. While containing some good thrills the story has been seen so often on the screen that you are never in doubt of what follows. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

Operation

You'll all be sorry to learn that good old E. N. Prescott has had to undergo quite an operation. That's what held up his tips.

But he came through all right, for which we're all glad.

And, like the dependable scout he is, "Pres" has grabbed the blanks and started shooting straight tips which, with his letter, will come to you as soon as type can be cast.

SINNERS IN HEAVEN. Star, Bebe Daniels. Fellows here is a real honest-to-goodness story with stars, action, thrills, and everything to make it go. Did well at box office while the rain continued. Tone, fair. Sunday, no. Special, yes. Appeal, one hundred per cent. Town and rural class town of 1,028. Admission 10-25, 25-50 on specials. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

SPANIARD. (6,676 feet). Star cast. Fair program picture that pleased the majority. Business average. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

STORY WITHOUT A NAME. Star cast. An action story that had no drawing power at all. The first fair day in two weeks and didn't get one-half of film rental. Tone, fair. Sunday and special, no. Eighty per cent. appeal. Town and rural class town of 1,028. Admission 10-25, 25-50 on specials. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

TEN COMMANDMENTS. (11 reels). Star cast. Wonderful picture as many exhibitors have said. Tone, good. Sunday, yes. Special, yes. Appeal, one hundred per cent. Farm class town of 150. Admission 25-50. Robert W. Hines, Hines Theatre (250 seats), Loyalton, South Dakota.

TEN COMMANDMENTS. (11 reels). Positively the greatest money getter ever made. Had best week since I opened the house fourteen years ago. Tone, okay. Sunday, sure. Absolutely suitable for special. Appeal, one hundred per cent. All classes town of 2,000. L. H. Greife, Opera House (500 seats), Windsor, Missouri.

TEN COMMANDMENTS. (11 reels). Star cast. Cannot improve on other exhibitors reports, but can say best picture I ever had here and I certainly received a good bunch of film. Tone, cannot be better. Sunday and special, yes. Appeal, one hundred per cent. Town and country class town of 1,800. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

TEN COMMANDMENTS. (11 reels). Star cast. A wonderful picture from every viewpoint. Broke house record for receipts. Everyone seemed to be very much satisfied. Book it and boost it to the skies. Tone, okay. Sunday and special, yes. Fine appeal. Mixed class town of 3,000. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

THUNDERING HERD. (7,187 feet). Star, Jack Holt. Another corking good Zane Grey picture. Many people considered it even better than "The Covered Wagon." It certainly has some "big" scenes. Tone, okay. Sunday, yes. Special, yes. Fine appeal. Mixed class town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

TOO MANY KISSES. (6,750 feet). Star, Richard Dix. Not as good as previous Dix releases according to opinions expressed here and did less than average at the box office. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

WILD, WILD SUSAN. (5,274 feet). Star, Bebe Daniels. A good comedy. Tone and appeal, okay. Sunday, okay. Special, no. General class town of 3,500. Admission 10-25. Krieghbaum Brothers, Char-Bell Theatre (500 seats), Rochester, Indiana.

Pathe

FRESHMAN. (6,683 feet). Star, Harold Lloyd. Harold is said to be on the skids and is quite likely to slip strong if Paramount has collared him. In this one he seems to hold his own and an extensive advertising campaign brought good business for the first time on a three night show. Everybody howled. It must be good. Tone, fair. Sunday, no. Special, yes. Appeal, ninety-five per cent. All classes, town of 3,500. Admission 25-50. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

FRESHMAN. (6,883 feet). Star, Harold Lloyd. Harold's latest and best. Didn't knock them over as I expected, because Denver exchange made me charge forty cents admission where I always charge twenty-five cents, unless it is a superspecial. Tone and appeal, good. Sunday, yes. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

FRESHMAN. (6,683 feet). Star, Harold Lloyd. This is a picture, and one that pleased everyone that saw it. Absolutely the best he has made. Be sure and step on this and get a raise in admission. You will make money providing Pathe don't want it all, like they did from me. Tone, okay. Sunday and special, yes. Appeal, one hundred per cent. Town and country class town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

FRESHMAN. (6,683 feet). Star, Harold Lloyd. Fellows, grab this one while it's hot! The best drawing card for a student town ever made. Whether they like Lloyd or not, they'll like "The Freshman." Dust off the old S. R. O. sign or have one made. Sunday, maybe. Special, yes. Fine appeal. Student and mixed class town of 4,500. Admission 10-25. Raymond Cleveland, Lyric Theatre (500 seats), Lebanon, Tennessee.

WHITE SHEEP. (5 reels). Star, Glenn Tyron. This is a crackerjack picture and should please any type of patronage. Great for the small town. Print good. Tone and appeal, good. Sunday, yes. Special, no. All classes in big city. Stephen G. Brenner. Eagle Theatre, Baltimore, Maryland.

Principal

HELEN'S BABIES. (Principal). Star, Baby Peggy. Ran it for two days, more

Make your dates for January NOW!
STEP OUT DURING
LAUGH MONTH
WITH
WANDA WILEY
in CENTURY COMEDIES
Also starring Edna Marian, Eddie Gordon, Al Alt, and Charles King with the Century Follies girls. 2 reels each—1 every week.
AT YOUR UNIVERSAL EXCHANGE

second day than first. Everybody seemed to like it. Nothing big, but there is something about it that takes. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. Town and country class town of 1,500. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

HELEN'S BABIES. (Principal). Star, Baby Peggy. If you have an off night and do not expect much business just play this. It will please the kids and that is all. Tone, good. Sunday, yes. Special, no. Railroad class and miners town of 3,000. Admission 10-35. Giles Master, Strand Theatre (700 seats), Gallup, New Mexico.

Producers' Dist. Corp

ANOTHER SCANDAL. (8 reels). Star, Lois Wilson. A very good picture with lots of good acting and a good cast. Tone and appeal, good. Sunday, yes. Special, no. Working class city of 13,500. Admission 10-15. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

ANOTHER MAN'S WIFE. (5 reels). Star cast. Sure knockout. Book it and cash in on it. F. E. Carney, Star Theatre, Marked Tree, Arkansas.

BARBARA FRIETCHIE. (7,179 feet. Star, Florence Vidor. Splendid picture for schools. Historical element good. P. W. Harnly, Senior High School, Grand Island, Nebraska.

BEYOND THE BORDER. Star cast. Knockout western. All Carey's sure bets. F. E. Carney, Star Theatre, Marked Tree, Arkansas.

CHALK MARKS. (6,000 feet). Star cast. Just an ordinary program picture that should be run as such. Special, no. Appeal, seventy per cent. Industrial class town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

CHARLIE'S AUNT. (7,245 feet. Star cast. A good farce comedy. Pleased all. More comments of favorable nature than any picture played lately. R. S. Helnring, Liberty Theatre, Marysville, Kansas.

CHARLIE'S AUNT. (7,245 feet). Star cast. A knockout. Best long comedy we ever had. Play it and be glad. Charles B. Dean, Empress Theatre, Leeds, North Dakota.

COMING OF AMOS. Star cast. Very good little picture and will appeal to majority of audience. Picture seemed to please. Morris L. Abrams, New Theatre (400 seats), Lake City, South Carolina.

ON THE THRESHOLD. Star cast. Melodrama devoid of action. Poorly acted except by veteran Waltham. Will "get by" in the woods. E. V. Hanegan, K. of C. Theatre, Oteen, North Carolina.

SEVEN DAYS. Star cast. Good, entertaining, very laughable. Big. Great comedy, well acted. J. B. Russell, Washington Theatre, Maysville, Kentucky.

They have to be written—they have to be mailed—they have to be typewritten here—then sent to the printer and set up in type—and all this takes some time, that's clear.

So, don't hold a grouch if tips don't see light the minute they're dropped in the mail—they'll go to "Our Gang" as soon as they can, and so—send them on without fail.

KEEP TIPS COMING!

United Artists

HIS MAJESTY THE AMERICAN. Star, Douglas Fairbanks. A very nice entertaining story with much humor and overdone gestures. Reminds one of a home talent pantomime of some grand and glorious song. I'd like to see maybe Reginald Denny or Johnny Hines in this story. It's old. Tone, maybe. Sunday and special, no. Appeal, eighty-five per cent. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

LITTLE ANNIE ROONEY. (8,500 feet). Star, Mary Pickford. For two years I, like many others, especially the smaller towns, have protested and crabbed against Mary appearing in the velvet and laces roles that catered mostly to high-brows. Now after a long absence of Mary in the role that made her famous (I have played every single one she ever made), she comes to us as the Mary of old and she's remade. Back again as "America's Sweetheart," the idol of old and young, I had seen "Annie Rooney" before playing it and knew it would go over. Had stiff local opposition the first night, but the balance went over with a "bang," and what pleased me most of all was the record breaking kid matinee which was the best in years, beating "The Freshman" by yards and three downs to go. When Mary gets back in the good graces of Young America you can bet she's In. Many Thanks, Mary, and come again in this type of story that made you "America's Sweetheart." Mr. Joe Hewitt, Strand Theatre, Robinson, Illinois.

Universal

HUNCHBACK OF NOTRE DAME. (11,000 feet). Star, Lon Chaney. A picture that I enjoyed but the people here didn't like it. Those that came the first night knocked it so hard nobody came the second night. Story too complicated for our crowd. Didn't do film rental. Tone, good. Sunday and special, yes. Appeal, ten per cent. here. Farmers town of 400. Admission 10-25. Ross S. King, Opera House (225 seats), Barnes City, Iowa.

LET 'ER BUCK. Star, Hoot Gibson. Just the type of story for Gibson. Lots of action and plenty of comedy and will sure stand 'em in line at the box-office. Print good. Special, yes. Great appeal. Big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

ACE OF SPADES. Star, William Desmond. Absolutely the best serial I have used for a number of months. Have used only two episodes but they are both above the average. Tone and appeal, good. Sunday, yes. Special, no. Rural class town of 1,500. Admission 10-30. I. I. Kennedy, Electric Theatre, Glasgow, Missouri.

TAMING THE WEST. (5,304 feet). Star, Hoot Gibson. A very fine western from Hoot. Pleased everyone who came out. Tone, okay. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

Vitagraph

MYSTERY OF LOST RANCH. Star, Pete Morrison. Morrison is getting to be very popular here and is making better westerns than he did before. Print good. Good appeal. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

Warner Brothers

GOLD DIGGERS. (6,500 feet). Star, Hope Hampton. Have seen lots better stars but the story is an okay one. Belasco usually puts a show across and this one is no exception. Clever titles are a great help. A Warner's Classic that isn't too classic. Tone, fair. Sunday and special, no. Appeal, ninety per cent. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

Independents

ACE OF THE CACTUS RANCH. (State Right). Star, Art Mix. A fair western with a good story but with misleading advertising. Tone, fair. Sunday and special, no. Appeal, seventy per cent. Oil class town of 700. Admission 10-25. G. M. Tockey, Dixie Theatre, Wynona, Oklahoma.

BATTLING BREWSTER. (State Right). Star, Franklin Farnum. This is a very good serial, but has not the punch that some other serials have. Oil class town of 700. Admission 10-25. George M. Tockey, Dixie Theatre, Wynona, Oklahoma.

Fill In **Tear Out** **Send Along**

A Straight From the Shoulder Report

Fellow Exhibitors: Being an exhibitor myself, I appreciate what help comes from dependable picture tips, so I'm sending "Our Gang" the subjoined dope on the feature and surrounding program I've run. When Van sends me a report blank I'll send more tips. Here's the starter:

Title ..... **Producer** ..... **Star** .....

My report.....

.....

With it I ran (Short Subjects)..... **and** .....

My tip on these is:.....

.....

My name..... **Theatre** .....

City ..... **State** ..... **Class I draw**.....

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

ARROW

	Kind of Picture	Review.	Feet
	1925		
Primrose Path (Clara Bow)	Melodrama	Oct. 3..	6,840
Tessie (May McAvoy)	Comedy	Oct. 10..	6,800
Wandering Fires (all-star)	Drama	Oct. 17..	6,300
Children of the Whirland (all-star)	Crook melodrama	Oct. 17..	6,500
Unnamed Woman (Leah Baird)	Society drama	Oct. 24..	6,300
Substitute Wife (Novak)	Domestic drama	Oct. 31..	6,580

ASSOCIATED EXHIBITORS

		1924		
Never Say Die (MacLean)	Comedy of thrills	Sep.	13..	5,803
East of Broadway (O. Moore)	Police drama	Nov.	22..	5,785
Price of a Party (H. Ford)	Modern drama	Oct.	18..	5,315
Barriers Burned Away	Spectacle	Dec.	27..	6,236
Is Love Everything?	Sex melo.	Nov.	15..	6,000
Battling Bunyan (Barry)	Comedy-dr.	Dec.	27..	4,718
		1925		
Greatest Love of All (Beban)	Drama	Jan.	17..	6,486
Bad Company (Tearle)	Society drama	Jan.	24..	5,551
Introduce Me (Douglas MacLean)	Comedy thrills	Mar.	21..	6,710
Sky Raider (Logan)	Drama			6,638
Back to Life (Patsy Ruth Miller)	Drama	Feb.	28..	5,628
Manhattan Madness (Dempsey-Taylor)	Action melodrama	Aug.	1..	5,580
Under the Rouge (Percy-T. Moore)	Crook drama	Aug.	1..	6,055
His Buddy's Wife (Glenn Hunter)	Sentiment drama	Aug.	1..	5,226
Headlines (Alice Joyce)	Sacrifice drama	Aug.	1..	5,600
Fifty-Fifty (Hampton-L. Barrymore)	Drama	Aug.	1..	5,531
Keep Smiling (Monty Banks)	Comedy	Aug.	1..	5,460
Camille of Barbary Coast (O. Moore-Busch)	Drama	Aug.	1..	5,308
Never Weaken (Harold Lloyd)	Reissued comedy	Aug.	1..	3,000

CHADWICK PICTURES CORP.

		1924		
I Am the Man (L. Barrymore)	Dom. melo.	Nov.	1..	7,600
Flattery (Bowers)	Political dr.	Nov.	8..	6,000
		1925		
Tomboy (Devore-Rawlinson)	Melodramatic com.	Jan.	3..	6,000
Midnight Girl (Lila Lee)	Drama	Mar.	28..	6,300
Wizard of Oz (Larry Semon)	Slapstick com.	Apr.	25..	6,300
Man of Iron (L. Barrymore)	Drama	July	4..	6,200
American Pluck (G. Walsh)	Action melodrama	July	11..	5,900
Unchastened Woman (Theda Bara)	Domestic drama			
Some Pun'kins (Chas. Ray)	Rural com.-dr.			
Prince of Broadway (G. Walsh)	Action romance			
The Bells (L. Barrymore)	Drama			
Perfect Clown (Larry Semon)	Typical comedy			
Blue Blood (G. Walsh)	Action romance			
Paint and Powder (E. Hammerstein)	Stage life drama	Oct.	17..	7,000

EDUCATIONAL FILM CORP.

		1925		
Don't Pinch (Bobby Vernon)	Comedy	Apr.	25..	2,000
Dome Doctor (Larry Semon)	Comedy	Apr.	25..	2,000
Village School	Hodge-Podge	May	2..	1,000
Wide Awake (Lige Conley)	Mermaid comedy	May	2..	2,000
King Cotton	Hamilton comedy	May	9..	2,000
Dragon Alley	Juvenile comedy	May	9..	2,000
Rock Bottom (Bowes)	Cameo comedy	May	9..	1,000
Tender Feet (Hiers)	Hiers comedy	May	16..	2,000

	Kind of Picture	Review.	Feet
Fares Please (St. John)	Mermaid com.	May 16..	2,000
Only a Country Lass	Novelty	May 16..	1,000
Wild Waves	Cameo comedy	May 23..	1,000
Balto's Race to Nome	Special	May 23..	2,000
Curses (St. John)	Comedy	May 30..	2,000
Hello Goodbye (Conley)	Mermaid comedy	May 30..	2,000
Two Poor Fish	Hurd cartoon	May 30..	1,000
Earth's Other Half	Hodge-Podge	June 6..	2,000
Fun's Fun (Bowes)	Cameo comedy	June 6..	1,000
Clodhopper (Larry Semon)	Comedy	June 6..	2,000
Air Tight (Vernon)	Christie comedy	June 13..	2,000
Going Great	Mermaid comedy	June 13..	2,000
Wake Up (Bowes)	Cameo comedy	June 13..	1,000
Baby Blues	Juvenile comedy	June 20..	2,000
Prop's Dash for Cash	Hurd cartoon	June 20..	1,000
Call a Cop	Christie comedy	June 20..	2,000
Oh, Bridget (Walter Hiers)	Hiers comedy	June 27..	2,000
Mexican Melody	Hodge-Podge	June 27..	1,000
Never Fear (Bowes-Vance)	Comedy	July 4..	1,000
Lewis-Mann Bout	Magazine	July 4..	2,000
Bobby Bumps & Co.	Hurd cartoon	July 4..	1,000
Below Zero (Lige Conley)	Mermand comedy	July 11..	2,000
Permit Me (Bowes)	Comedy	July 11..	1,000
Waiting (Hamilton)	Hamilton comedy	July 11..	2,000
Hot and Heavy (Eddie Nelson)	Mermaid comedy	July 18..	2,000
Travel Treasures	Hodge Podge	July 18..	1,000
Beware	Comedy	Aug. 1..	2,000
Look Out	Comedy	Aug. 1..	1,000
Tourist	Tuxedo comedy	Aug. 15..	2,000
Pictorial Proverbs	Hodge Podge	Aug. 15..	1,000
Be Careful (Adams)	Christie comedy	Aug. 22..	2,000
Pleasure Bound (Conley)	J. White prod.	Aug. 22..	2,000
Watch Out (Vernon)	Christie comedy	Aug. 29..	2,000
Felix the Cat Trifles With Time	Sullivan cartoon	Sep. 5..	1,000
Soup to Nuts (Neal Burns)	Comedy	Sep. 5..	2,000
Props and The Spirits	Pen and Ink Vaud.	Sep. 5..	1,000
Off His Beat (Hiers)	Comedy	Sep. 12..	2,000
Wild Beasts of Borneo	Animal special	Sep. 12..	2,000
Busts into Business	Sullivan cartoon	Sep 19..	1,000
Fair Warning (St. John)	Camedy	Sep 19..	2,000
The Movies (Lloyd Hamilton)	Comedy	Sep. 26..	2,000
Felix the Cat Trips Thru Toyland	Cartoon	Oct. 3..	1,000
In Deep (Bowes)	Comedy	Oct. 3..	1,000
A Misfit Sailor (Billy Dooley)	Comedy	Oct. 3..	2,000
Dog Daze (Cliff Bowes)	Cameo comedy	Oct. 10..	1,000
Felix Cat on the Farm	Sullivan cartoon	Oct. 10..	1,000
Who Which?	Cameo comedy	Oct. 10..	1,000
The Story Teller	Hodge-Podge	Oct. 10..	1,000
Maid in Morocco (Lupino Lane)	Comedy	Oct. 17..	2,000
Scrambled Eggs	Cameo comedy	Oct. 17..	1,000
Spot Light (Lige Conley)	J. White comedy	Oct. 17..	2,000
Baby Be Good	Juvenile comedy	Oct. 24..	2,000
A Goofy Gob (Dooley)	Comedy	Oct. 31..	2,000
Slippery Feet (Vernon)	Comedy	Oct. 31..	2,000
Felix the Cat on the Job	Sullivan cartoon	Oct. 31..	1,000
Knicknacks of Knowledge	Hodge-Podge	Oct. 31..	1,000
Sweet and Pretty (Cliff Bowes)	Cameo comedy	Nov. 7..	1,000
Fire Away (St. John)	Mermaid comedy	Nov. 7..	2,000
Felix, the Cat in the Cold Rush	Sullivan cartoon	Nov. 7..	1,000
Cleaning Up (Johnny Arthur)	Comedy	Nov. 14..	2,000
Hot Feet (Bowes)	Comedy	Nov. 14..	1,000
Hot Doggie (Hiers)	Comedy	Nov. 14..	2,000
On Edge (Conley)	J. White prod.	Nov. 21..	2,000
Eats Are West (Felix-cat)	Sullivan cartoon	Nov. 21..	1,000
Slow Down (Bowes)	Comedy	Nov. 28..	1,000
Framed (Hamilton)	Comedy	Nov. 28..	2,000
Magical Movies	Hodge-Podge	Nov. 28..	1,000

About That Buck We're Shelling Out

WE'RE getting a good kick out of handing over a dollar for any major error that one of you folks writes us to point out. The letters are coming along often enough to show that you're taking real interest in helping us make this the most accurate Chart being published.

But, remember this, please!—Major errors, such as wrong feature footage. A parenthesis left off after a star name—or a release eliminated as we do cut them out at top of list when we add new releases—those aren't major errors. They don't work any hardship on exhibitors.

Last week we got three different letters from exhibitors—glad to get 'em. They brought out the point that Paramount's "Golden Princess" footage was away out. One said correct footage was "less than 7,000"—another gave it from an exchange measurement as 6,400, and the third had it 6,502.

So you see, prints differ SOME in different places—BUT—these boys will get the buck because we were away up around 8,000, as we got it with the information published with the review of that film. But it shows you that minor differences are bound to occur—just wise us up when they're REAL ERRORS.

Oh, yes—the New York Paramount office gives that footage on "Golden Princess" as 6,546.

FILM BOOKING OFFICES OF AMERICA

	Kind of Picture	Review.	Feet
1925			
No-Gun Man (Lefty Flynn)	Outdoor melo.	Jan. 17..	4,522
Flashing Spurs (Bob Custer)	Outdoor melo.	Jan. 24..	5,068
Youth and Adventure (R. Talmadge)	Outdoor melo.	Jan. 24..	5,525
Sleeping Cutie	Go-Getters	Jan. 31..	2,000
Midnight Molly (Evelyn Brent)	Crook drama	Feb. 7..	6,000
Range Terror (Bob Custer)	Western	Feb. 14..	4,738
Cloud Rider (Al Wilson)	Airplane-thrill	Feb. 21..	5,070
Jimmie's Millions (R. Talmadge)	Athletic-stunts	Feb. 28..	5,167
Parisian Nights (Hammerstein-Tellegen)	Drama	Mar. 7..	6,278
Welcome Granger (Vaughn)	Pacemakers	Mar. 7..	2,000
Helping Hand (Aubrey)	Comedy	Mar. 7..	2,000
Breed of the Border (Lefty Flynn)	Western	Mar. 14..	4,930
Love's Bargain (Marjorie Daw)	Drama	Mar. 21..	6,000
Captain Kidd	Bray cartoon	Mar. 21..	1,000
Scar Hanan (Yakima Canutt)	Western	Mar. 28..	6,020
Galloping Vengeance (Bob Custer)	Texas Ranger dr.	Mar. 28..	5,005
He Who Gets Rapped (Vaughn)	Pacemakers	Mar. 28..	2,000
Forbidden Cargo (Evelyn Brent)	Melodrama	Apr. 4..	4,850
O. U. West (Lefty Flynn)	Western	April 11..	5,000
That Devil Quemado (Thomson)	Thrill western	Apr. 18..	4,720
Merton of the Goofies	Pacemakers	Apr. 18..	2,000
Lilies of the Streets (V. L. Corbin)	Hum. Int. melo.	Apr. 25..	7,216
White Fang (Strongheart-dog)	Drama	May 2..	5,800
Tearing Through (R. Talmadge)	Stunt melodr.	May 9..	4,714
Great Decide	Pacemakers	May 9..	2,000
Fast Male	Pacemakers	May 9..	2,000
Texas Bearcat (Bob Custer)	Western drama	May 16..	4,779
Speed Wild (Flynn)	Melodrama	May 23..	4,700
Alias Mary Flynn (Brent)	Regeneration melo.	May 30..	5,550
Drusilla With a Million (Mary Carr)	Human Interest dr.	June 6..	7,391
Fighting Demon (R. Talmadge)	Thrill drama	June 6..	5,470
Three Bases East	Pacemakers	June 6..	2,000
White Thunder (Yakima Canutt)	Western	June 13..	4,550
If Marriage Fails—? (Logan-Brook)	Domestic drama	June 13..	6,000
Navy Blue Days (Stan Laurel)	Comedy	June 13..	2,000
Bandit's Baby (Fred Thomson)	Western comedy drama	June 20..	5,291
Smooth as Satin (Brent)	Crook drama	July 4.	6,043
Human Tornado (Canutt)	Action western	July 4..	4,472
The Bloodhound (Bob Custer)	Mounted police	July 11..	4,800
That Man Jack (Bob Custer)	Action western	July 25..	5,632
The Sleuth (Stan Laurel)	Comedy	July 25..	2,000
What Price Gloria?	Pacemakers	July 25..	2,000
Wild Bull's Lair (Fred Thomson)	Typical western	Aug. 8..	5,280
Don Coo Coo ((Vaughn-O'Hara)	Pacemakers	Aug. 8..	2,000
Dr. Pyckle and Mr. Pride (Laurel)	Comedy	Aug. 8..	2,000
Lady Robinhood (Evelyn Brent)	Bandit melodr.	Aug. 15..	5,580
Isle of Hope (R. Talmadge)	Sea-adventure-thrill	Sep. 5..	5,800
Let's Go, Gallagher (Tom Tyler)	Action western	Oct. 10..	5,182
Keeper of the Bees (all star)	Drama	Oct. 17..	6,712
Three Wise Crooks (E. Brent)	Crook drama	Oct. 17..	6,074
How the Elephant Got It's Trunk	Bray cartoon	Oct. 17..	1,000
Ridin' the Wind (Thomson)	Western action dr.	Oct. 24..	7,518
Adventures of Mazie (Vaughn)	Comedy series	Oct. 24..	2,000
Last Edition (Ralph Lewis)	Stromberg action	Oct. 31..	6,400
Wall Street Whiz (R. Talmadge)	Stunt comedy-drama	Nov. 7..	6,000
Mazies Won't Tell	Mazie series	Nov. 14..	2,000
Constant Simp	Mazie series	Nov. 14..	2,000
Or What Have You?	Mazie series	Nov. 14..	2,000
No Man's Law (Custer)	Action western	Nov. 21..	4,042
So's Your Old Man	Mazie series	Nov. 21..	2,000
All Around Frying Pan (Thomson)	Action western	Nov. 28..	5,519
How the Camel Got His Hump	Bray cartoon	Nov. 28..	1,000

FIRST NATIONAL

1924				
Classmates (R. Barthelmess)	Drama	Nov.	29..	6,965
Christine of the Hungry Heart (Vidor)	Drama	Nov.	1..	7,500
Silent Watcher (Glenn Hunter)	Drama	Oct.	18..	7,530
Love's Wilderness (Griffith)	Drama	Dec.	20..	6,900
Idle Tongues (Marmont)	Comedy-drama	Dec.	27..	5,300
Sundown (all-star)	Western epic	Oct.	25..	8,641
The Only Woman (N. Tadmadge)	Domestic dr.	Nov.	8..	6,770
Inez from Hollywood (Nilsson-Stone-Astor)	Heart interest	Dec.	13..	6,919
1925				
Frivolous Sal (O'Brien-Busch-Alexander)	Western melo.	Jan.	17..	7,307
So Big (C. Moore)	Drama	Jan.	17..	8,501
If I Marry Again (Doris Kenyon)	Drama	Jan.	24..	7,901
A Thief in Paradise (Doris Kenyon)	Melodrama	Jan.	24..	7,231
As Man Desires (Sills-Dana)	Melodrama	Jan.	31..	7,790
Enticement (Mary Astor)	Drama	Feb.	7..	6,224
The Lady (Norma Talmadge)	Emotional dr.	Feb.	14..	7,337
Her Husband's Secret (Moreno-Miller)	Sentiment-dr.	Feb.	21..	6,150
Quo Vadis (Emil Jennings)	Special	Feb.	28..	9,000
Lost World (Conan Doyle story)	Special	Feb.	28..	9,700
New Toys (Barthelmess)	Comedy-drama	Feb.	28..	7,363
Playing With Souls (Jacqueline Logan)	Drama	Mar.	7..	5,831
One Year to Live (Pringle)	Drama	Mar.	7..	6,064
Learning to Love (C. Talmadge)	Comedy-dr.	Mar.	7..	6,099
Heart of a Siren (La Marr)	Drama	Mar.	21..	6,700
Sally (C. Moore-Leon Errol)	Stage success	Mar.	28..	8,636
Declasse (Corinne Griffith)	Society dr.	Apr.	4..	7,869
One Way Street (Lyon-Nilsson)	Society dr.	Apr.	4..	5,600
My Son (Nazimova)	Emotional dr.	Apr.	18..	6,552
I Want My Man (Sills-Kenyon)	Drama	Apr.	18..	6,173
His Supreme Moment (B. Sweet)	Romantic dr.	Apr.	25..	6,565
Chickie (Mackaill)	Drama	May	9..	7,767
Soul Fire (Barthelmess)	Emotional dr.	May	16..	8,262
The Talker (Nilsson-Stone)	Human Interest dr.	May	23..	7,861
Necessary Evil (Lyon-Dana)	Drama	May	23..	6,307
Just a Woman (Windsor-Tearle)	Drama	June	6..	6,366
Desert Flower (C. Moore)	Comedy drama	June	13..	6,837
White Monkey (LaMarr)	Society drama	June	13..	6,121
Making of O'Malley (Gilbert)	Police romance	July	4..	7,571
Lady Who Lied (Stone-Valli-Naldi)	Algerian drama	July	18..	7,111
Marriage Whirl (Corinne Griffith)	Drama	July	25..	7,692
Half-Way Girl (Doris Kenyon)	Melodrama	Aug.	8..	7,570
Fine Clothes (Stone-Marmont-Griffith)	Comedy drama	Aug.	15..	6,971
Winds of Chance (A. Q. Nilsson)	Klondike drama	Aug.	29..	9,554
Her Sister From Paris (C. Talmadge)	Sprightly comedy	Sep.	5..	7,253
Live Wire (Johnny Hines)	Comedy feature	Sep.	12..	7,000
Dark Angel (Vilma Banky)	Drama	Sep.	19..	7,311
Graustark (Norma Talmadge)	Romance	Sep.	26..	9,900
Shore Leave (Barthelmess)	Sailor drama	Oct.	3..	6,856
What Fools Men (Lewis Stone)	Domestic drama	Oct.	10..	7,349
Knockout (Milton Sills)	Prizefight drama	Oct.	10..	7,450
Pace That Thrills (Lyon-Astor)	Drama	Oct.	24..	6,911
Why Women Love (Blanche Sweet)	Sea melodrama	Oct.	31..	6,570
New Commandment (Sweet-Lyon)	Romantic drama	Nov.	7..	6,980
Beautiful City (Barthelmess)	Melodrama	Nov.	14..	6,468
Classified (C. Griffith)	Newspaper comedy-dr.	Nov.	14..	6,927
Scarlet Saint (Astor-Hughes)	Drama	Nov.	21..	6,880

FOX FILM CORP.

1924				
The Bull Fight	Educational	Nov.	15..	1,000
My Husband's Wives (Mason-Washburn)	Comedy-dr.	Nov.	22..	4,509
Paul Jones, Jr.	Van Bibber com.	Nov.	22..	2,000
Finger Lakes	Instructive	Nov.	22..	1,000
Brass Bowl (Edmund Lowe)	Adventure dr.	Nov.	29..	5,861
Stolen Sweeties (Monkeys)	Comedy	Nov.	29..	2,000
Salt of the Earth	Educational	Nov.	29..	1,000
Gerald Cranston's Lady (James Kirkwood)	Domestic dr.	Dec.	6..	6,074
Masked Marvel (Parrott)	Comedy	Dec.	6..	2,000
The Roughneck (George O'Brien)	Melodrama	Dec.	13..	7,619
The Burglar	Van Bibber	Dec.	13..	2,000
Man Who Played Square (Jones)	Western drama	Dec.	20..	6,700
1925				
Deadwood Coach (Mix)	Western drama	Jan.	10..	6,346
Dick Turpin (Mix)	English drama	Feb.	7..	6,716
Arizona Romeo (Jones)	Western drama	Jan.	31..	4,694
Curlytop (Mason)	Melodrama	Jan.	10..	5,828
Gold Heels	Race track dr.	Feb.	7..	6,020
The Dancers	Drama	Jan.	24..	6,656
The Folly of Vanity	Dramatic fantasy	Feb.	14..	5,250
In Love With Love	Comedy drama	Jan.	3..	5,677
Stardust Trail (Mason)	Melodrama	Mar.	7..	4,686
Scuttlers (W.Farnum)	Western drama			4,686
Roaring Lions at Home	Sunshine com.	Jan.	3..	2,000
Uncommon Clay	Educational	Jan.	3..	1,000
Up On the Farm (Lee Moran)	Comedy	Jan.	3..	2,000
The Violin Speaks	Educational	Jan.	10..	1,000
Dangerous Curves	Comedy	Jan.	10..	2,000
Milk Bottle Bandits	Comedy	Jan.	10..	2,000
Ports of Call (E. Lowe)	Regeneration dr.	Jan.	24..	5,500
Sleep Walker (Sid Smith)	Comedy	Jan.	24..	2,000
Hell-Roaring Range	Educational	Jan.	24..	1,000
Corsica the Beautiful	Educational	Jan.	31..	1,000
Nobody Works But Father	Slapstick	Feb.	7..	2,000
Trail Rider (Jones)	Western	Feb.	21..	4,752
Man Without a Country (all-star)	Special	Feb.	28..	10,000
Scarlet Honeymoon (Shirley Mason)	Romantic com.-dr.	Mar.	14..	5,080
Mysterious Stranger	Comedy	Mar.	14..	2,000
Riders of the Purple Sage (Mix)	Western	Mar.	21..	5,578
House of Flickers	Imperial com.	Mar.	21..	2,000
Gold and the Girl (Jones)	Western	Mar.	28..	4,512
Amateur Detective	Van Bibber	Mar.	28..	2,000
Hunted Woman (Seena Owen-Earl Schenck)	Curwood dr.	Apr.	4..	4,954
Butterfly Man (Sid Smith)	Comedy	Apr.	4..	2,000
From Mars to Munich	"arieties"	Apr.	4..	1,000
Marriage in Transit (E. Lowe)	Secret service dr.	April	11..	4,800
Where the Waters Divide	"Varieties"	Apr.	25..	1,000
Rainbow Trail (Mix)	Zane Gray westn.	May	2..	5,251
She Wolves (Rubens-Mulhall)	Drama	May	9..	5,783
Neptune's Stepdaughter	Comedy	May	9..	2,000
Wings of Youth (Bellamy-Clayton)	Modern life dr.	May	9..	5,340
Concerning Cheese	Varieties	May	9..	1,000
Kiss Barrier (Lowe)	Romantic drama	May	23..	5,000
White Paper	Varieties	May	23..	1,000
Papa's Darling	Sunshine comedy	May	23..	2,000
Scandal Proof (Shirley Mason)	Drama	June	6..	4,400
Scientific Husband	Sunshine comedy	June	6..	2,000
Everyman's Wife (Hammerstein-Rawlinson)	Domestic drama	June	13..	4,365
Honeymoon Limited (Lee Moran)	Comedy	June	13..	2,000
Lightnin' (all star)	Famous stage drama	Aug.	1..	8,050
Lucky Horseshoe (Tom Mix)	Romantic western	Aug.	29..	5,000
Kentucky Pride (star cast)	Race horse drama	Aug.	29..	6,597
A Business Engagement	Helen and Warren	Aug.	29..	2,000
Shoes	O. Henry series	Aug.	29..	2,000
Sweet Marie	Imperial comedy	Aug.	29..	2,000
The Wrestler	Van Bibber	Aug.	29..	2,000
Sky Jumper	Van Bibber	Aug.	29..	2,000
My Own Carolina	Varieties	Aug.	29..	1,000
The West Wind	Varieties	Aug.	29..	1,000
The Wheel (H. Ford-Claire Adams)	Human Int. melo.	Sep.	5..	7,264
Big Game Hunter	Van Bibber	Sep.	5..	2,000
Havoc (George O'Brien)	War drama	Sep.	12..	9,283
On the Go (Sid Smith)	Comedy	Sep.	12..	2,000
Timber Wolf (Buck Jones)	Western com.-dr.	Sep	19..	4,809
With Pencil, Brush and Chisel	Varieties	Sep	19..	1,000
Fighting Heart (George O'Brien)	Prizefight drama	Sep.	26..	6,978
Cuba Steps Out	Varieties	Sep.	26..	1,000
Love and Lions	Imperial comedy	Sep.	26..	2,000
Thank You (George O'Brien)	Comedy-drama	Oct.	3..	6,900
On the Go (Sid Smith)	Imperial comedy	Oct.	3..	2,000
Thunder Mountain (Bellamy)	Mountain drama	Oct.	10..	7,500
Cloudy Romance	Comedy	Oct.	10..	2,000
The Sky Tribe	Magazine	Oct.	10..	1,000
Toiling For Rest	Varieties	Oct.	10..	796
Winding Stair (Rubens-Lowe)	Romantic melo.	Oct.	17..	7,500
Heart Breaker (Sid Smith)	Imperial comedy	Oct.	17..	2,000
Durand of the Bad Lands (Jones)	Action western	Oct.	24..	5,844
Everlasting Whisper (Mix)	Action-outdoor	Oct.	31..	5,611
Lazybones (Buck Jones)	Human interest drama	Oct.	31..	7,234
Transients in Arcadia	O. Henry story	Oct.	31..	2,000
All Abroad	Helen & Warren	Oct.	31..	2,000
East Lynne (Rubens-Lowe)	Famous play	Nov.	7..	8,975
Peacemakers	Helen & Warren	Nov.	7..	2,000
When the Door Opened (star cast)	Curwood Canadian	Nov.	28..	6,515
Control Yourself (Sid Smith)	Imperial comedy	Nov.	28..	2,000
River Nile	Varieties	Nov.	28..	1,000

METRO-GOLDWYN-MAYER

1924				
Revelation (Dana)	Drama	July	5..	8,752
Recoil (Blythe-Hamilton)	Drama	July	12..	7,089
Wine of Youth (all star)	Drama	July	26..	6,905
Along Came Ruth (Dana)	Comedy-dr.	Aug.	2..	5,161
Red Lily (Bennett-Novarro)	Drama	Aug.	16..	6,975
Sinners in Silk (Menjou-Boardman)	Drama	Aug.	30..	5,750
Circe, The Enchantress (Murray)	Drama	Sep.	13..	6,882
His Hour (Pringle)	Drama	Sep.	20..	6,300

(Continued from preceding page)

	Kind of Picture	Review.	Feet
One Night in Rome (L. Taylor)	Comedy-dr.	Sep. 27..	5,883
Navigator (Keaton)	Comedy	Sep. 13..	5,558
Bandolero (all star)	Drama	Oct. 11..	6,904
The Snob (all star)	Drama	Nov. 8..	6,513
He Who Gets Slapped (Chaney)	Drama	Nov. 15..	6,613
Silent Accuser (Peter, the Great)	Dog drama	Nov. 22..	5,883
Married Flirts (all-star)	Drama	Oct. 25..	6,765
Romola (Lillian Gish)	Famous novel	Dec. 13..10,875	
Greed (Von Stroheim prod.)	Special	Dec. 20..10,067	
		1925	
So This Is Marriage (all star)	Comedy-dr.	Jan. 3..	6,300
Chu-Chin-Chow (B. Blythe)	Spectacle	Feb. 21..	6,408
Wife of the Centaur	Drama	Jan. 17..	6,586
Dixie Handicap (Windsor-Keenan)	Drama	Jan. 10..	6,905
Cheaper to Marry (All Star)	Drama	Feb. 14..	5,921
Excuse Me (Shearer-Nagel)	Farce-comedy	Feb. 7..	5,084
Monster (Chaney-Olmsted)	Weird com.-dr.	Mar. 7..	6,435
Daddy's Gone a Hunting (Marmont)	Pathos drama	Mar. 7..	5,851
Lady of the Night (Norma Shearer)	Underworld dr.	Mar. 14..	5,441
Denial (Claire Windsor)	Drama	Mar. 21..	4,791
Seven Chances (Keaton)	Comedy	Mar. 28..	5,113
Confessions of a Queen (Terry-Stone)	Mythical romance	Apr. 4..	5,809
Way of a Girl (Boardman)	Thrill-comedy	April 11..	5,000
Man and Maid (Lew Cody)	Elinor Glyn prod.	Apr. 18..	5,307
Proud Flesh (Eleanor Boardman)	Romantic com.	Apr. 25..	5,776
Prairie Wife (Rawlinson-Devore)	Domestic dr.	May 16.	6,487
Zander the Great (Marion Davies)	Human Interest	May 16..	6,844
Sporting Venus (Sweet)	Romantic drama	May 23..	5,958
White Desert (Windsor-O'Malley)	Snow-R.R. drama	July 18..	6,464
Pretty Ladies (Pitts-Moore-Pennington)	Human int. dr.	July 25..	5,828
Slave of Fashion (Norma Shearer)	Drama	Aug. 1..	5,906
Never the Twain Shall Meet (Stewart)	South Sea com.	Aug. 8..	8,143
Unholy Three (Lon Chaney)	Drama	Aug. 15..	6,948
Sun-Up (Starke-Nagel)	Mountain tragedy	Aug. 29..	5,819
Merry Widow (Mae Murray)	Romantic drama	Sep. 12..10,027	
Mystic (Pringle-Tearle)	Fake spiritualism	Sep. 12..	5,147
The Circle (E. Boardman)	Drawing room comedy	Oct. 3..	5,511
Great Divide (all star)	Drama	Feb. 21..	7,811
Rag Man (Coogan)	Comedy-dr.	Mar. 14	5,908
Beauty Prize (Dana)	Comedy-dr	Oct 11	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10..	6,849
Exchange of Wives (Boardman)	Married life com.	Oct. 17..	5,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31..	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7..	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14..	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21..	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov. 28..	6,260

PARAMOUNT

		1925	
Tomorrow's Love (Ayres)	Divorce com-dr.	Jan. 24..	5,903
East of Suez (Negri)	Drama	Jan. 17..	6,821
Miss Bluebeard (Daniels)	The stage success	Feb. 14..	6,453
Golden Bed (LaRocque)	Drama of classes	Jan. 31..	8,584
Man Must Live (Dix)	Newspaper romance	Feb. 7..	6,116
Coming Through (Meighan)	New type Meighan story	Feb. 21..	6,522
The Devil's Cargo (Starke)	Drama of Old California	Feb. 21..	7,980
Top of the World (Nilsson-Kirkwood)	Africa and England	Feb. 28..	7,167
The Swan (Menjou-Howard)	Stage success	Mar. 14..	5,889
Contraband (Wilson-Noah Beery)	Bootleg drama	Apr. 4..	6,773
Madame Sans Gene (Swanson)	World Famous drama	May 2..	9,994
Thundering Herd (Holt-Wilson)	Buffalo stampede	Mar. 7..	7,187
Forty Winks (Dana-Roberts-Griffith)	Comedy	Feb. 14..	6,293
Goose Hangs High (Cruze production)	Typical	Mar. 21..	6,186
New Lives for Old (Compson)	Drama	Mar. 7..	6,796
Salome of the Tenements (Jetta Goudal)	Drama	Mar. 7..	7,017
Too Many Kisses (Richard Dix)	Comedy	Mar. 14..	5,750
Dressmaker From Paris (Leatrice Joy)	Drama	Mar. 28..	7,980
Air Mail (feature cast)	Melodrama	Mar. 28..	6,587
Grass	Drama	April 11..	6,000
Sackcloth and Scarlet (Alice Terry)	Drama	April 11..	6,732
Men and Women (Dix)	Feature	April 11..	6,223
Kiss in the Dark (Menjou)	Romantic com.	Apr 18..	5,767
Charmer (Pola Negri)	Romantic dr.	Apr. 18..	6,076
Code of the West (Moore-Bennett)	Westn Rom. com.	Apr. 25..	6,777
Adventure (Moore-Starke-Beery)	Jack London dr.	May 2..	6,602
Crowded Hour (Bebe Daniels)	Drama	May 9..	6,558
Night Club (Raymond Griffith)	Farce-comedy	May 16..	5,721
Shock Punch (Richard Dix)	Comedy-drama	May 23..	6,151
Welcome Home (Cruze Prod.)	Domestic com-dr.	May 30..	5,909
Old Home Week (Meighan)	Comedy	June 6..	6,780
Any Woman (Star cast)	Comedy drama	June 13..	5,963
Little French Girl (Mary Brian)	Drama	June 13..	5,628
Are Parents People? (Betty Bronson)	Domestic problems	June 20..	6,586
Eve's Secret (Betty Compson)	Romantic drama	June 20..	6,205
Beggar on Horseback (all star)	Imaginative	June 20..	6,874
Manicure Girl (Daniels)	Drama	June 27..	5,959
Lost—A Wife (Menjou)	Sophisticated com.	July 4..	6,420
Light of Western Stars (Holt)	Vivid west dr.	July 4..	6,850
Paths to Paradise (R. Griffith)	Whirlwind comedy	July 11..	6,741
Grounds for Divorce (Vidor)	Drama	July 11..	5,692
Lucky Devil (Richard Dix)	Auto race comedy	July 18..	5,935
Night Life of New York (All-star)	Comedy-drama	July 25..	6,908
Marry Me (Vidor)	Small town idyl	July 25..	5,526
Street of Forgotten Men (all star)	Bowery drama	Aug. 1..	6,366
Not So Long Ago (Betty Bronson)	Drama	Aug. 8..	6,943
Rugged Water (Lois Wilson)	Drama	Aug. 8..	6,015
Trouble With Wives (Vidor)	Farce comedy	Aug. 15..	6,489
Wild, Wild Susan (Bebe Daniels)	Farce comedy	Aug. 22..	5,774
Wild Horse Mesa (Jack Holt)	Zane Grey dr.	Aug. 22..	7,164
The Wanderer (all star)	Prodigal son epic	Sep. 5..	8,173
Man Who Found Himself (Meighan)	Crook drama	Sep. 5..	7,298
Coast of Folly (Swanson)	Society drama	Sep. 12..	7,001
In the Name of Love (Cortez-Nissen)	Comedy drama	Sep. 12..	5,904
Golden Princess (Betty Bronson)	Bret Harte western	Sep 19..	8,584
Pony Express (Cruze production)	Epic of west	Sep. 26..	9,929
A Son of His Father (Bessie Love)	Western drama	Oct. 10..	6,925
A Regular Fellow (R. Griffith)	Typical comedy	Oct. 17..	5,027
Vanishing American (Dix-Wilson)	Indian spectacular	Oct. 24..10,063	
Flower of the Night (Negri)	Drama	Oct. 31..	6,374
Lovers in Quarantine (Daniels)	Farce-comedy	Oct. 31..	6,570
Best People (Star cast)	Society comedy	Nov. 7..	5,700
King on Main Street (Menjou)	Comedy	Nov. 7..	6,224
Seven Keys to Baldpate (McLean)	G. M. Cohan play	Nov. 14..	6,048
New Brooms (Bessie Love)	W. DeMille prod.	Nov. 14..	5,443
Ancient Highway (Holt-Dove)	Lumber camp dr.	Nov. 21..	7,506
Lord Jim (Marmont)	Malay locale dr.	Nov. 28..	6,703
Stage Struck (Swanson)	Comedy feature	Nov. 28..	6,691

PATHE

		1925	
Plain and Fancy Girls (Chas. Chase)	Comedy	Feb. 28..	1,000
Clean-Up Week	Terry cartoon	Feb. 28..	1,000
Haunted Honeymoon (Glenn Tryon)	Comedy	Feb. 28..	2,000
Raspberry Romance (Ben Turpin)	Comedy	Feb. 28..	2,000
Neptune's Nieces	Sportlight	Mar. 7..	1,000
Bashful Jim (Graves)	Mack Sennett com.	Mar. 7..	2,000
In Dutch	Terry cartoon	Mar. 7..	1,000
Dog Days	Our Gang	Mar. 7..	2,000
Percy (Charles Ray)	Typical dr.	Mar. 14..	6,000
Should Husbands Be Watched	Comedy	Mar. 14..	1,000
Hard Boiled (Chase)	Comedy	Mar. 14..	2,000
Jungle Bike Riders	Terry cartoon	Mar. 14..	1,000
Excuse My Glove	Spat Family	Mar. 21..	2,000
Giddap (Billy Bevan)	Comedy	Mar. 21..	2,000
Traps and Troubles	Sportlight	Mar. 21..	1,000
Pie Man	Terry cartoon	Mar. 21..	1,000
Zowie!	Stereoskopik	Mar. 21..	1,000
At the Zoo	Terry cartoon	Mar. 28..	1,000
Is Marriage the Bunk? (Chase)	Comedy	Mar. 28..	1,000
Plain Clothes (Langdon)	Comedy	Mar. 28..	2,000
Sailor Papa (Tryon)	Comedy	Mar. 28..	2,000
Breaking the Ice (Graves)	Comedy	Apr. 4..	2,000
Love Bug	Our Gang	Apr. 4..	2,000
Housing Shortage	Terry cartoon	Apr. 4..	1,000
Marriage Circus (Turpin)	Sennett com.	April 11..	2,000
Bad Boy (Chase)	Comedy	April 11..	2,000
Are Husbands Human? (Findlayson)	Comedy	April 11..	1,000
Sunken Silver (Ray-Miller)	Serial	Apr. 18..	10ep
Lion's Whiskers	Sennett com.	Apr. 18..	2,000
Hold My Baby (Glenn Tryon)	Comedy	Apr. 25..	2,000
S-O-S	Terry cartoon	Apr. 25..	1,000
Adventures of Adenoid	Terry cartoon	Apr. 25..	1,000
Deep Stuff	Terry cartoon	Apr. 25..	1,000
Beauty Spots	Sportlight	Apr. 25..	1,000
Remember When (Langdon)	Comedy	Apr. 25..	2,000
Shootin' Injuns	Our Gang com.	May 2..	2,000
Big Red Riding Hood (Chase)	Comedy	May 2..	1,000
Sporting Judgment	Sportlight	May 2..	1,000
He Who Gets Smacked	Sennett comedy	May 2..	2,000
Permanent Waves	Terry cartoon	May 2..	1,000
Looking For Sally (Chase)	Comedy	May 9..	2,000
Grief in Bagdad	Comedy	May 9..	1,000
Darkest Africa	Terry cartoon	May 9..	1,000
Wild Papa	Spat Family	May 16..	2,000
Skinners in Silk	Sennett com.	May 16..	2,000
Fast Worker	Terry cartoon	May 16..	1,000
Luna-cy	Stereoskopik	May 16..	1,000
Tell it to a Policeman (Tryon)	Comedy	May 23..	2,000
Sure Mike (Martha Sleeper)	Comedy	May 23..	1,000
Echoes From the Alps	Terry cartoon	May 23..	1,000
Good Morning Nurse	Sennett comedy	May 30..	2,000
"Dude Ranch" Days	Sportlight	May 30..	1,000
Ask Grandma	Our Gang comedy	May 30..	2,000
What Price Goofy? (Chas. Chase)	Comedy	June 6..	2,000
Horace Greeley, Jr. (Langdon)	Burlesque	June 6..	2,000
The Runt	Terry cartoon	June 6..	1,000
Royal Four-flush	Spat Family	June 13..	2,000
Super-Hooper-Dyne Lizzies	Sennett comedy	June 13..	2,000
Riders of the Kitchen Range	Comedy	June 13..	1,000
End of the World	Terry cartoon	June 13..	1,000
Thundering Landlords (Tryon)	Comedy	June 20..	2,000
Twinkle-Twinkle	Sportlight	June 20..	1,000
Runaway Balloon	Terry cartoon	June 20..	1,000
Play Ball (Allene Ray-Miller)	Serial	June 27..10 ep.	
Official Officers	Our Gang com.	June 27..	2,000
In the Grease (Jim Findlayson)	Comedy	June 27..	1,000
Animal Celebrities	Sportlight	June 27..	1,000
Isn't Life Terrible? (Chase)	Comedy	July 4..	2,000
Wine, Women and Song	Terry cartoon	July 4..	1,000
Chasing the Chaser (Findlayson)	Comedy	July 4..	1,000
Sherlock Sleuth (Stone)	Star comedy	July 11..	2,000
The White Wing's Bride (Langdon)	Comedy	July 11..	2,000
Ough!	Stereoskopik	July 11..	1,000
Learning How	Sportlight	July 11..	1,000
Daddy Goes a-Grunting (Tryon)	Comedy	July 18..	2,000
Sneezing Beezers	Sennett comedy	July 18..	2,000
For Love of a Gal	Terry cartoon	July 18..	1,000
When Men Were Men	Terry cartoon	July 18..	1,000
The Freshman (Harold Lloyd)	College comedy	July 25..	6,883
Boys Will Be Boys	Our Gang comedy	July 25..	2,000
Cupid's Boots (Graves)	Comedy	July 25..	2,000
Why Kids Leave Home	Sportlight	July 25..	1,000
Bugville Field Day	Terry cartoon	July 25..	1,000
A Yarn About Yarns	Terry cartoon	Aug. 1..	1,000
Tee for Two (Alice Day)	Sennett comedy	Aug. 1..	2,000
Innocent Husbands (Chase)	Comedy	Aug. 1..	2,000
Kivalina of the Ice Lands	Eskimo life	July 11..	5,700
Bubbles	Terry cartoon	Aug. 8..	1,000
Iron Nag	Sennett comedy	Aug. 8..	2,000
Sons of Swat	Sportlight	Aug. 8..	1,000
Tame Men and Wild Women (A. Stone)	Comedy	Aug. 15..	2,000
Lucky Stars (H. Langdon)	Comedy	Aug. 22..	2,000
Mary, Queen of Tots	Our Gang	Aug. 22..	1,000
Seven Ages of Sport	Sportlight	Aug. 15..	2,000
Butter Fingers (Bevan)	Comedy	Aug. 29..	2,000
Cold Turkey (Alice Day)	Comedy	Aug. 29..	2,000
The Window Washers	Terry cartoon	Aug. 29..	1,000
Over the Plate	Terry cartoon	Aug. 29..	1,000
A Runaway Taxi	Stereoskopiks	Sep. 5..	1,000
Barrier Busters	Sportlight	Sep. 5..	1,000
Barnyard Follies	Terry cartoon	Sep. 5..	1,000
Wild West (J. Mulhall-H. Ferguson)	Circus serial	Sep. 12..	10 ep.
No Father to Guide Him (Chase)	Comedy	Sep. 12..	2,000
Madame Sans Jane (Findlayson)	Comedy	Sep. 12..	2,000
Ugly Duckling	Terry cartoon	Sep 19..	1,000
Somewhere in Somewhere	Comedy of war zone	Sep 19..	2,000
Big Kick (Engle-Mohan)	Fight comedy	Sep. 26..	1,000
Your Own Back Yard	Our Gang	Sep. 26..	2,000
Hungry Hounds	Terry cartoon	Sep. 26..	1,000
Nuts and Squirrels	Terry cartoon	Sep. 26..	1,000
Moonlight and Noses (Clyde Cook)	Comedy	Oct. 3..	2,000
Outings for All	Sportlight	Oct. 3..	1,000
Lion and the Monkey	Terry cartoon	Oct. 3..	1,000
Caretaker's Daughter (Chase)	Comedy	Oct. 10..	2,000
Hero Wins	Terry cartoon	Oct. 10..	1,000

	Kind of Picture	Review.	Feet
Love and Kisses (Alice Day)	Sennett comedy	Oct. 10..	2,000
Solid Ivory (Mohan-Engle)	Comedy	Oct. 10..	1,000
Clever Feet	Sportlight	Oct. 17..	1,000
Cuckoo Love (Tryon)	Comedy	Oct. 17..	2,000
Good Morning, Madam (Graves)	Comedy	Oct. 17..	2,000
Air Cooled	Terry cartoon	Oct. 17..	1,000
All Wool (Earl Mohan)	Roach comedy	Oct. 24..	1,000
Closer than a Brother	Terry cartoon	Oct. 24..	1,000
A Punch in the Nose	Roach comedy	Oct. 24..	2,000
A Sweet Pickle	Sennett comedy	Oct. 24..	2,000
Dangerous Curves Behind	Sennett comedy	Oct. 31..	2,000
Better Movies	Our Gang	Oct. 31..	2,000
Wild Cats of Paris	Terry cartoon	Oct. 31..	1,000
Honor System	Terry comedy	Nov. 7..	1,000
Should Sailors Marry (Cook)	Comedy	Nov. 7..	2,000
Amundsen Polar Flight	Specialette	Nov. 14..	2,683
Papa, Be Good (Tryon)	Comedy	Nov. 21..	2,000
Soapsuds Lady (Alice Day)	Comedy	Nov. 21..	2,000
Great Open Spaces	Terry cartoon	Nov. 21..	1,000
Uneasy Three (Chase)	Roach prod.	Nov. 28..	1,000
Take Your Time (Graves)	Terry cartoon	Nov. 21..	2,000
More Mice Than Brains	Terry cartoon	Nov. 21..	2,000
Laughing Ladies (star cast)	Comedy	Nov. 21..	1,000
A Day's Outing	Terry cartoon	Nov. 28..	2,000
Garden of Gethsemane	Pilgrimage of Palestine	Nov. 28..	1,000
Walloping Wonders	Sportlight	Nov. 28..	1,000

PRINCIPAL PICTURES

			1924	
Listen Lester (all-star)	Comedy-drama	May	10..	6,242
Daring Youth (Daniels)	Comedy-drama	May	17..	5,975
Daughters of Pleasure (Prevost)	Drama	May	24..	6,000
Masked Dancer (H. Chadwick)	Mystery drama	May	31..	4,987
Good Bad Boy (Joe Butterworth)	Comedy-drama	June	7..	5,198
Captain January (Baby Peggy)	Sea story	July	12..	6,194
Helen's Babies (Baby Peggy)	Comedy-drama			
Mine With Iron Door (all-star)	Adventure drama	Dec.	27	7,800
			1925	
Re-Creation of Brian Kent	Drama	Mar.	14..	6,878

PRODUCERS DISTRIBUTING CORP.

			1924	
Lightning Rider (Carey)	Western	Jun.	21..	6,000
What Shall I Do? (Mackaill)	Drama	Jun.	28..	6,000
Legend of Hollywood (Marmont)	Drama	Jan.	10..	5,414
Welcome Stranger (Vidor)	Comedy-dr.	Oct.	25..	6,618
Barbara Frietchie (Vidor)	Civ. War dr.	Oct.	11..	7,179
Roaring Rails (Carey)	Railway dr.	Oct.	25..	5,753
Another Scandal (Lois Wilson)	Sex theme	Nov.	1..	7,000
Another Man's Wife (Lee-Kirkwood)	Drama			5,015
Trouping With Ellen (H. Chadwick)	Comedy-dr.			6,452
Reckless Romance (Star cast)	Comedy feature	Nov.	22..	5,530
Siren of Seville (Dean)	Drama	Nov.	29..	6,724
			1925	
Chorus Lady (Livingston)	Comedy-dr.	Feb.	21..	6,020
Cafe in Cairo (Dean)	Drama	Mar.	28..	5,656
Flaming Forties (Carey)	Western			5,770
The Mirage (Vidor)	Drama			5,770
Let Women Alone (O'Malley-Hawley)	Drama			5,620
Soft Shoes (Carey)	Western			
Charley's Aunt (Syd Chaplin)	Farce-comedy	Feb.	21..	7,242
Her Market Value (Ayres)	Drama			5,931
Girl of Gold (Vidor)	Drama			4,969
On the Threshold (all-star)	Drama			
Beyond the Border (Carey)	Western			4,469
Beauty and the Bad Man (Star)	Western			
Friendly Enemies (Weber & Fields)	Comedy dr.	May	16..	6,288
Crimson Runner (Priscilla Dean)	Stromberg melo.	June	13..	4,775
Silent Sanderson (Carey)	Cattle—gold fields	June	20..	4,841
Stop Flirting (all star)	Light comedy	June	27..	5,161
Beauty and the Bad Man (Mabel Ballin)	Drama	July	4..	5,794
Awful Truth (Agnes Ayres)	Light comedy	July	11..	5,917
Texas Trail (Carey)	Typical western	July	18..	4,720
Private Affairs (Hulette)	Character drama	Aug.	1..	6,132
Hell's Highroad (Leatrice Joy)	Love drama	Sep.	12..	6,084
Seven Days (Lillian Rich)	Comedy feature	Sep.	12..	6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sep	19..	5,077
Without Mercy (Vera Reynolds)	Drama			
Prairie Pirate (Harry Carey)	Western			
People vs. Nancy Preston	Underworld drama			
Simon, the Jester (O'Brien-Rich)	Comedy-drama			
Road to Yesterday (Schildkraut)	Spectacular drama			
Man from Red Gulch (Carey)	Western			
Wedding Song (Leatrice Joy)	South sea drama			
Madame Lucy (Julian Eltinge)	Farce-comedy			
Off the Highway (W.V. Mong)	Drama	Oct.	3..	7,641
Simon the Jester (O'Brien-Rich)	Locke story	Nov.	28..	6,168

B. P. SCHULBERG PROD.

			1924	
Triflers (Busch-Mayo)	Paris soc. dr.	Dec.	27	6,626
			1925	
Capital Punishment (Clara Bow)	Prison dr.	Jan.	24..	5,950
Boomerang (Clara Bow)	Comedy-dr.	Mar.	21..	6,714
Parasite (Bellamy-Moore-Washburn)	Drama	Jan.	31..	5,140
Mansion of Aching Hearts (all-star)	Melodrama	Mar.	14..	6,147
Go Straight (Star cast)	Drama	May	9..	6,107
Faint Perfume (Seena Owen)	Romantic drama	June	27..	6,228
My Lady's Lips (Clara Bow)	Crook drama	July	25..	6,009
Parisian Love (Clara Bow)	Apache drama	Aug.	15..	6,324
Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug.	22..	5,979
Plastic Age (Bow-Kieth)	College story	Oct.	10..	6,488
The Other Woman's Story (Calhoun)	Mystery drama	Oct.	31..	6,080

TIFFANY PRODUCTIONS, INC.

			1925	
Souls for Sables	Society drama	Sep	5..	6,500
The Sporting Chance	Racing drama			6,500
Lightning	Drama			6,500
Morals for Men	Society drama			6,500
The Lodge in the Wilderness	Drama			6,500
Morganson's Finish	Drama			6,500
Tale of a Vanishing People	Drama			6,500
The Travis Cup	Drama			6,500
The Wrong Coat	Drama			6,500
The Dumb Head	Drama			6,500
The Life of a Woman	Drama			6,500

	Kind of Picture	Review	Feet
Passionate Youth	Society drama		5,800
Marrying Money	Society drama		5,800
Dollar Down	Society drama		5,800
Age of Indiscretion	Drama		5,800
"Where the Worst Begins"	Comedy drama		5,800
The Hurricane	Drama		5,800
Salvage	Drama		5,800
Romance Road	Drama		5,800
The Fighting Cub	Newspaper drama		5,800

NOVELTY SERIES

Three in Exile			5,800
The Wild Girl			5,800
Pals			5,800
The Silent Witness			5,800

UNITED ARTISTS

			1925	
Salvation Hunters (Von Sternberg prod.)	Symbolical dr.	Feb.	14..	5,930
Thief of Bagdad (D. Fairbanks)	Fantasy	Mar.	29..	12,000
America (Griffith prod.)	Historical drama	Mar.	8..	11,442
Waking Up the Town (J. Pickford-Shearer)	Comedy-dr	April	11	4,892
Don Q, Son of Zorro (D. Fairbanks)	Typical Fairbanks	June	27..	11,000
Sally of the Sawdust (Dempster)	D. W. Griffith prod.	Aug.	15..	9,500
Gold Rush (Chaplin)	A Dramatic comedy	Aug.	29..	8,535
Wild Justice (Peter the Great)	Dog melodrama	Aug.	29..	5,886
Little Annie Rooney (Pickford)	Typical "Mary"	Oct.	31..	8,500
Eagle (Rudolph Valentino)	Romantic drama	Nov.	21..	6,756
Stella Dallas (star cast)	Mother-love drama	Nov.	28..	10,157

UNIVERSAL

			1925	
Rolling Stones (Chas. Puffy)	"Fat man" com.	May	23..	1,000
Love Sick (Lake)	Sweet 16 comedy	May	23..	2,000
The Teaser (LaPlante-O'Malley)	Comedy-drama	May	30,..	6,800
Slick Articles (Karr-Engle)	Century comedy	May	30,..	2,000
Locked Out	Sweet 16 comedy	May	30..	1,000
I'll Show You the Town (Denny)	Comedy	June	6..	7,400
Nobody Wins	Sweet 16 Comedy	June	6..	1,000
Showdown (Art Acord)	Mustang western	June	6..	2,000
Price of Pleasure (Valli-Kerry)	Romantic drama	June	13..	6,618
Speak Freely (Edna Marian)	Century comedy	June	13..	2,000
Nearly Rich (Chas. Puffy)	Fat man comedy	June	13..	1,000
Kicked About (Eddie Gordon)	Century comedy	June	13..	2,000
Siege (Valli-O'Brien)	Drama	June	20..	6,426
Gridiron Gertie (Wiley)	Century comedy	June	20..	2,000
Queen of the Roundup (Ed Cobb)	Mustang western	June	20..	2,000
Outlaw (Perrin-Lorraine)	Mustang western	June	20..	2,000
Dog Biscuits	Sweet 16 comedy	June	20..	1,000
Ice Cold	Sweet 16 comedy	June	20..	1,000
Heart Trouble	Sweet 16 com.	July	25..	1,000
Dry Up (Jack Singleton)	Century com.	July	25..	2,000
White Outlaw (Hoxie)	Western	June	27..	4,850
Nicely Rewarded (Chas. Puffy)	Comedy	June	27..	1,000
Rough Party (Alt-Karr)	Century comedy	June	27..	2,000
Pronto Kid (Ed Cobb)	Mustang western	June	27..	2,000
Unwelcome (Chas. Puffy)	Comedy	June	27..	1,000
Plenty of Nerve (Edna Marian)	Century comedy	July	4..	2,000
Beauty and the Bandit (Larkin)	Mustang western	July	4..	2,000
Married Neighbors (Engle-Darlington)	Century comedy	July	4..	2,000
A Lucky Accident (Puffy)	Fat man comedy	July	11..	1,000
Just in Time (Wanda Wiley)	Century comedy	July	11..	2,000
Ropin' Venus (Josie Sedgwick)	Mustang western	July	11..	2,000
Knockout Man (Perrin-Lorraine)	Reissue western	July	11..	2,000
Little Giant (Hunter-Murphy	Comedy	July	18..	6,850
Discord in "A" Flat	Sweet 16 comedy	July	18..	1,000
Polo Kid (Eddie Gordon)	Comedy	July	18..	2,000
Battle of Wits (Josie Sedgwick)	Western	July	18..	2,000
Goose Woman (Louise Dresser)	Drama	Aug.	1..	7,500
Milky Way (Puffy)	Comedy	Aug.	1..	1,000
Short Pants	Sweet 16 comedy	Aug.	1..	1,000
Paging A Wife (Al Alt)	Century comedy	Aug.	1..	2,000
Fighting Schoolmarm (Sedgwick)	Short western	Aug.	1..	2,000
Home Maker (Alice Joyce-Clove Brook)	Domestic drama	Aug.	8..	7,735
Lorraine of the Lions (Miller-Kerry)	Jungle melodr.	Aug.	8..	6,700
Raiders of the North (Larkin)	Northwest dr.	Aug.	8..	2,000
After a Reputation (Edna Marian	Century comedy	Aug.	8..	2,000
Greenhorn (Chas. Puffy)	Comedy	Aug.	8..	1,000
A Woman's Faith (Rubens-Marmont)	Drama	Aug.	15..	6,023
Crying For Love (Gordon)	Century comedy	Aug.	15..	2,000
His New Suit (Arthur Lake)	Comedy	Aug.	15..	1,000
Best Man (Josie Sedgwick)	Western	Aug.	15..	2,000
Circus Cyclone (Art Acord)	Western	Aug.	22..	4,397
Won By Law (Wanda Wiley)	Century comedy	Aug.	22..	2,000
Speak Easy (Chas. Puffy)	Comedy	Aug.	22..	1,000
Stand Up and Fight (Jack Perrin)	Western	Aug.	22..	2,000
Where Was I? (Reginald Denny)	Farce-com-romance	Aug.	29..	6,630
Buster Brown Series	Outcault's "kid" ser.	Aug.	29..	2,000
Educating Buster Brown	Buster Brown	Aug.	29..	2,000
Buster, Be Good	Buster Brown	Aug.	29..	2,000
Perils of the Wilds (Bonomo)	Serial	Sep.	5..	10 ep
California Straight Ahead (Denny)	Thrill comedy	Sep.	5..	7,238
Peacock Feathers (J. Logan)	Domestic drama	Sep.	5..	6,747
Stranded (Edna Marian)	Century comedy	Sep.	5..	2,000
The Party	Sweet 16 comedy	Sep.	5..	1,000
Dynamite's Daughter (Sedgwick)	Mustang western	Sep.	5..	2,000
Pleasure Bent (Puffy)	Fat man comedy	Sep.	5..	1,000
Call of Courage (Art Acord)	Blue Streak western	Sep.	12..	4,061
Tricked (Cobb)	Mustang western	Sep.	12..	2,000
Fight Within (Larkin)	Mustang western	Sep.	12..	2,000
Phantom of the Opera (Chaney)	Suspense-mystery	Sep	19..	8,404
Storm Breaker (House Peters)	Sea town melo.	Sep	19..	6,064
Westward Ho (Puffy)	BlueBird comedy	Sep	19..	1,000
Too Much Mother-in-Law	Century comedy	Sep	19..	2,000
Uncle Tom's Gal	Century comedy	Sep	19..	2,000
Life's Greatest Thrills	Special	Sep	19..	2,000
Sporting Life (Bert Lytell)	Melodrama	Sep.	26..	6,709
One Wild Night (Edwards)	Comedy	Sep.	26..	1,000
Officer No. 13 (Eddie Gordon)	Comedy	Sep.	26..	2,000
Bustin' Through (Hoxie)	Blue streak western	Oct.	3..	4,500
Cupid's Victory (Wanda Wiley)	Comedy	Oct.	3..	2,000
By the Sea (Puffy)	Comedy	Oct.	3..	1,000
Calgary Stampede (Hoot Gibson)	Thrill western	Oct.	10..	5,924

	Kind of Picture	Review	Feet
Just Cowboys	Short western	Oct. 10	2,000
Taking Chances	Short western	Oct. 10	2,000
The Raid	Short western	Oct. 10	2,000
Green Eyed Monster (Arthur Lake)	Comedy	Oct. 10	1,000
Absent Minded (Neely Edwards)	Bulls-eye com.	Oct. 17	1,000
Road from Latigo (E. Cobb)	Short western	Oct. 17	2,000
Ace of Spades (Desmond)	Western chapterplay	Oct. 24	
Nursery Troubles (Edna Marian)	Century comedy	Oct. 24	2,000
Shootin' Wild	Mustang western	Oct. 24	2,000
Hidden Loot (Hoxie)	Action western	Oct. 31	4,738
Boundary Line (Fred Humes)	Short western	Oct. 31	2,000
A Taxi War (Eddie Gordon)	Comedy	Oct. 31	2,000
Triple Action (Pete Morrison)	Action western	Nov. 7	4,800
Rustlers From Boulder Canyon	Short western	Nov. 7	2,000
Kick Me Again (Puffy)	Comedy	Nov. 7	1,000
Oh, Buster	Buster Brown	Nov. 7	2,000
Proud Heart (R. Schildkraut)	Father-love dr.	Nov. 14	8,943
Two Many Ducks	Mustang westn-com.	Nov. 14	2,000
Beware of Your Relatives	Bluebird comedy	Nov. 14	1,000
A Speedy Marriage	Century comedy	Nov. 14	2,000
Arizona Sweepstakes (Hoot Gibson)	Arizona-Chinatown	Nov. 21	5,418
Scarlet Streak (Daugherty-Todd)	Adventure serial	Nov. 21	ep
Range Law	Mustang western	Nov. 28	2,000
Scandal Hunters (Alt)	Century comedy	Nov. 28	2,000
Faint Heart (Puffy)	Fat man comedy	Nov. 28	1,000

VITAGRAPH

		1925		
Two Shall Be Born (Novak-Harlan)	Drama			
Pampered Youth (Landis-Calhoun)	Drama	Feb.	21	6,640
Redeeming Sin (Nazimova-Tellegen)	Apache dr.	Jan.	31	6,227
Fearbound (Daw-Welch)	Melodrama	Feb.	14	5,700
Tides of Passion	Drama	May	2	6,279
School for Wives (Tearle-Holmquist)	Drama	April	11	6,182
Baree, Son of Kazan (Stewart)	Northern drama	May	30	6,893
Wildfire (Aileen Pringle)	Racing melo.	June	20	6,550
Steele of the Royal Mounted	N. W. Drama	June	27	5,700
Happy Warrior	Drama	July	18	7,865
Ranger of the Big Pines (K. Harlan)	Forest Ranger dr.	Aug.	8	7,032
Love Hour (H. Gordon-Fazenda)	Melodrama	Sep.	12	7,036

WARNER BROS.

		1924		
This Woman (Rich)	Society drama	Nov.	1	7,100
Lover of Camille (all-star)	Romantic drama	Nov.	29	7,180
Dark Swan (Prevost-Blue-Chadwick)	Drama	Dec.	6	6,800
		1925		
Narrow Street (D. Devore-Matt Moore)	Light comedy	Jan.	17	6,700
Lighthouse by the Sea (Rin-Tin-Tin)	Melodrama	Jan.	10	6,700
Lost Lady (Irene Rich)	Social drama	Feb.	7	6,700
Recompense (Prevost-Blue)	Society drama	May	2	7,480
On Thin Ice (T. Moore-Edith Roberts)	Drama	Mar.	21	7,046
Bridge of Sighs (Dorothy MacKaill)	Pathos dr.	Apr.	4	6,694
My Wife and I (Rich)	Emotional drama	May	30	
Man Without A Conscience (Louis-Rich)	Drama	June	27	7,182
How Baxter Butted In (M. Moore-Devore)	Comedy	July	4	6,592
Woman Hater (Chadwick-Brook)	Love drama	July	25	6,591
Tracked in Snow Country (Rin-Tin-Tin)	North drama	Aug.	1	7,139
Eve's lover (Rich-Lytell-Louis-Bow)	Drama	Aug.	8	7,237
Kiss Me Again (Lubitsch prod.)	Light comedy	Aug.	15	6,722
Limited Mail (Monte Blue)	Railroad melo.	Sep.	12	7,144
Wife Who Wasn't Wanted (Rich)	Romantic drama	Sep	19	6,858
His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sep.	26	7,291
Below the Line (Rin-Tin-Tin)	Dog melodrama	Oct.	3	6,053
Man on the Box (Syd Chaplin)	Farce-comedy	Oct.	10	7,481
Compromise (I. Rich, C. & Brook)	Domestic drama	Nov.	7	6,789
Red Hot Tires (Monte Blue)	Farce comedy	Nov.	7	5,452
Bobbed Hair (Prevost-Harlan)	Comedy-melodrama	Nov.	14	7,817
Rose of the World (P. R. Miller)	Human Interest dr.	Nov.	21	7,506
Clash of the Wolves (Rin-Tin-Tin)	Curwood dog dr.	Nov.	28	5,519

MISCELLANEOUS

ARTCLASS PICTURES CORP.

		1924		
Biff Bang Buddy (B. Roosevelt)	Thrill dr.	Sep.	20	4,500
Fast and Fearless (Buffalo Bill, Jr.)	Thrill dr.	Sep.	27	4,500
Walloping Wallace (B. Roosevelt)	Thrill western	Oct.	11	4,700
Hard Hittin' Hamilton (Buf. Bill, Jr.)	Thrill western	Oct.	18	5,000
		1925		
Gold and Grit (B. Roosevelt)	Thrill dr.	April	11	4,650
Bringing Home the Bacon (Buffalo Bill)	Thrill dr.			4,650
After Six Days	Biblical spec.			10,000
Deerslayer (J. W. Kerrigan)				5,000
On the Go (Buffalo Bill, Jr.)	Western	Apr.	4	4,825
Reckless Courage (Buddy Roosevelt)	Thrill western	May	2	4,851
Quicker 'N Lightning (Buffalo Bill, Jr.)	Thrill drama	June	6	5,000
Tearin' Loose (Wally Wales)	Stunt western	June	13	5,000

ASTOR DISTRIBUTING CORPORATION

A Lover's Oath (Novarro)	Melodrama			5,845
Business of Love (Horton)	Comedy-drama			6,038
The Shining Adventure (Marmont)	Drama			5,126
The Wrongdoers (Barrymore)	Melodrama			6,424

BANNER PRODUCTIONS

		1924		
The Truth About Wives	Sherman-Hampton	Aug.	2	5,600
The Man Without a Heart	Novak-Harlan	Aug.	2	6,000
Those Who Judge	All star	Aug.	2	5,700
		1925		
Daughters Who Pay	All star cast	May	30	5,800
Wreckage (May Alison)	Drama	Sep.	5	5,992

COLUMBIA

		1924		
Midnight Express (Hammerstein)	Railroad melo.	Dec.	6	5,967
		1925		
After Business Hours (Hammerstein)	Domestic melo.	July	4	5,600
Danger Signal	R.R. melodrama			5,584
Unwritten Law	Drama			5,535

Waldorf

Steppin' Out	Comedy			
Ladies of Leisure	Drama			
S. O. S. (Perils of the Sea)				
Lure of the North				
Enemy of Men	Drama			5,508

	Kind of Picture	Review	Feet
Price of Success	Society drama		5,500
Sealed Lips			
Fate of a Flirt			
Thrill Hunter			
Penalty of Jazz			

Perfection

Speed Mad			4,442
New Champion			4,470
Great Sensation			
Fight to the Finish			
Handsome Brute			

C. C. BURR

		1924		
Average Woman (Pauline Garon)	Drama	Feb.	9	6,400
Lend Me Your Husband (Kenyon)	Drama			6,700
Youth for Sale (S. Holmquist)	Drama	Oct.	18	6,500
The Early Bird (Hines)	Comedy	Dec.	27	7,000
		1925		
Crackerjack (Hines)	Typical comedy	May	23	6,700

CRANFIELD & CLARK

Let's Go Fishing	Holland—scenic	Nov.	7	1,000

GINSBERG DISTRIBUTING CORP.

		1925		
Love Gamble (Lillian Rich)	Melodrama	July	11	5,76
Before Midnight (Wm. Russell)	Crook melodrama	July	11	4,89
Big Pal (Wm. Russell)	Prize fight dr.	Oct.	24	5,800

GOTHAM PRODUCTIONS

One of the Bravest (R. Lewis)	Fire-fighter dr.	Nov.	28	5,679

INDEPENDENT PICTURES CORP.

		1925		
Drug-Store Cowboy (F. Farnum)	Western com.-dr.	Feb.	7	4,356
Riders of Mystery (Bill Cody)	Western	May	2	5,000
Gambling Fool (F. Farnum)	Western	May	9	5,000
Fighting Sheriff (Bill Cody)	Western	May	23	5,000
Border Intrigue (F. Farnum)	Western	May	30	5,000

LEE-BRADFORD CORP.

Pearl of Love (Leslie)				6,000
Lights of London (Wanda Hawley)				6,000
Passion's Pathway (Estelle Taylor)				6,000
Unrestrained Youth (Brandon Tynan)				6,000
Passionate Adventure (Joyce-Brook)				8,000
Way Down Upon the Swanee River				6,000
Wolfblood (M. Clayton)				6,000

MADOC SALES CORPORATION

After Marriage (M. Livingston)	Marriage drama	Nov.	21	4,960

POST SCENICS

Holland	Scenic	Nov.	7	1,000

RAYART

Butterfly Comedies (Gloria Joy)				
		1925		
Super Speed (Reed Howes)	Automobile com.-dr.	Feb.	7	5,227
Geared to Go (Howes)	Drama			5,117
Right Man (Larkin)	Drama			4,571
Winning a Woman (Perrin-Hill)	Drama			4,865
Getting 'Em Right (Larkin)	Drama			4,669
Quick Change (Larkin)	Drama			
Youths Gamble (Howes)	Drama			
Double Fister (Perrin)	Drama			
Fear Fighter				
Crack O' Dawn				
Goat Getter				
Snob Buster (Reed Howes)	Action melodr.	Aug.	23	4,970
Cyclone Cavalier (Reed Howes)	Action-romance	Sep.	26	4,928

RED SEAL

		1925		
Evolution	Timely novelty (feature)	July	25	4,200
Ko-Ko Nuts (Out-of-Inkwell)	Fleischer cartoon	Sep.	5	1,000
Marvels of Motion (Issue D)	Fleischer-Novograph	Sep.	12	1,000
My Bonnie	Ko-Ko Song Cartune	Sep.	12	1,000
Silvery Art (special)	Skiing in Alps	Sep	19	2,000
Lands End	Gem of the Green	Sep.	26	1,000
Through Three Reigns	Historical	Sep.	26	2,000
Ko-Ko on the Run	Out of Inkwell	Sep.	26	1,000
Flirting With Death	Alps skiing	Sep.	26	2,000
Ko-Ko Packs 'Em	Fleischer cartoon	Oct.	17	1,000
Film Facts (Issue H)	Magazine	Oct.	17	1,000

WM. STEINER PROD.

		1924		
On Probation (Edith Thornton)	Drama	Dec.	13	5,000
Hidden Menace	Stunt dr.			5,000
Branded a Thief	Western			5,060
Verdict of the Desert	Western			4,745
Valley of Vanishing Men	Western			4,652
		1925		
Trouble Buster (Leo Maloney)	Western	Feb.	21	5,000

SHORT FILMS SYNDICATE

		1925		
Thirty Years Ago	Novelty	Aug.	15	1,000
I Remember	Pastoral	Aug.	15	1,000
Mixing in Mexico	Bud Fisher cartoon	Oct.	17	1,000
Invisible Revenge	Mutt & Jeff	Oct.	31	1,000

UFA FILMS, INC.

		1925		
Siegfried (star cast)	Romantic drama	Sep.	12	9,000

WINKLER

Jail Bird	Alice cartoon	Oct.	31	1,000

The Theatre of To-Day

Presentations ~ Prologues ~ Music

Edited by Colby Harriman

Bowes Predicts Prologue Demise

THE stage features of the motion picture theatre are struggling to find a proper niche, one which will remain permanent. The stage features are striving to define themselves in concrete forms tending towards standardization. It may be that the old order of things will pass entirely. We have secured the opinions of several of the leading producers; some are pessimistic while others are hopeful. Is the prologue to pass?

In the opinion of Major Edward Bowes, Managing Director of the Capitol Theatre, who has also launched successfully the presentation on Broadway of "The Merry Widow" and "The Big Parade," the "atmospheric" prologue to pictures has outlived its purpose.

"A picture is constructed along elementary dramatic principles," maintains the Major, "the same principles on which a play or a novel is written. The story is begun and unfolded in its logical sequence of events. How absurd and incongruous it would be to tear out several pages from the middle of the book and place it at the beginning! A novelist does not give an exposition of his story as the preface. Similarly, it would never occur to a dramatic producer to preface his play with a motion picture, an entirely foreign and different medium, and reveal the crux of his climax and his plot. It would be against all laws of dramatic construction and defeat the very purpose of the play.

"A picture is built along the same dramatic lines. A scenario is written and the picture directed according to the logical development of the story. All elements which might disclose the plot are carefully concealed until such time as it suits the dramatic purpose of the director to reveal them. Each scene has its logical position in the development of the story.

"The prologue defeats that very purpose. It extracts an important part of the plot and reveals and destroys the dramatic effect which the makers of the picture have gone to great lengths to achieve. The medium of the stage is different from that of the screen; the tempo, the elements are entirely foreign; the whole stage picture is so far afield from the elements of the motion picture as to make the contrast appear ludicrous.

"And yet so many exhibitors feel it their duty to give the picture a prologue. They take a scene in the picture from its place in the logical development of the story and attempt to reproduce it and achieve a similar atmosphere on the stage. With what results? The physical limitations of the stage and its accompanying effects, compared with the wide and far-flung scope of the screen, only serve to make the prologue appear in the light of a cheap and puny imitation. The carefully developed climax of the picture has been revealed and the result is distinctly anti-climatic. And when the stage scene fades out, it is immediately succeeded not even by the opening scenes of the picture, which, according to all rules of dramatic construction, are scenes of pure atmosphere and exposition, but into a succession of credit titles and facts in connection with the making of the picture.

"Pictures are made like any other products of creative art. They are complete artistic achievements in themselves. Now and again there comes a picture so colorful, so brilliant, so complete and comprehensive, that no prologue within the confines of the limited stage could hope to convey the spirit and atmosphere of the production. It would be sheer anti-climax. Such a picture is "The Big Parade," where this theory was successfully put to application.

"Music is the logical medium of interpreting the mood and character of the story, and the music score to "The Big Parade" by David Mendoza and William Axt of the Capitol Theatre, was conceived as a musical counterpart of the motion picture. The picture needed no introduction; its strength and beauty carried itself. But the scoring received as much attention as the actual making of the picture. Seventy-five per cent. of the score was original music—especially composed for the picture by Dr. Axt. There were 180 separate numbers. No less than 8,340 sheets of music had to be marked and cued.

"No prologue could hope to convey the magnitude and scope of this production. It could at best only be a cheap aping of its spirit. Instead, we made of the score a cumulative symphonic treatment of moods and characters. The music carried the mood of every scene and followed the action of every character. Each person had his or her theme which expressed the individuality of that person and his development.

"This is the special province and contribution of the exhibitor, and, in my opinion, the way he can best serve the interest of the motion picture and the motion picture public."

Hyman Features Seasonal Shorts

TOPICAL short films, fitting special ocsasions, are a strong point with Edward L. Hyman, managing director of the Brooklyn Mark Strand Theatre. One of the most recent indications of this was the special footage used for Thanksgiving Week, running about five minutes and combined with the Topical Review of selected subjects. James A. Fitzpatrick, producer of the Famous Music Master Series, produced the Thanksgiving film, setting forth the creation of Thanksgiving, dates, etc., and dedicating it to the people of Brooklyn. The program carried the following: "To Our Patrons"—In dedicating these thoughts to Thanksgiving we extend our sincerest thanks to you for your patronage and wish you al the happiness of the season. (signed) Edward L. Hyman, managing director." The Topical Review and the Thanksgiving film together ran ten minutes, being the only short subjects of the program.

As with Thanksgiving, every occasion meriting it has its special short subject. Hyman as a rule does not go in for short comedies, the time that would be given to these being given instead to stage and orchestra numbers. Unusual and novelty subjects are used, however, when possible to get them in. Music films are put on ,with the musical scores, and never fail to win as much applause as any other stage number. Plastograms, the third-dimension movies, nad other novelties are booked in when they will balance with the remainder of the show.

Rothafel Corrects Report

S. L. ROTHAFEL, head of the new Roxy Theatre organization has notified us that the report of the engagement of Erno Rappe as musical director for his new theatre is not authentic. Mr. Rothafel informs the department that a conductor for the new theatre has not yet been signed, although it is rumored that one of the leading symphony directors is being considered.

"For a Happy New Year"

These New Year Suggestions, Intended to Make Holiday Business More Interesting to Patron, Are Offered Herewith for the Consideration of Showmen Who Stage Prologues

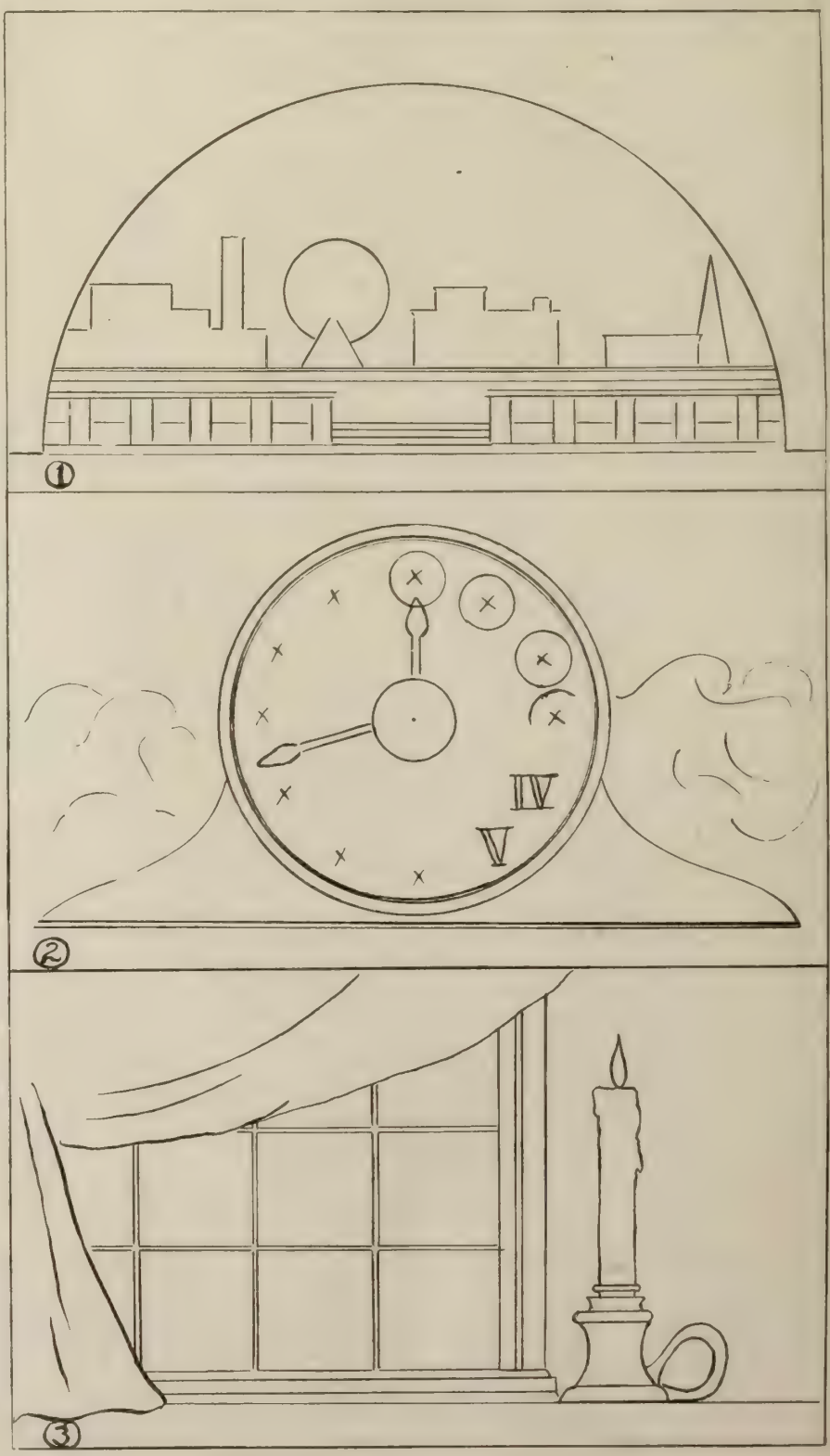
Moving Picture World Presentations—Devised by Colby Harriman

THE three suggestions which are offered have been devised with the idea of giving three distinct treatments for seasonal presentations. The gayety and hilarity which characterize the New Year day may be easily reflected in presentations and contrast with those of Yuletide. The suggestions are simple to reproduce and may be successfully mounted on practically any stage.

1. "NEW YEAR'S EVE"—The scene suggests a balcony overlooking a city sky line. A cut arch drop may be hung at the curtain line to serve as a frame and masking piece for the set. A platform should extend across stage and, dressed with two balustrades placed at the downstage side of the platform with an opening at center which may be filled with a unit of steps. On the upstage side of the platform a low wall can be placed; back of this a sky line which may be painted on a drop or cutout. This treatment depends upon the area the producer has at his disposal. A moon box may be used back of the drop. The background should be silhouetted in deep blues against a gray blue sky; an orange moon hung to contrast with the sombreness of the background. The foreground should be highlighted with orange amber and canary with a green flood on the cut arch. An effective treatment may be achieved by this set by hanging a silver gauze so that it separates the platform from the background, the house tops being visible through the gauze. A typical New Year's revel may be staged in this set. As a bit of novelty the moon may be so constructed that the face of its becomes a clock.

2.—"TIME AND THE YEAR"—A large clock either a constructed set piece or painted on a drop constitutes the set. The face of it is painted to represent a clock with the hands working and the hour approaching twelve. In the center the face of Father Time appears; a song may be introduced by him to introduce the twelve girls whose faces appear back of each figure. The girls should be made up to represent the various months of the year, such as 1 o'clock—January; 2 o'clock—February, etc. For the big number the girls may appear on stage and at 12 o'clock the face of Father Time disappears and in its place the chubby face of a youngster, while on the background back of the clock stars appear forming the figures "1926."

3. "MEMORIES"—This number has been devised to introduce several novelties. The singer dressed in white flowing robes accompanied by Father Time appears from the large candle. They are dwarfs in comparison with the surrounding set. A spell is woven over the scene and through the window can be seen various characters emulating some of the outstanding features of the year. This may consist of repeating some of the famous song hits; introducing some characters made up as certain motion picture stars representing their successes of the year; also historical characters may be introduced.



Presentations at First Run Theatres

CAPITOL THEATRE
New York City

(*Week Nov. 29th*)

Featured Picture: "The Masked Bride"

Another interesting musical program at the Capitol Theatre keeps pace with the high standard set by Major Edward Bowes. The program surrounding the Mae Murray feature, "The Masked Bride", opens with the Capitol Grand Orchestra under the baton of David Mendoza, playing Liszt's "First Hungarian Rhapsody."

The group of Divertissements is divided into three parts. The first is Caroline Andrews, who has one of the most arresting coloratura voices on the current stage, singing Bishop's "Lo Hear the Gentle Lark". The second is a solo dance number by Doris Niles, "Dance de la Gipsy", to music by Saint-Saens. The final number of the group is a duet by Marjorie Hercum and Sigurd Nilssen, "Sometime" by Ted Fieorito.

The Capitol Ballet Corps are seen in "Harlequinade" from Tchaikowsky's "Sleeping Beauty", staged by Chester Hale. Doris Nile dances the role of Columbine and is assisted by Mlle. Desha, Alice Delano, Clara Burke, Mignon Dallet, Ruth Southgate, Pavla Reiser.

MARK STRAND THEATRE
New York City

(*Week Nov. 29th*)

Featured Picture: "Clothes Make the Pirate"

Joseph Plunkett presents an auspicious stage attraction for the surrounding feature, with the return engagement of Vincent Lopez, and his orchestra, in five new selections. Edward Albano is also presented singing "The Road to Mandalay". (Detailed Review next week.)

MOSQUE THEATRE
Newark, N. J.

(*Week Dec. 1st*)

Featured Picture: "Seven Keys to Baldpate"

Irvin Talbot and his Orchestra offer an orchestral feature, playing "Concerto in A Minor," First Movement, by Greig using a special recording arrangement for the Ampico.

Colby Harriman has produced three stage features which are, 1. "A FANTASY OF SONG," introducing three coloratura sopranos, Dorothy Miller, Anne Balthey, and Beatrice Belkin, singing a special arrangement of "Nightingale" by Alabieff, and "Chansonette". 2. "THE SIN GODDESS", presenting Ada Forman, Javanese dancer in a ceremonial dance, assisted by Fred C. Chapman, baritone, who renders "Less Than The Dust." 3. The ROYAL ACCORDION ORCHESTRA, with Victoria Riegel, dancer in a group of speceially arranged accordion selections.

CHICAGO THEATRE
Chicago

(*Week Nov. 30th*)

Featured Picture: "The Tower of Lies"

Overture: "Wagneriana". Bits from Richard Wagner's immortal compositions. Chicago Theatre Orchestra. Direction Adolphe Dumont.

Miss Sybil Sanderson Fagan, "The Song of the Canary."

Edward K. House, at the organ, playing "Winter Wheezes."

The National Male Quartette with Jeanet Hall and Hilda Barr in a cycle of harmony surprises.

HARDING THEATRE
Chicago

(*Week Nov. 30th*)

Overture: "Orpheus" by Offenbach. Violin Cadenza by Ralph Ginsburg. Harding Theatre Orchestra, direction Ben Paley.

Miss Estelle Carey, singing "Giannina Mia" from "The Firefly" by Friml.

Arthur Gutow, Guest Organist, at the organ.

"Down On The Farm" Ruth Racette, soprano Mr. John Griffin, Tenor Wells & Winthrop, Dancers A. B. Stephenson, Saw Soloist Jocko The Crow.

UPTOWN THEATRE
Chicago

(*Week Nov. 30th*)

Featured Picture: "That Royle Girl"

"William Tell," Overture by Rossini, Uptown Theatre Orchestra, direction H. Leopold Spitalny. Miriam Klein, Soprano, Georges Dufranne, Tenor.

Laughs Of The Day, Musical Accompaniment; Frank Judnich, Wizard Accompanist.

Jesse Crawford at the organ, playing, "A Musical Lecture."

Fred Hughes, Tenor, singing, (a) "Macushla," (b) "You Forgot to Remember."

TIVOLI THEATRE
Chicago

(*Week Nov. 30th*)

Featured Picture: "That Royle Girl"

Overture, "Il Guarany" by Gomez, Tivoli Theatre Orchestra, direction Josef Koestner.

Miss Ruth Brewer in a remarkable demonstration of musical versatility.

Milton Charles at the organ, playing, "The Thanksgiving Spirit."

"The Foam Sprite," Miss Marie Herron, Soprano, Marie Yurieva, Veceslav Svobode, dancers.

CAPITOL THEATRE
Chicago

(*Week Nov. 30th*)

Featured Picture: "The Gold Rush"

Capitol Grand Orchestra, Albert E. Short, Conductor. Overture: "The Forge In The Forest," Michaelis. The Unfinished Symphony, Schubert; (a) Unfinished Symphony, Ralph Delbridge, Pianoforte, Carl Uterhart, Violinist, J. Lingerman, Cello; (b) The Minuet, Mary H. Colburn, Ann Davis and Emma Teurfs; (c) Unfinished Symphony; (d) "The Song Of Love," Romberg, Marjorie Pringle, Soprano, Orville Rennie, Tenor. Leo Terry at the organ offers, "Let's Wander Away." (A special interlude introducing the "Four Seasons").

Clap Hands Charlie, (a) Blomberg's Alaskan Dogs; (b) Clap Hands Charlie, Sung by Alvin Frey; (c) The Charlie Chaplins, Mary H. Colburn, Ann Davis and Emma Teurfs.

BROOKLYN MARK STRAND THEATRE

(*Program from Saturday, Nov. 28 to Friday, Dec. 4*)

Devised, staged and lighted by Edward L. Hyman.

Feature: Richard Barthelmess in "The Beautiful City"

Star Piano Trio, composed of Serge Barsukoff, Lulu G. Mayer and Alexander Semmler, Selections—"Kirmess," waltz from "Faust," Badinage (Herbert), and "Nola."

"Rosetime"—"Mighty Lak' a Rose," played by the Famed Mark Strand Orchestra, "Rose of Washington Square," a dance by the ballet corps, "Rose Marie" and "Indian Love Call," and "Roses of Picardy," as a duet by soprano and tenor.

Atmospheric Prologue—"Come Back To Erin," by soprano, "A Frangesa," an Italian folk song, danced by the ballet, and "O Sole Mio" by a tenor.

Overture—Selections from Leoncavallo's "Pagliacci."

RIALTO THEATRE
New York City

(*Week Nov. 29th*)

Featured Picture: "The Best Bad Man"

Ben Bernie and the Rialto Gang in a diversified program have Fowler and Tamara. International Dance Favorites whose performances at George White's Scandals and at the Casa Lopez have been enthusiastically received, Irving Kaufman that inimitable songster, and Marguerite White, whose song interpretations are something to be remembered, are some of the distinguished artists in Bernie's offering. Hy. C. Geis at the Wurlitzer presents a novelty arrangement of that happy song "I'm Sitting on Top of the World."

STANLEY THEATRE
Philadelphia

(*Week Nov. 23d*)

Featured Picture: "Stage Struck"

Organ selections: Overture, "Masaniello" (Auber). Wm. Klais—Lewis White, at the Console.

Overture: "Suite From Carmen" (Bizet). Stanley Symphony Orchestra, Sidney Lowenstein, Conducting.

Vocal Attraction: Judson House, Tenor. "For You Alone" (Geehl). "I Hear You Calling Me" (Marshall).

Musical Divertissement: Mortensen, Wizard of the Dual Pianos. Mortensen Plays Hardman Pianos.

Dance Divertissement: Martin Ferrerie and Bunnie.

STAGE SETTINGS

Built, painted and installed. Drapery settings and drapery curtains. Special sets and drops for feature pictures.

SCHELL SCENIC STUDIO

COLUMBUS OHIO

Your Equipment

Service for You—Theatre Owner—Builder—Studio—Laboratory—Exchange Executive—From Your Angle

Edited by A. Van Buren Powell

I'm a Ba-a-a-a-d Reel!

(Caught in the act through the courteous co-operation of J. Weinberg of Fox Exchange and H. Herzog, F. R. A.'s Albermarle Theatre.)

AH-HA-A-A! I have her in my toils! Spare the poor print?

Not I! Not little Desp'rit Desmund Reel. I'm a ba-a-a-d Reel and I don't care who knows it. One touch of my trusty derringer and the print is shot!

"Protect the Print?"

This fellow Van comes out and lets the poor, hard-working print bewail her troubles last week. Chivalrous! Ah, yes!

But not with me lurking in the background. I'm ba-a-a-d! I'm rotten to my very shaking core. I'm the one that makes the projector's gears grind their teeth in despair. I'm the one that shakes and tears and rips and ravages.

Triumphant and unashamed I stand upon the prostrate, despoiled print. Show my photograph if you like. I'm not afraid. None other has ever achieved so great a villainy as I. I exult. I chortle. I laugh!

Ha—ha—ha—ha—ha, ha, ha, ha, haha!

Oh, I was a goody-boy in my youth. Sunday School texts were no strangers to me. I closed the text in my protecting embrace and gave her steadiness and support.

But I got kicked around and banged until my milk of human kindness curdled. I went bad. And when I got bad—I was ba-a-a-d!

Now I lie quietly in wait, either in some careless corner of a "coop" (ha! who ate you to make ME say projection room?)—or else in a junk pile in some exchange. And they forget I'm there until some sweet day my chance comes and I'm grabbed up and jammed on a rewinder and again I have the print in my clutches!

Then do I gargle that well known refrain from Treasureless Island—

"Seventeen patches on a dead reel's chest!
Yo—ho—ho! and a bottle of cement!"

And well may I carol—for I will shake and rattle and gouge and slip and bend and quiver and snatch at the film and bind in the projector—and cackle in glee as I hear them curse the defenseless print that I have in my fell power.

"Protect the Print!" Ha! Not while I'm in circulation.

Repair and rejuvenate your projector how you will. Jack up your inspection as much as you please. But as long as I—I, the ba-a-a-d reel, can get around—your efforts to protect the print will be in vain!

There is only one man I fear—and he is the man, whether he be in an exchange or in a projection room—who has a new reel, and a strong, sturdy reel, "a goody-goody" reel that hasn't had time to learn from me—and who kicks me into the back alley and replaces me with the safe support—curse his interfering!

But as long as there are some who don't care, as long as the few will keep me working—I glory in my sins.

Look at me! Shudder at me! Fear me!

I'm a ba-a-a-d reel.

Ha—ha—ha—ha—ha, ha, ha, ha, haha!

Protect the Print!—hahahahaha haha—"

Heroism and Equipment

"FIRE!" The cry that can fling a theatre full of people into a fighting, surging maelstrom, a trampling, life-loving—life-crushing—mob of maniacs!

The real excuse for such a cry—all the elements to cause a panic, and on a holiday—Thanksgiving!—existed in the New York Rialto when the film in a projector showing for private view caught fire.

Abraham Brenner was in the projection room where it happened. With a bravery that resulted in many burns, we hope none serious, he left the room only long enough to secure a fire extinguisher, then went back and fought the fumes and flames until he won—and the audience packing the theatre never knew a thing was wrong.

That's HEROISM!

What if the chemicals in that extinguisher had been old: What if the projection room hadn't been equipped with every possible device for preventing the spread of fume and flame?

But the Rialto keeps its extinguishers in working condition, keeps its fire prevention equipment right up to the minute. So there was a Thanksgiving audience safeguarded and insured against panic.

That's EQUIPMENT!

Brecher's Salesman

LEO BRECHER doesn't take a back seat to anybody when it comes to showmanship — and these days that means SALESMANSHIP. Mr. Brecher's Plaza Theatre, where Milton H. Chamberlain is Manager and Director of Advertising, proves it.

This way! The Plaza gets out a brochure—an eight page booklet with cover, neat, well printed, that carried a "Let's Go to the Movies" on the front, and on the coated stock first-page a cut of the Plaza marquise and sign and the punch—"Of COURSE, the Plaza".

The balance of the booklet sells the comfort, courtesy and facilities for patron-pleasing, with enough cuts to show the charm and play up the lure.

Mr. Chamberlain keeps his neighborhood in hand, getting posted on every new tenant moving into any of the numerous apartment houses or homes in the vicinity—and each such gets a brochure. At the start, when Mr. Chamberlain first designed and executed this very attractive mailing piece, ten thousand went out, first class postage; more are going out all the time.

That's salesmanship! Compliments are due Leo Brecher for his cleverly devised patron-making copy. Mr. Chamberlain has supplied your equipment with some copies. Want to see one?

More About Penn-State's "Lab" That Builds Patron Allegiance

By Kenneth V. Woodward

(Second Half of Story—Continued from Last Week.)

HOT and cold water should be available as well as drainage. The hot and cold pipes should run into one so that the temperature of the water can be varied. Any good carpenter can construct the sink and when finished it should be coated several times with some good waterproofing paint. The developer is placed in the tray on the left end of the sink, water in the center tray and the fixing bath in the tray on the right.

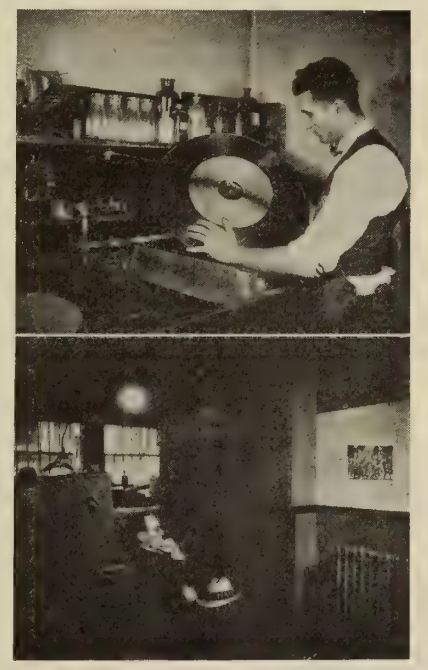
It might be stated here that it is well to substitute a wooden tray for the fixing solution instead of the metal one sent out with the Stineman outfit inasmuch as the chemicals used in the fixing bath are very harmful to the metal and will probably cause chemical reaction. The metal tanks are quite satisfactory for the developer and the water.

In regard to the chemicals to be used in the laboratory, I can not think of a more convenient method than to use Eastman's No. 16 M. P. developer for the developing agent and Kodak Acid Fixing Powder for the fixing solution. Some may disagree with me on this point, but it must be kept in mind that the purpose of this article is to simplify the process as greatly as possible. The No. 16 developer is available in 5 lb. cans. We take one of these 5 lb. cans and from it make three gallons of stock solution storing it in gallon bottles. Then, when a subject comes in to be developed we use 96 ounces of this solution to two gallons of water—the amount required in the Steinman tank for the developing of a 200 ft. reel. It will be observed that this matter of using the chemicals is quite inexpensive. We have found that as high as 1000 ft. can be put through 96 ounces of the stock solution mixed in the two gallons of water without giving any real harmful fog from forced development.

Kodak Acid Fixing Bath is a fixing solution put up in convenient boxes of 1 lb. We find that by using about 5 lbs. of the Acid Fixing Bath mixed in three gallons of water very excellent results are obtained. This ratio may not be in accordance with the exact formulas prescribed by laboratory experts but it gives a maximum amount of footage with a small amount of chemicals, works satisfactorily and it seems to me that this is what the amateur installing his own laboratory is after. I would advise anyone contemplating the operation of a small laboratory such as I have described to purchase the large volume called "Motion Picture Photography" now available at all large bookstores and camera shops. It contains a wealth of information along motion picture camera and laboratory lines and should prove very helpful to the one about to commence his own newsreel.

Illustration 8 shows Mr. McCloskey watching a screening of the newsreel before it is placed on the screen of the theatre. Frequently scenes are made which need fuller description, sometimes they are too lengthy —all of these faults are corrected in this preliminary screening.

The obtaining of suitable subjects for the local newsreel I have not touched upon as yet. As I have said briefly before, I believe that upon this most important matter hinges



At top, sink and tray arrangement, showing film being placed in fixing bath; below, Managing Director C. M. McCloskey of Penn-State Amusement Co. viewing State News screenng.

the success of our "State News Weekly." From the time of its inception we have endeavored to make it as much like the first-page of a newspaper as possible and have confined our efforts to strictly news material. Your patrons will soon tire of "seeing themselves on the screen" but they will never tire of seeing the news of the community pictured in an interesting manner.

Do not think that by going out and "shooting" a group of the natives lined up along the street you have an attraction for your theatre—they have tired of that long ago. Go after NEWS events of your community and present them in an interesting manner. By interesting manner, we mean to make your titles live and breathe with the language used by the experienced newspaper writer in describing some stirring event. Observe the current issues of the national news weekly releases; notice how their titles seem to vibrate with news interest. Sometimes, even though the subject in itself is not so interesting, proper titles well arranged will make it seem better to the patron than the good subject poorly arranged.

Speed is another thing which has made our "State News Weekly" interesting to our patrons. For instance, several weeks ago an airplane carrying a pilot and two passengers was wrecked near here early in the afternoon and the three killed. As soon as the newspaper informed us of the event I immediately started for the scene by automobile, while my assistant commenced making titles—that is, setting up the type and printing the cards. In a little over an hour I was back to the theatre, my helper had the title cards all ready and it was but a matter of another hour to put the film through the developing processes. Then, at the six o'clock show that evening the scenes were flashed on the screen. Imagine the surprise of the patrons as they sat in the theatre watching actual pictures of an event they had just finished reading of in the local paper at the dinner table! In case of fires in nearby towns we always endeavor to put the pictures on the screen the same evening. Recently Governor Pinchot made a hurried visit through the county in which Uniontown is located. Everyone in town was interested but few could spend the entire day roaming about the county to see the governor as he visited the different spots; in fact, all that energy was unnecessary, for they knew they would see the pictures of the complete tour on the screen the same evening!

When the "Around The World Flyers" passed over Uniontown some time ago we had a plane ready to take the air with a cameraman the minute the flyers approached the city. Some excellent views were obtained and we gave our patrons a real close-up view of the three ships from the air. Very few of them really saw the planes because of the foggy atmosphere so it may be imagined that "State News" won quite a little fame for itself by giving State patrons their only sight of the World Flyers as they passed over Uniontown. The plane from which we photographed the pictures was obtained without cost, by giving the flyer quite a little screen publicity from time to time in connection with an aviation field he operates.

On the screen this week as our State News Weekly feature we are running a 500 ft. special of the football game between West Virginia and Penn-State at Morgantown, W. Va. Quite a few local people attended the game and naturally the Uniontown lovers of

(Continued on next page)

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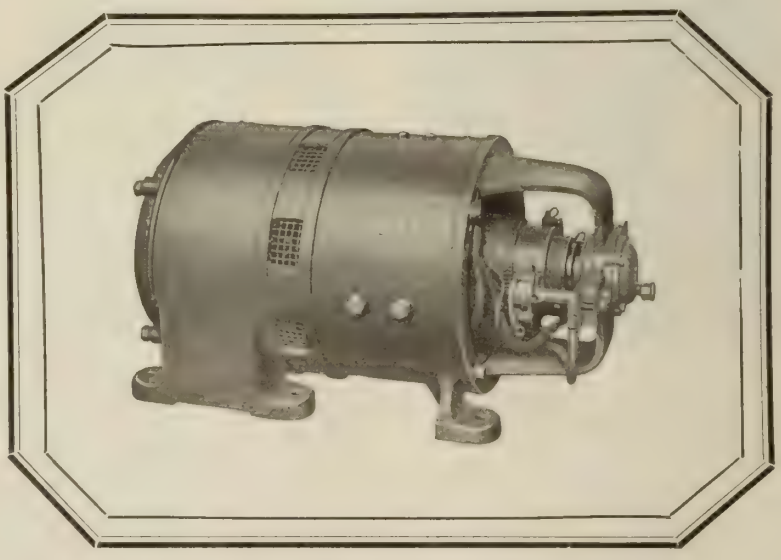
(Continued from preceding page)

the rugged sport are quite interested in seeing the game pictured in a thrilling manner.

When we first commenced work on our news reel I though the difficult part would come in obtaining a constant run of suitable subjects but I find that patrons of the theatre more than take care of this for us! Just as I am writing this, the physical director of the local Y. M. C. A. comes in to ask if we will photograph a swimming contest he is holding in the near future. So it is nearly every day—some rooter for the State News phones in or comes in with a suggestion for an event and I believe it is all because we have made our patrons feel that the "State News Weekly" is a real "go-getter" occupying practically the same position in the community as their newspaper.

In closing, if I have neglected any particular phase of the production of a small-town news reel, I will be only too glad to give any exhibitor contemplating installing a small laboratory any information I am able. I am only too anxious to see more exhibitors try the local NEWS reel proposition as a real business booster and institutional advertisement. Address me at Penn-State Amusement Co., Penn-State Theatre Building, Uniontown, Pa.

Have any of you folks forgotten to write in what you want to see dealt with concerning YOUR EQUIPMENT?



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Stahl's Fourth

ARMISTICE DAY, November 11, was opening date for Homestead's new theatre at Eighth avenue and Ann street. The theatre will be one of the finest in the country and rivals East Liberty's proposed new house. The building was begun last March under the supervision of Victor A. Rigaumont, Pittsburgh architect. It was to have been completed by Thanksgiving but will be opened in advance of the date set. The structure is of brick and tile and represents an expenditure of approximately $1,000,000. The capacity is over 1,500. A policy of five acts of vaudeville and a feature photoplay will be the rule. Two performances daily, one in the afternoon, and the other in the evening. The building is three stories high. The new house is named after its owner, John Stahl, who controls all of the picture theatres in the town, four in number.

Tegu Boys Build for Better Shows

TO GIVE St. Johnsbury, Vermont, better shows, work has began for the new theatre at 26 Eastern Ave., which is erected for John & Andrew Tegu.

The building will be 127 by 56 feet for the auditorium and 58 by 16 feet for lobby, with a large stage and dressing rooms for plays and vaudeville.

The structure is of brick and it will seat 1,000; it will cost pretty close to $100,000 and be ready for business the first part of next July.

Haynes & Mason of Fitchburg, Mass., are the architects, and Joseph Bergeron & Co. of Keene, N. H., are the general contractors.

Making It Better for El Dorado Patrons

DOWN in El Dorado, Arkansas, there's an exhibitor who knows what brings, and holds, patronage. Equipment of the best!

So he has closed his Rialto Theatre and is going to remodel, put two Powerlite Reflector arcs in and give them a Minusa de luxe special screen to do their stuff on.

Six hundred new steel, upholstered chairs will give comfortable seating, and a large, new pipe organ will provide harmony of the best sort for the patron. New lobby display frames to attract; new Fulco film cabinets for safety in the projection room; that shows you that the theatre is going to reopen with the best there is.

And L. B. Clark, the owner and manager of the Rialto, wanting the best in co-operation, got it from the Southern Theatre Equipment Co., of Dallas, Texas.

A Correction

In the issue of Moving Picture World for November 26th in "As They Came Out" the Albemarle Theatre, Brooklyn, New York, was named as a Fox theatre. This is not the fact, as the house, we are informed, has not been under that control for the past four years. It is under the control of the F. R. A. Operating Corporation, of which Mr. A. H. Schwartz is General Manager. Mr. W. H. Applegate, Manager of the Albemarle, kindly brought the facts to my attention. Excuse.

Chicago's Ambassador Gets 'Em Through Strong Visual Appeal

W P. McCARTHY had a vision—of a theatre right at the Oak Park section of Chicago with class and equipment that couldn't be touched by anything within miles.

Mr. McCarthy had been a showman, and even boasts about it—from the days when he was a "candy butcher." He knows the game; he appreciates—few men as well—how much the equipment and the visual appeal of a theatre contributes to the building up of patronage.

Visions don't always come to be facts. But this one did. And now Mr. McCarthy, president of the M. & H. Theatres Corporation, has seen his vision snap into reality with the completion and opening of Chicago's Ambassador Theatre—a house that is planned for the patron, a house in which all patrons (and there are 2,500 seats ready for them and being filled by them) get comfort, ease, clear vision of the screen, good projection, and courtesy from the attendants.

Imposing as the new theatre looks from the exterior view-point, the ravishing wonders of the architecture of the early Italian renaissance, after which the Ambassador auditorium is modelled, has a delightful aesthetic appeal for even the most blase theatrical fan. Grey, gold, rose and old ivory predominate in the auditorium color scheme, producing a harmonious effect with never a suggestion of gaudiness, thus making the patron feel perfectly at home in this palace beautiful of the drama.

The policy of clean, wholesome enjoyment, both from the screen and stage aspect, which the new palatial million-dollar Ambassador theatre at Division street and Mansfield Ave. has established since its premiere performance Oct. 20, has already earned for it a large and enthusiastic patronage.

Current photodrama classics of the new Ambassador theatre are given musical interpretation by a large symphony orchestra under the direction of Nathan Leavitt, a musician of note, who received his musical training in the Imperial Academy of Music at Petrograd, Russia and was formerly first-violinist of the Chicago Opera. The organist is Haines Jr.

Metcalfe Shifts

G. A. Metcalfe has given up his theatre supply business at 311 Turk street, San Francisco, and is devoting his attention to electrical contracting, which has been his chief business for several years.

Max Robinson Becomes Roth Bros. Sales Mgr.

MAX L. ROBINSON was appointed sales manager for Roth Brothers & Co., manufacturers of electrical machinery, on November 15, 1925. Mr. Robinson has been in the Chicago office of Roth Brothers & Co., as specialty sales manager for several years.

Mr. Robinson is an authority on Constant Potential Storage Battery Charging Apparatus, and developed the Roth Constant Potential system, one of the first successful methods for C-P battery charging.

Mr. Robinson was for a number of years with the Century Electric Company, and Cutler-Hammer Company, representing these companies in the Kansas City territory.

United Equipping

Over in Brooklyn they're not asleep to the possibilities for making people like a house by putting in the best equipment.

The United Theatre, of which Jolson & Grossman have taken the lease, is being re-equipped with the latest and best from the roof to the cellar, so it is said. At any rate they've put it into the hands of an able best-picker—Joe Hornstein, of Howells Cine Equipment Co.

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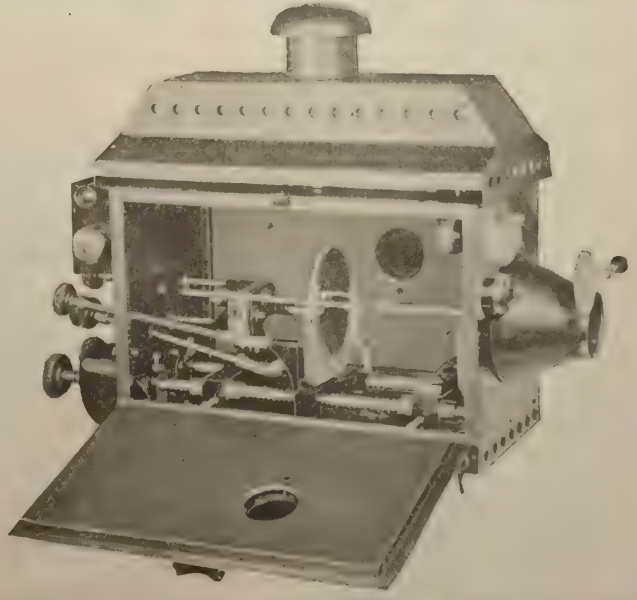

Walter Preddey
187 Golden Gate Ave.
San Francisco, Cal.

Better Projection

This Department Was founded in 1910 by its Present Editor~
F.H. Richardson

Better Projection Pays

Not Always to Blame

FROM Chicago comes this very interesting letter:

Dear Brother Richardson: I have intended writing you for quite a while. At last here it is, BUT please understand that if you publish this letter with my name attached, I will face trouble in at least two directions. I therefore ask that you use discretion. I've no objections to the publication of the letter, but under the circumstances, please permit yourself to forget that I have any name at all.

During the past you have, on several occasions, told some rather cold, and very hard truths about conditions in the projection field of this, my "home town." What you have said was decidedly unpalatable to us here, as you without a doubt very well knew it would be. Personally I believe that in the long run you might have accomplished just as good, or even better results had you not used the sledge hammer quite so heavily, but no man who is honest and who knows the facts in the case would attempt to deny the truth of what you said. It also is a fact that your honesty of purpose was shown and proven because in every instance you named the place and thing you criticised or praised.

Did Some Good

That your plain speaking did a very considerable amount of good I personally know, though few of the men would then admit it. Union labor is very powerful here, and that is not altogether an unmixed blessing. I say that who have been a member of local union 110 for many years, and who hold my unionism as equal to any man jack of them all, without exception. The trouble with great power is that it makes either men or organizations too ready to just butt through by sheer weight and force, not always paying as much attention to right and justice as would be the case were less power on tap.

Another thing—and this is where you got our combined nannies for fair—we of 110 are not accustomed to being openly and adversely criticised. We resent it. To us it is a crime that any one would have the GALL to get up and land as squarely on your neck as you did—darn you! It was, I think, more the fact that you dared say what you did, that hurt, than it was WHAT you said.

Not Always to Blame

And now, "Rich." I'm going to set forth a condition which will tend to prove that, while we of Chicago may be no angels, tin or otherwise, still we are not always to blame for the punk work we get blamed for. We have troubles of our own. I personally have them in plenty.

I am faced with a queer situation. My hours are good. The job I have is one of the best, as far as pay goes. I am well treated by the theatre manager, who is a pleasant enough sort of chap—except in one vital particular, which is that he is the original one who invented the term tightwad. I think the bird saves what he picks from between his teeth at breakfast and has it for luncheon.

He has the purchasing of all supplies for the theatre, or at least nothing can be had until he has O Kayed the requisition, and when it comes to persuading him to replace some worn projector mechanism part—well, it just simply can't be done, unless the aforesaid part be worn completely and netirely out, and is finished and done. It is even said that he kicks about employees drinking too often, because it wears the water faucets out unnecessarily. I won't swear to that, though I've sworn at him and his ways until my cuss words are all worn down to a thin fringe.

House Good

The house is a good one. The film service is excellent. The admission is relatively high. He demands good projection. In fact he wants the best there is, and he is quite a critic too, but it is a literal BATTLE to get even the most necessary things from him. My partner is a good man, and we both try to deliver the goods, but just the same we woudl dread to have you witness the performance sometimes—due wholly and entirely to our lack of proper things to do with.

Now, Rich, my reason for this letter is two fold. First, I want to say to you that you have many warm friends in this city. Some of your friends—men whom I know to be your very real friends—have cussed you long, loud and deep, at the same time admitting, when pinned down, that there were just grounds for your roasts of Chicago. I want to ask you to adopt different tactics, with regard to Chicago at least. Your sledge-hammer method may, and does bust off some of the corners, but at the same time it really does, I think, more harm than good, because of the fact that it makes men you could, in the long run, do a lot with through other methods, so d——d mad that they just won't listen to reason, or have anything whatsoever to do with the man who spanked them—knowing full well that the spanking was deserved, mind you.

Sugar Vs. Vinegar

I ask you to try speaking kindly of our fair city and getting on friendly terms with all of us, which I am sure you can do.

The second reason for this letter is to ask you what is a man to do under the conditions I have described? I could quit—sure, but some one must hold the position, and, aside from the idotic penuriousness of the manager, the job is a mighty comfortable one. Would you consider the projectionist to blame if you found a poor show—unk projection—and knew it was due to the conditions I "enjoy" here?

Managers Must Be "Sold"

No! It is not the fault of the projectionist, brother, BUT your inquiry brings up the thing which I have held to be the one great BIG job of the projectionist. Possibly it is a thing which would be impossible of accomplishment in this case—possibly it would not. I don't know! I would be much interested in knowing exactly how you have tackled the problem of this case of MANAGERIAL INCOMPETENCY. Also I don't know how susceptible this man may or may not be to argument. Were I in your place, if a new part were needed, I would make it my business to talk to the man, in a friendly way, explaining to him that the lack of such part renewal would operate to the injury of the show, or possibly sooner or later cause its entire stoppage; that in any event any injury to the beauty of the screen image must inevitably, in the end, react upon the box office and cause loss, I would stress the fact that whereas the renewal part would cost just a few dollars, the loss at the box office may extend over many days, and run into possibly a dozen times the cost of the part. This would accomplish nothing, probably, until it had been carried on faithfully and diplomatically for quite some time.

I have not the space to expand in explanation of all the details of this phase of matters, but the really BIG job of many projectionists is by persistent, continuous, intelligently directed effort, to sell the proposition to the exhibitor or manager that GOOD PROJECTION PAYS, and that HIGH GRADE PROJECTION IS AN UTTER IMPOSSIBILTY UNLESS THE PROJECTION EQUIPMENT BE ITSELF HIGH GRADE, AND KEPT IN FIRST CLASS CONDITION.

Always Friendly

As to being friendly with Chicago, why, Dear Boy, I have NEVER WANTED TO BE ANYTHING ELSE. Do you suppose I criticised Local Union 110, and some of its members, because I wanted to? I certainly did NOT. To suppose that would be to presume that I enjoy making powerful enemies, which I don't. On the occasions you refer to I saw things which common honesty and respect for the profession compelled me to do what I did. I regretted the necessity far more than you could possibly resent the publication.

A year or so ago I wrote Tom Malloy a friendly letter. I even made an offer which would have inconvenienced me a great deal. I received just exactly no reply at all. I wrote again. Still no answer. I then wrote a letter which he did reply to; courteously enough, in a way, but nevertheless to the effect that conditions in Chicago wree no one's business but Chicago's; also if Local 110 ever thought it could benefit by anything I could offer, I would doubtless be notified.

In other words I had held out the olive branch, and its leaves quickly were withered by the hot wind of scorn Brother Malloy breathed upon it.

Oh well, I managed to live through it; also I believe I, being for the moment provoked, answered somewhat sharply, for which I was afterward regretful, because of what use to

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dignify such foolishness by notice. Had Malloy replied to my first letter, informing me that it had been received and tabled, that would have been entirely allright, but when even Local 110, or one of its officials, undertakes to ignore Richardson—well, I will undertake the contract of illustrating to her that it is one of those things that just can't be done.

Malloy is, I believe, an able executive. Local 110 is a large, powerful organization, but there is this difference: Brother Malloy is a big man in projection affairs—in Chicago. Local 110 is a power—in Chicago. That is well. So long as that power is used wisely and well, I am mighty glad it exists. However, and I make this statement, NOT to boast, but just as a plain, every-day statement of FACT: Richardson has a very real power or influence, in many, many cities and thousands of towns. That influence extends literally all over the earth, where the English language is spoken and motion pictures are projected. That is just plain FACT, and you can't laugh it off, either.

When Local 110 gets ready to be friends, if ever she does, I shall be glad, BUT never in this wide world will I relinquish the right to make just, deserved criticism, though you are perhaps right to the extent that sledge-hammer criticism has served its purpose, and may now better be discarded.

I. P. A. Has A Big Blowout

THE International Projection Association feeds itself and has a dance in Hotel de Swell.

Last Saturday, at an hour when sensible folk crawl up on the roost and go bye bye to Slumberland, the Editor and his daughter, responding to an invitation from the International Projection Association, arrived at the Hotel Astor, to be greeted by a chorus of "Hello 'Rich'" emanating from something like two hundred and fifty fair men and brave women there assembled.

The occasion was the eighth annual affair held by the organization, of which Alex Polin is, was and probably always will be President—also President Polin is Business Agent of Local Union 306, I.A.T.S.E. & M.P. M.O., Motion Picture Projectionists of New York City—by no means a piker's job in itself.

The doings consisted of sociability, a dinner, banquet or whatever you wish to call it, with dancing afterward, the said "afterward" lasting until the roosters, if there were any near Times Square, would be hunting that early worm who would not have been eaten had he, or she had sense enough to have remained in bed until a decent hour.

The affair was a distinct success. It was one of the most enjoyable of the many projectionist dinners I have ever attended in New York City. Everybody was sociable, and happy too if appearances may be trusted, which was, I think—those planning dinners this winter please take note—mainly because the coffee served was not too strong. Plenty of it, but mild. A damned good idea; stick to it.

At the guest table were: Alex Polin and wife, Will C. Smith, who acted as Toastmaster (There was no speaking at all, which was wise. Trying to speak at one of those affairs is like attempting to play a harp in a good, lively boiler shop); William Canavan and Harry Sherman, respectively International President and Assistant International President of the I.A.T.S.E. and M.P.M.O. of the United States and Canada. F. H. Richardson and Daughter. "Mike" Campbell, Supervisor of Projection for Marcus Loew, and his Wife. Robert Greene, of the Department of Water Supply, Gas and Electricity of the City of New York, whose hard and thankless task is to examine applicants for license to project motion pictures, and refuse about ninety five percent of the almost hundred percent of incompetents who apply, passing only those who at least know a little something about the business of projection, aside from how to thread a projector and strike an arc. William Rabell, President Independent Movie Supply Company, Jack Hanley, Chief Projectionist Keith Circuit. John Loughrin, Chief Clerk Department Water Supply, Gas and Electricity. Joe Hornstein, President and General Manager Howell Cine Equipment Company, and "Billy" Glick of the same concern, Edward Byrne, Chief Examiner Local Union 306, New York City Motion Picture Projectionists, whose job is to keep the union politicians pacified, and at the same time not admit too much too-punk material to the union—a darned hard job, if you ask me.

During the evening Toastmaster Smith presented to Alex Polin a beautiful platinum watch and chain, which friend Polin, I observed, did NOT refuse. It was a really splendid tribute of friendship.

After dinner Mrs. Harry Levine raised her lovely voice in song, and for once the assembled multitude grew silent. Mrs. Louis Weinberger also rendered a beautiful vocal selection.

Among the two hundred and forty-six present I made note of the following: The Misses Lillian, Irving and Redilla Polin, charming daughters of President Polin. Mr. A. Horowitz, Recording Secretary L. U. 306 and his wife. Mr. Jack Wolheim, Executive Board L. U. 306, and his wife. Mr. Louis Weinberger, Projectionist Embassy Theatre and his wife. Jack Tillman and Harry Tillman, Projectionists, Colony Theatre and their wives. Max Feinberg, Treasurer L. U. 306, and his wife. James Le Fante, Brooklyn Business Agent L. U. 306. Dave Engel, Financial Secretary L. U. 306, and his wife. Herbert Griffin, General Sales Agent, P. M. MacGuire, General Advertising Manager and Joseph Abrams, Equipment Installer of the Nicholas Power Company. David Garden, Projectionist Astor Theatre, and his wife. Joe Kelban, Projectionist Embassy Theatre, and his wife. Morris Bernard, Chief Projectionist DeForest Phono Films, and his wife. Wm. Guth and wife. J. Vandallie and wife. Simon Terr and wife. Otto Kafka, President American Projection Society, and Mrs. Kafka. "Jimmie" Daisey. Tony DeMott, Chief Projectionist Gotham Theatre, and Mrs. De Mott. Mr. and Mrs. Phillip Lynch. Mr. and Mrs. P. Woolenberger. Mr. and Mrs. D. Krup. John Monahan. Sam Slakey and Ben Norton.

Bluebook School

Question No. 422—This is a poser. It is proposed by John Griffith, Ansonia, Connecticut. If you ask me, I think he is after the goats of all of us. See how many of you can make the grade with this one. The East and West coast have many times rather prided themselves that they had the best men. I'm going to watch, and with some interest, which sends in the most correct answers to this one, compared to a rough estimate of the numbers of men in the east and in the west, taking the Mississippi river as a dividing line. Here is Griffith's question:

"Conditions are, a screen area of 18x13½ feet, even distribution of light thereon and level projection. Photometer test shows a total of 4,860 lumens of light on the screen surface as a whole. Test plate of photometer same kind of surface as screen No. 1, table 12, page 260 of Bluebook. Assume floor to be level. Ignore difference between height of eyes of different persons and center of screen.

"What would be the brilliancy of center of screen, in candle power, to the persons walking down a side aisle which runs parallel to the center line of the screen, and is forty feet from it, as the following angles to the center of the screen: 20, 30, 40, 50, 60 and 70 degrees, provided a 27 screen surface be used for the experiment?"

For your information I will say that a No. 27 surface is an Idealite, Grade 2, screen, the data concerning which may be had from tables 12 and 14, pages 260 and 263 of the Bluebook.

I shall certainly expect Brother Griffith to present his own answer to this question, and it is tough enough that I shall present no other questions this week, except one, Viz:

Question No. 423—What is a "lumen." What is the meaning of the term? What does it represent?

I challenge members of the New York City, Washington and Pittsburgh chapters of the American Projection Society to present correct answers to Brother Griffith's question—a friendly challenge, of course.

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Bluebook School Answers 397 to 401

Question No. 397—Of what does every electric circuit consist, insofar as concerns electrical action?

G. W. Bennewitz, Sioux Falls, South Dakota; W. C. Budge, Springfield Gardens, Long Island; C. H. Hanover, Burlington, Iowa; Rodney S. Clark, Lincoln, Maine; Thoreau and Clark, Vancouver, British Columbia; Allan R. Gengenbeck, New Orleans, Louisiana; Chas. Colby, Santa Fe, New Mexico, and G. L. Doe, Chicago, Illinois, answered correctly. By the way, where is that old stand-by Al. Fell, Collingswood, N. J.?

Brother Doe, I think, best sets the matter forth for publication. He says

An electric circuit, viewed electrically, consists of a positive and a negative electric energy, though I am not certain this is exactly correct. Perhaps it might be more nearly correct to say it consists of a positive energy under tension, or pressure, seekng to reduce its tension or pressure by reaching a negative conductor which will convey it back to the power source.

Viewed electrically and mechanically, an electric circuit consists of (a) a source of electric power, which may be a generator or an electrical storage source. (b) A means by or through which positive electrical energy may reach the negative side. The "circuit" may be long and complicated, or may be merely a few inches in length, reaching from one pole of the power source to the other.

Put in still another way, an electric circuit consists of an electric power source, which always has a positive and a negative side, and a conductor or conductors by means of which a controlled amount of electric energy may pass from positive to negative.

I would like you to give me your comments on this reply. It seems to me that Brother Doe has put the matter just about as it is. What do you think? Thoreau and Clark also put it very well, thus:

An electric circuit consists of a positive and a negative, an energy producer—generator, alternator or battery — conductors, usually copper wires, and resistance in the form of lamps, motors, heaters and electrical friction in the circuit itself.

Question No. 398—Describe a 2-wire system and give the points of difference between it and a 3-wire system.

All those named, plus George Cronin, New York City, and M. J. Mackenzie, St. Louis, Missouri, answered this one acceptably. Hanover says:

Every electric circuit, with the single exception of the series arc system, consists of two electrical conductors, namely a positive and a negative, insofar as has to do with electrical action. Were a single wire only one foot long attached, through an incandescent lamp, from positive to negative of a D. C. generator, this would, in effect, still be true, because up to the lamp the wire would be positive and beyond the lamp it would be negative. It would also be true were the power source an alternator, but I have named a D. C. machine because put that way it is the more easily understood.

A circuit may appear to have more than two wires, as with 3-wire, the single, two and three phase, four-wire two-phase and six-wire three-phase circuits, but considered from the viewpoint of electrical action, these extra wires merely serve to form extra additional complete circuits.

Brother Bennewitz also, replied in essentially the same form, and largely in almost exactly the same words.

Question No. 399—Upon what basic principle does the 3-wire system operate?

Every one came through, but Bennewitz, Thoreau and Clark have done exceptionally well. Bennewitz says:

The basic principle upon which the 3-wire system operates is that if two electrical energy delivery devices which have the same characteristics and E. M. F., be electrically so connected that they are, in effect, one device —the positive of one device connected to the negative of the other device—and a conductor (neutral) be connected to this latter connection, then the voltage across the neutral and either the conductor connected to the positive or negative of the combination not already connected to the neutral, would be half that as measured across the two outer conductors, which latter are the true positive and the true negative of the combination.

Not so bad, brother—not so bad.

Thoreau and Clark put it this way:

The basic principle of the 3-wire system is that it employs two generators joined in series, with an electrical conductor, called the "neutral," connected where the two machines are connected to each other, so that the potential difference as between the outer terminals of the machines so connected will be double that of either machine taken separately.

A drawing is also supplied, but that is, I think, unnecessary.

Gengenbeck puts it thus:

The basic principle upon which the 3-wire system operates is that the higher the voltage employed, the less the amperage necessary to supply a given horsepower, hence with high voltage more power may be conveyed on wires of given size. The 3-wire system, which is in effect two electric generators coupled in series, with a wire from each outer terminal and a single wire from the central connection where the positive of one machine is joined to the negative of the other, called the neutral, so that the voltage of one (either) machine may be used, or the combined series voltage (double that of either machine separately) may be used. The effect is that of two complete 2-wire systems, with one of the wires entirely eliminated, hence construction and maintenance cost reduced to that extent.

By golly, I guess, after all, friend Gengenbeck wins the sapphire studded crown (try and get it!) on this one. Did not realize how really good his answer was until I wrote it out. Budge and Clark did very well also.

Question No. 400—Explain what the neutral wire is, and how it operates.

Budge says:

In a 3-wire system when we wish to use the voltage and current of and from a separate power producing unit of the system, the neutral wire must form one side of the circuit. The neutral wire may be either the positive or negative of the circuit we shall use, since it is connected to the positive of one of the power units of the system, and to the negative of the other.

Bennewitz answers thus:

The neutral is what might be called the "balance wire" of the system. When the load on either side of the system is equally balanced, the neutral carries no current at all between the generators and the first power using unit, and the system is, in effect, a straight 220 volt (usually the voltage of the system is 110 and 220 volts, though it may be more or less, and sometimes is 220 and 440) system.

Perfect balance seldom, if ever, obtains in practice, however, and when the balance is not perfect, the neutral wire carries current equal to the amperage difference in the load on the two sides. Hence the real purpose of the third wire (neutral) is to protect the electrical energy consuming devices designed for half the voltage of the outside wires from having excessive current forced through them by the higher voltage of the outside conductors, thus enabling us to connect lamps, motors, etc., which operate at half the voltage of the true positive and negative of the system to either "side" of the system, with assurance that they will operate successfully, and without harm on what amounts to 220 volts pressure.

Good enough, Brother Bennewitz. I would add a remark of Doe to this. He set forth in effect, what you have said, and then added:

If the lamps, motors or other power consuming devices were connected in series without the protection of the third, neutral wire, then if some of them were shut off on one side and not on the other, those remaining on the low load side would have the amperage used by those cut off forced through them, in addition to their own normal amperage, and would, if the overload be too great, be quickly burned out.

Bennewitz's answer, together with Doe's addition, seems to be about as complete as we could wish, so that's that. Thoreau and Clark also did well, but used a diagram to illustrate, and while their answer is good, still it is no more enlightening that Bennewitz's reply, with which no cut is required.

Question No. 401—Is it practical to operate a projection arc lamp from a series arc lighting system?

Hanover says:

No, and the projectionist foolish enough to try it would probably put entire system temporarily out of business, besides running a large juicy chance of getting himself severely shocked or possibly killed, for the series arc system carries about fifty volts for each lamp connected to it. In effect one wire leaves the generator positive terminal, makes a loop, long or short, and connects to the negative of the generator. Into this single wire all lamps are connected, in series with each other of course, and whatever amperage one lamp carries is pumped through them all, one after the other, by the generator, which naturally must supply additional voltage for each lamp so connected sufficient to overcome the resistance of that lamp.

If we have twenty lamps, each requiring fifty volts to overcome its resistnace, and put say 25 amperes through it, then there must be a total of twenty amperes of current, and 1,000 volts for the twenty lamps, since 50 x 20 = 1,000, and when the attempt is made to connect a projection lamp into that particular combination—well, I think you can see the probable results, without wasting time and space in speculation.

The answer is "It can't be done, to which I would add, out of charity for my brother projectionists, don't try it until you are all ready to take up (A) Harp playing, or (B) entreing upon an existence which is said to be very tropical, and your entrance therein would probably be quite reasonably warm—1,000 volts? : c ' ? ! , ending in * * * galore!

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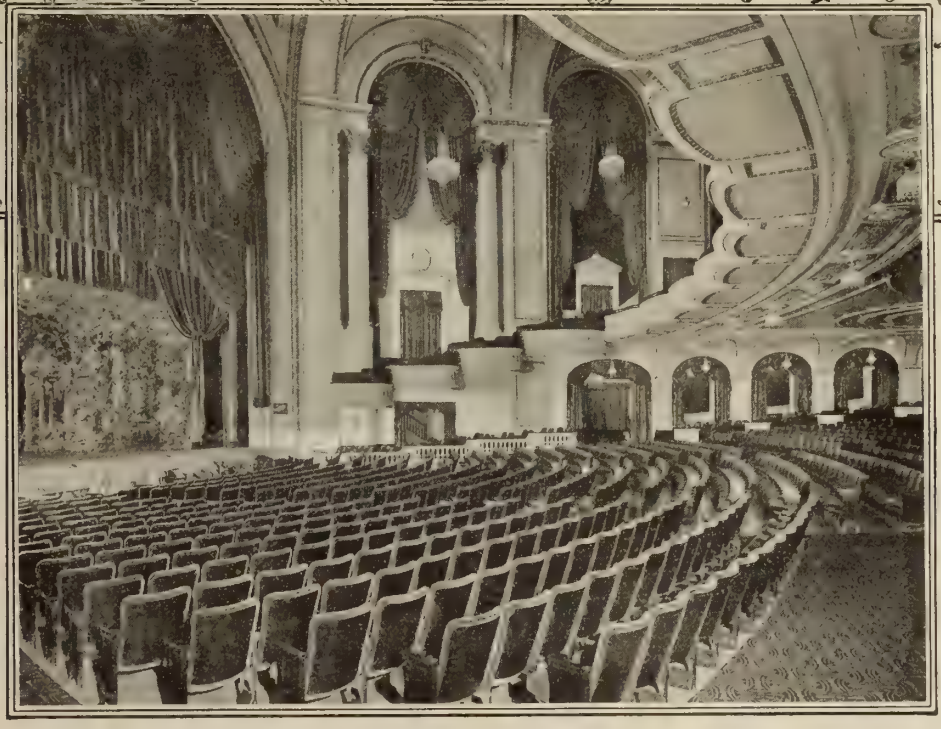

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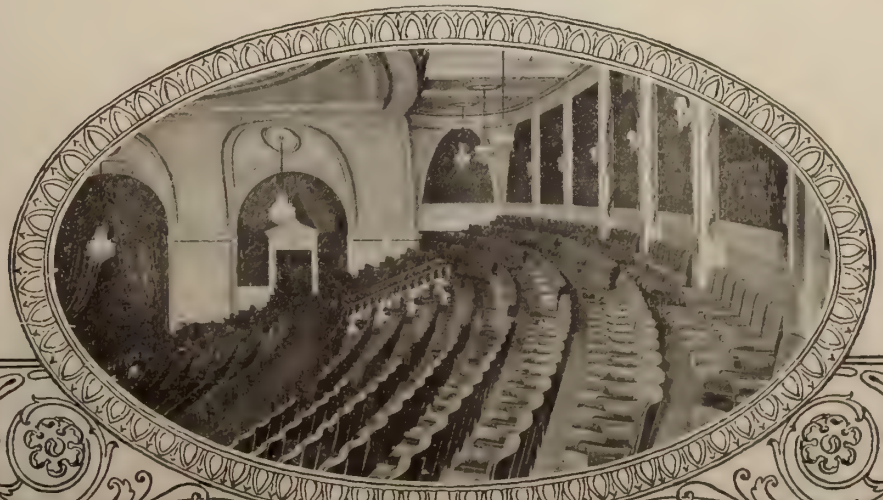

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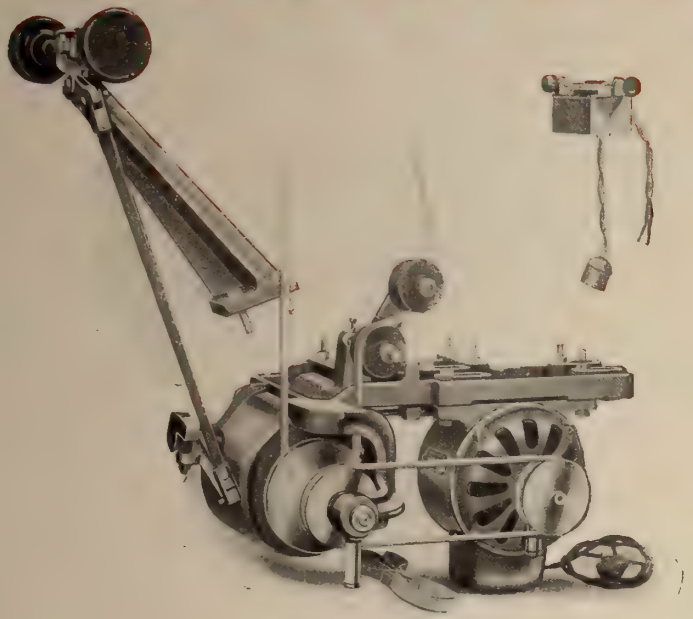

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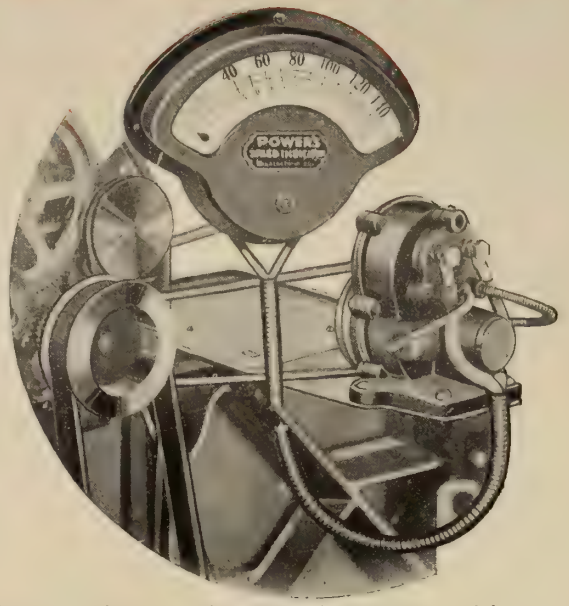

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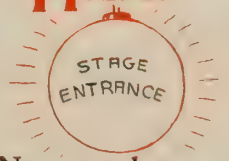

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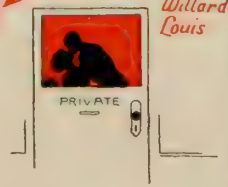

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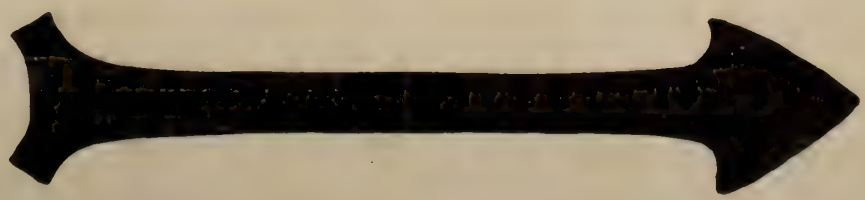

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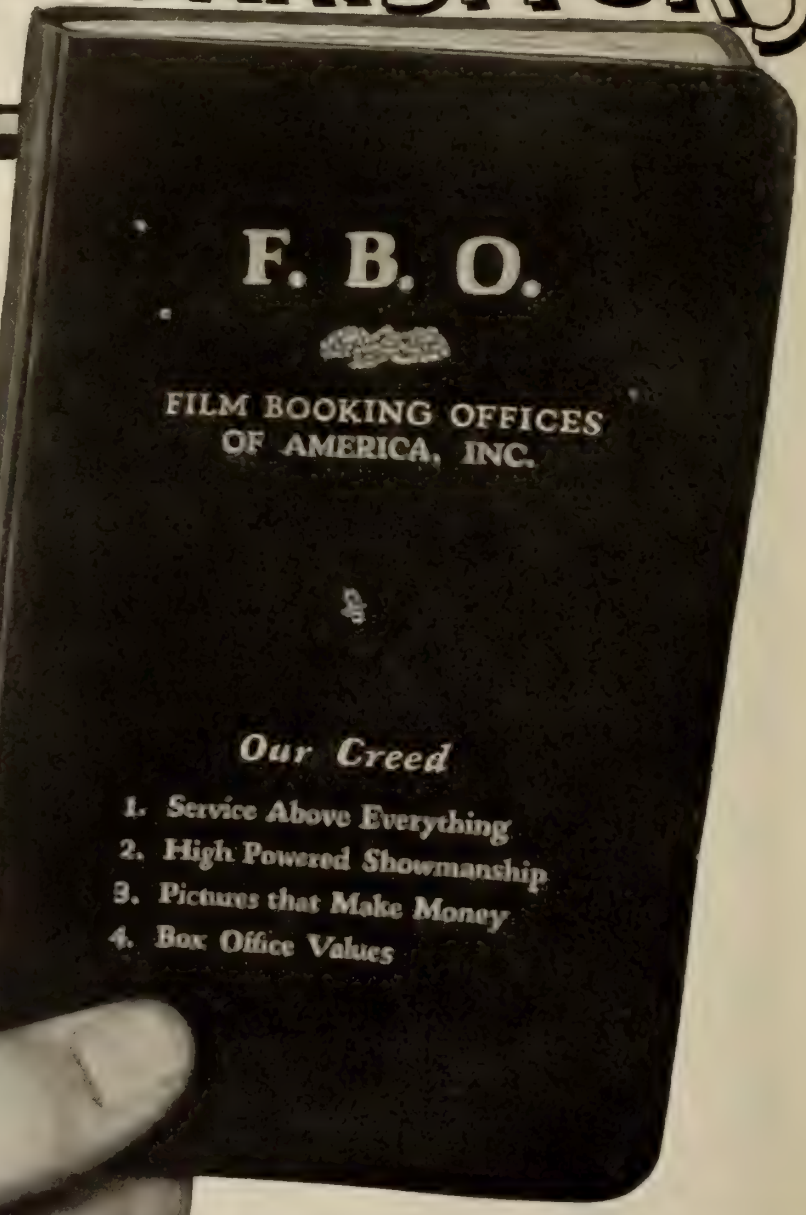
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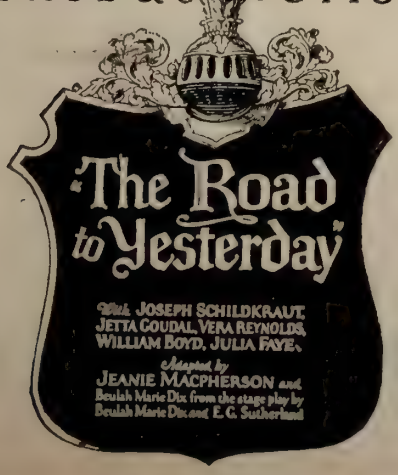
The Road to Yesterday
With JOSEPH SCHILDKRAUT, JETTA GOUDAL, VERA REYNOLDS, WILLIAM BOYD, JULIA FAYE.
Adapted by JEANIE MACPHERSON and Beulah Marie Dix from the stage play by Beulah Marie Dix and E. G. Sutherland

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THE EDITOR

MOVING PICTURE WORLD
November 21, 1925

"Road to Yesterday" Is Road to Success

By William J. Reilly

CECIL B. DE MILLE has roped and thrown a bucking, plunging thought. In the celluloid coils of "The Road to Yesterday" he has firmly caught the idea of RE-INCARNATION. It is one thing to corral an idea with WORDS. Quite another to lasso it with PICTURES.

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The picture takes a group of people caught in the grip of a powerful set of MODERN circumstances; develops the action to a climax on the terrific train wreck; and then cuts back to the YESTERDAY when the same characters mixed ale and swordplay, lordly arrogance and gypsy love.

Beulah Marie Dix who wrote the ORIGINAL play with E. G. Sutherland collaborated with Jeanie Macpherson on the film adaptation. The story is IDEAL screen material. We understand that it was long de Mille's AIM to make "The Road to Yesterday" into a picture but that litigation tied up the screen rights. HAPPILY, the story was available in time for his FIRST personally supervised production for Producers Distributing Corporation. You will like Joseph Schildkraut, Jetta Goudal, William Boyd, Vera Reynolds, Casson Ferguson and Trixie Friganza. So will your audiences. Even their feet ACT.

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EXHIBITORS DAILY REVIEW
Tuesday, November 10, 1925
WILLARD C. HOWE, Editor

De Mille and the Box Office

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In all the history of motion pictures there have been few such names to conjure with. Of the few, Cecil B. De Mille ranks top.

This is important to all exhibitors. Because De Mille is getting into his stride. He has a happy lineup. He is in position to exercise his genius without hindrance. He is in position to make pictures that can carry his name without apology.

Under such circumstances, the De Mille name should be capitalized to the limit by every theatre playing the product. Taken alone, it will prove the most effective sort of exploitation. The public will respond, because the public associates De Mille with pictures it enjoys.

—W. C. H.

MOTION PICTURE NEWS
By William A. Johnston
November 21, 1925

Speaking Editorially

WE sat in the crowded Embassy Theatre the other night and saw Cecil B. De Mille's first independently produced picture, "The Road to Yesterday." The hour was very late—in fact it was midnight when proceedings began and quite a little distance into the morning when they ended. But the picture held—every foot of the way.

All the De Mille magic was present. For thrills, there is a sensational train wreck,—quite the best the screen has ever seen. There is a love story, which gains through transition back to "Yesterday" and again back to modern times; it is well-acted, elaborately staged; compelling; highly interesting. Everything in this picture has been done well. It hits the mark—artistically, dramatically, and box-office wise. A fine picture, a great picture, a credit to De Mille and a golden thing for P. D. C. and the exhibitors who will play it.

RELEASED BY PRODUCERS

Member of Motion Picture Producers and Distributors of America, Inc. WILL H. HAYS, *President*

SPEAKS-

MOTION PICTURES
TODAY
November 14, 1925

De Mille the Tremendous

CECIL DE MILLE announces on the screen in the introduction to "The Road to Yesterday" that the production is his first as an independent producer. Evidently Mr. de Mille has not joined the ranks of those who like to consider independence as a new name for applesauce. He's proud of his independence and the independent movement is justly proud of Cecil de Mille.

"The Road to Yesterday" is in many respects the greatest box office picture ever produced. It has size, importance, power and thrill—absolutely smashing thrill. It is lavishly made and one tried and true thing is done so much bigger and so much better than ever it was done before, that it proves the greatness of the man who did it. This is a railroad wreck that brings the spectators to their feet and sets them applauding in sheer astonishment and admiration.

An engine telescopes a coach and for all practical purposes the audience is in that coach.

Joseph Schildkraut mars a brilliant performance by an atmosphere of bursting conceit, and, in contrast, William Boyd just walks away with the honors.

Vera Reynolds rises to the highest peaks of excellence as the story unfolds and in the role will climb higher in public estimation.

The cast is large and well chosen and in the transposition from the modern to the feudal periods the characters, in new garb grow in the power of their performances.

It is our opinion that the religious dashes in the picture, while dangerous material, will not serve to lessen its popularity.

Taken in its entirety it is an amazing production and Producers Distributing Corporation may be assured that they have a tremendous attraction to offer their customers.

ARTHUR JAMES.

THE Film DAILY
Tuesday, November 10, 1925

De MILLE

By DANNY

His first big one for Producers Distributing: "The Road to Yesterday," magnificent, typically a DeMille in production a bit too long, but showing the finest, most sensational train wreck ever put on the screen, and photography that is little short of amazing. Plus a splendid cast.

This, in a nutshell, is the first reaction of "The Road to Yesterday." DeMille has turned out a picture which for sheer lavishness easily ranks way on top. Every setting is gorgeous; every opportunity to "dress" the picture is taken advantage of, and DeMille has regarded box office to a material extent in his first for his new alignment.

The train wreck is a triumph. When the big locomotive comes crashing through the screen you feel it is going to plough right down into the audience. On the front, crushed among timber and steel, are two of the cast, and the remainder fight their way through the wreck to safety. But it is a great thrill; a tremendous thrill.

When the story gets into the costume period it slows a bit; there is too much of it; but it finishes to a whirlwind clinch. William Boyd easily is the outstanding member of the cast, although excellent performances are given by practically all of them; Jetta Goudal, Vera Reynolds, and Joseph Schildkraut. But Boyd stands out as a he-man; not a typical movie star, and the women will tumble for him. That's sure. From a production viewpoint DeMille shows all of his former tricks. Each set is beautiful; the costumes are little short of gorgeous, and the photography is marvelous.

CECIL B. DE MILLE'S
PRODUCTION

"The Road to Yesterday"
With JOSEPH SCHILDKRAUT, JETTA GOUDAL, VERA REYNOLDS, WILLIAM BOYD, JULIA FAYE
Adapted by JEANIE MACPHERSON and Beulah Marie Dix from the stage play by Beulah Marie Dix and E. G. Sutherland

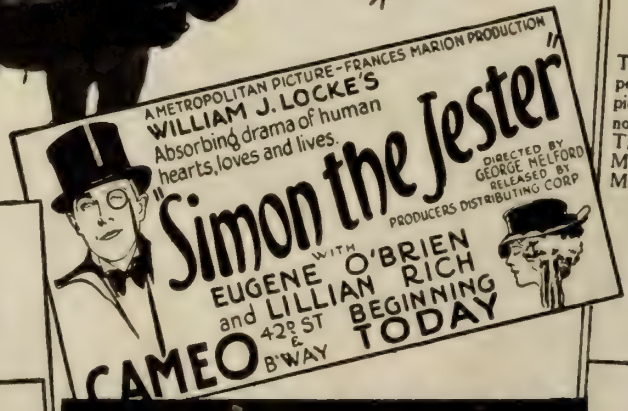
DISTRIBUTING CORPORATION

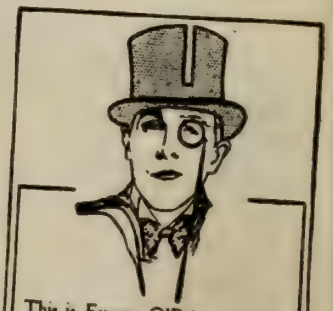
F. C. MUNROE, President RAYMOND PAWLEY, Vice-President and Treasurer JOHN C. FLINN, Vice-President and General Manager

The Big Show is in

All the Thrills of the "Big Tent"— All the Glamor of the Sideshow

A dramatic love story, vibrant with humor, pathos and the highlights of "show people," ranging from the splendors of the Orient to the sophisticated atmosphere of London Society. A picture that sweeps through a series of remarkable situations to one of the most thrilling climaxes ever filmed.

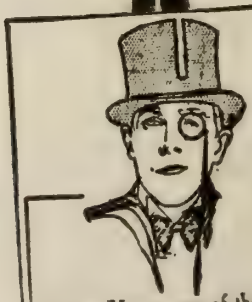

A METROPOLITAN PICTURE—FRANCES MARION PRODUCTION
WILLIAM J. LOCKE'S
Absorbing drama of human hearts, loves and lives.
"Simon the Jester"
DIRECTED BY GEORGE MELFORD
RELEASED BY PRODUCERS DISTRIBUTING CORP
WITH EUGENE O'BRIEN and LILLIAN RICH
CAMEO 42D ST & B'WAY BEGINNING TODAY



This is Eugene O'Brien, who impersonates Simon de Gex in the picturization of William J. Locke's novel, "SIMON THE JESTER," produced by Frances Marion, and directed by George Melford.

And this is Lillian Rich, who, as Lola Brandt in the story, is a renowned equestrienne and circus owner. Simon de Gex thought he had only a short time to live and gave up wealth and position. Then he met Lola, and then found life worth living. Result: A vibrant love story, now at the

CAMEO 42d Street & B'way



Frances Marion, one of the great creative geniuses of the screen, has produced William J. Locke's romance of the circus arena

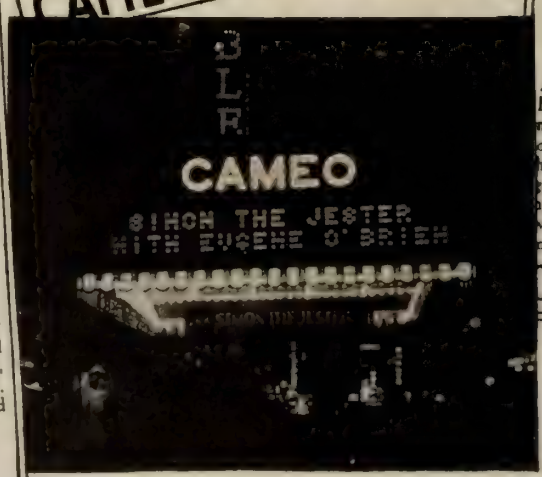
SIMON THE JESTER

And made of it a photoplay filled with the splendors of the Orient, and vibrant with humor and pathos. It was directed by George Melford and has a great cast, including

EUGENE O'BRIEN
LILLIAN RICH
EDMUND BURNS
HENRY B. WALTHALL

A Metropolitan Picture.
Released by Producers Distributing Corp.

CAMEO STARTS SUNDAY
42d St. & B'way



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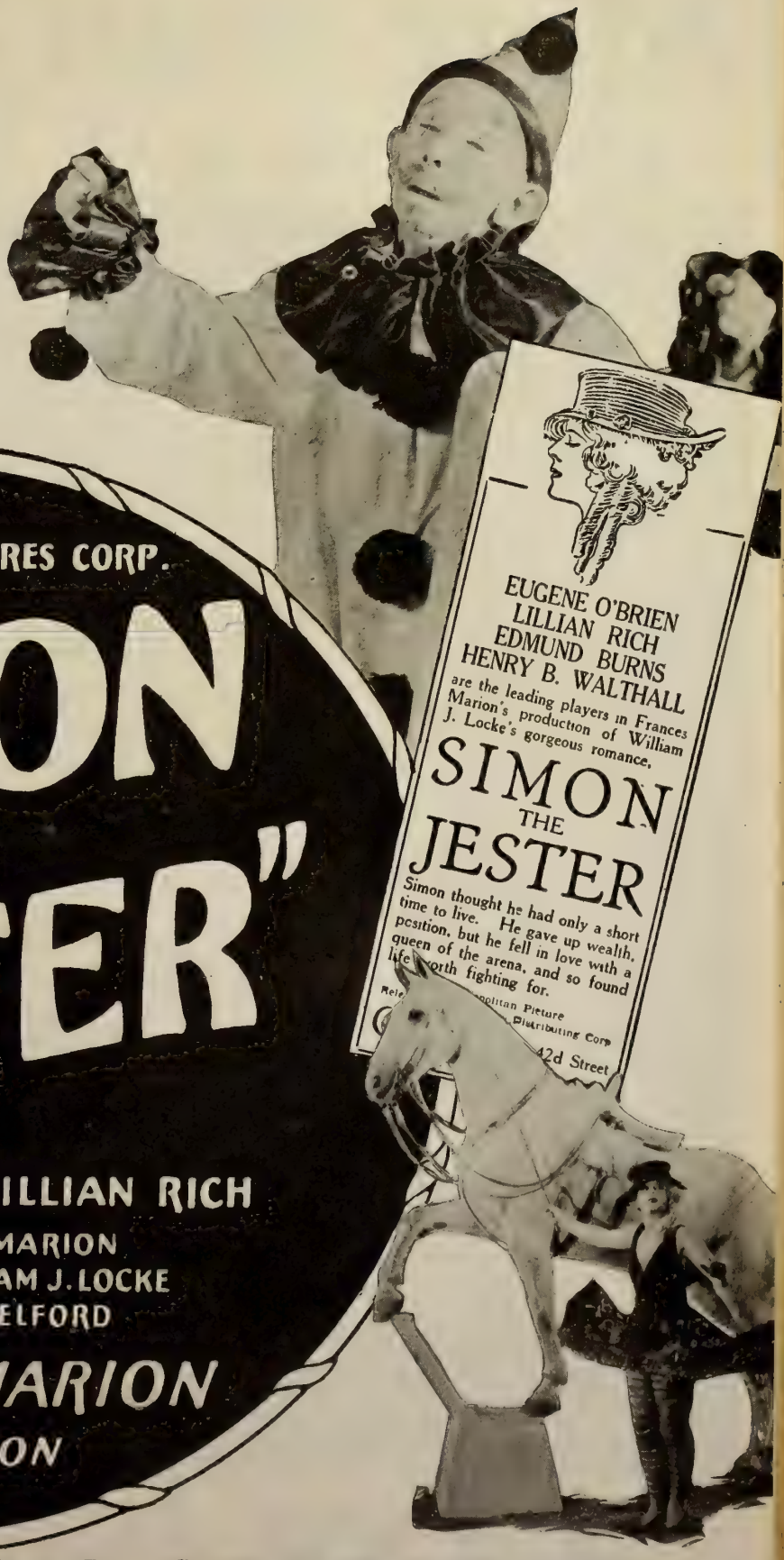
town!

A Picture That Exploits Itself! Bill It Like a Circus—Ballyhoo It Like a Circus! It Will Draw Like a Circus!


METROPOLITAN PICTURES CORP.
presents
"SIMON THE JESTER"
with
EUGENE O'BRIEN & LILLIAN RICH
Adapted by FRANCES MARION
From the novel by WILLIAM J. LOCKE
Directed by GEORGE MELFORD
A FRANCES MARION PRODUCTION
EUGENE O'BRIEN
LILLIAN RICH
EDMUND BURNS
HENRY B. WALTHALL
are the leading players in Frances Marion's production of William J. Locke's gorgeous romance,
SIMON THE JESTER
Simon thought he had only a short time to live. He gave up wealth, position, but he fell in love with a queen of the arena, and so found life worth fighting for.
42d Street

DISTRIBUTING CORPORATION

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Why are so many of the country's shrewdest showmen all now booking FOX PICTURES?

Because the strength of the FOX schedule points to consistently big business at the box office.

play FOX for profits

No. 4

For Season 1926—27

WILLIAM FOX *announces*

The Family Upstairs

The New York stage hit by HARRY DELF

A slice of American Life today!

Here's a Theme that Hits Home and Hits Hard!

You and me and Neighbor— and Neighbor's daughter— and the daughter's sweetheart— and what happens behind the closed doors to half the homes in America!

1926-27 Pictures Previously Announced

1 — What Price Glory
2 — Cradle Snatchers
3 — One Increasing Purpose

AND IT WILL BE A FOX PICTURE OF AMERICAN LIFE!

Coming! No. 5

Fox Film Corporation

More than ever ~ *the greatest box office values*

Take this big Fox *picture as an example*

"The FIRST YEAR"

This stage success was selected by FOX

First ~ Because it has the story; called one of the greatest comedy dramas of human life ever written.

Secondly ~ The huge success of the play all over the country - plus its two solid years in New York ~ created such a flood of publicity-paid advertising and word-of-mouth advertising, as to make the FOX picturization of tremendous seat filling value to you before you play it.

That is the way FOX is selecting picture material. Everything is being done to deliver to you, not just a can of film ~ but a few thousand feet of pictures that have, in addition to their great entertainment value — *real ready made audience value.*

On "the battle front" with a newly married couple.

The William Fox presentation of JOHN GOLDEN'S great stage play by Frank Craven.
Scenario by Frances Marion.

With
MATT MOORE - KATHRYN PERRY
Margaret Livingston - Frank Currier
and a surrounding cast of Popular Screen Favorites.
FRANK BORZAGE *Production*

play FOX *for profits*

JOHN GOLDEN UNIT

Fox Film Corporation.

More than ever~ *the greatest short subjects*

The little giants of the screen with the world wide ready-made audience value!

O. HENRY Comedies

The stories of the most popular of all short story fiction writers. Eight sumptuous releases a season. A big hit everywhere.

Richard Harding DAVIS "VAN BIBBER" Comedies *with* Earle Foxe

Another series of a popular author's works totaling 8 a season.

The MARRIED LIFE *of* HELEN *and* WARREN

By Mabel Herbert Urner

The highly amusing stories running in leading newspapers. There are eight of these winners a season. With Hallam Cooley as the husband and Kathryn Perry as the bride.

IMPERIAL COMEDIES

The big laugh two reelers. The type that is big enough to save the show if your feature fails. Now booking ~ 'Control Yourself,' coming ~ 'Heavy Swells.' 20 pictures a season.

All a part of the stupendous FOX $2,000,000 short subject program

comedies personally supervised by GEORGE MARSHALL

FOX *comedies*

January ~ Laugh month

Fox Film Corporation

"MORALS for MEN"
SUGGESTED BY "THE LUCK SERUM" — BY GOUVERNEUR MORRIS
EVEN BETTER THAN "SOULS FOR SABLES"
A TIFFANY PRODUCTION—
featuring
CONWAY TEARLE & AGNES AYRES
and a cast including
ALYCE MILLS-OTTO MATIESON
ROBERT OBER and JOHN MILJAN
DIRECTED BY BERNIE HYMAN
UNDER THE PERSONAL SUPERVISION OF
A.P. YOUNGER
TIFFANY PRODUCTIONS INC.
IT'S A GEM
TIFFANY PRODUCTIONS, INC.
M.H. HOFFMAN, GEN. M'G'R.
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TORONTO ONT

DRUSILLA KNOCKING THEM DIZZY TURNED HUNDREDS AWAY LAST NIGHT RUNNING EXTRA SHOW TONIGHT STOP NEVER SAW SO MANY WOMEN IN MY LIFE AND I'VE SEEN SOME PICTURES WORKED UNDER AUSPICES OF WOMENS COUNCIL AT RAISED PRICES STOP NO TIE UP NECESSARY ON DRUSILLA.

MCGEACHIE
ROYAL THEATRE.

and what's more

DRUSILLA WITH A MILLION

is doing it everywhere!

Have you cleaned up with it yet?

Directed by F. Harmon Weight—with Kenneth Harlan, Mary Carr and Priscilla Bonner
From the famous novel by Elizabeth Cooper

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FILM BOOKING OFFICES of America
723 Seventh Ave., New York Exchanges Everywhere

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Exclusive Foreign Distributors.
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MARY PICKFORD
"LITTLE ANNIE ROONEY"

DIRECTED · BY · WILLIAM BEAUDINE

"Immense", Says Exhibitor

"After many protests 'Our Sweetheart' has abandoned the laces and velvets and come back to us as our Mary of old (but still young) and I want to say Mary is immense. 'Annie Rooney' drew great, and I had the biggest matinees in years. When Mary comes back in the good graces of Young America you can bet she's IN again! Thanks, Mary, and more power to you, and please be 'America's Sweetheart' some more." —Joe Hewitt, the Strand Theatre, Robinson, Ill.

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UNITED ARTISTS CORPORATION

Mary Pickford
Douglas Fairbanks
Joseph M. Schenck
Chairman, Board of Directors

Charles Chaplin
D. W. Griffith
Hiram Abrams,
President

JOHN W. CONSIDINE, JR.
presents

RUDOLPH VALENTINO

in

"THE EAGLE"

Supported by **VILMA BANKY** *and* **LOUISE DRESSER**

Screen Story by **HANS KRALY**

A CLARENCE BROWN Production

"Looks Like S. R. O."

"Looks like S.R.O. business for 'The Eagle'. There's no doubt this picture will prove fine at the box-office." —Film Daily.

"Rudolph Valentino's 'The Eagle' is big enough for the best. Beautifully produced and should satisfy the fans." —M. P. News

"You can bank on Valentino and 'The Eagle' satisfying them." —M. P. World.

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Mary Pickford — *Douglas Fairbanks*

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Hiram Abrams, President

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WE PROMISED 18 PICTURES THIS YEAR
WE MADE GOOD

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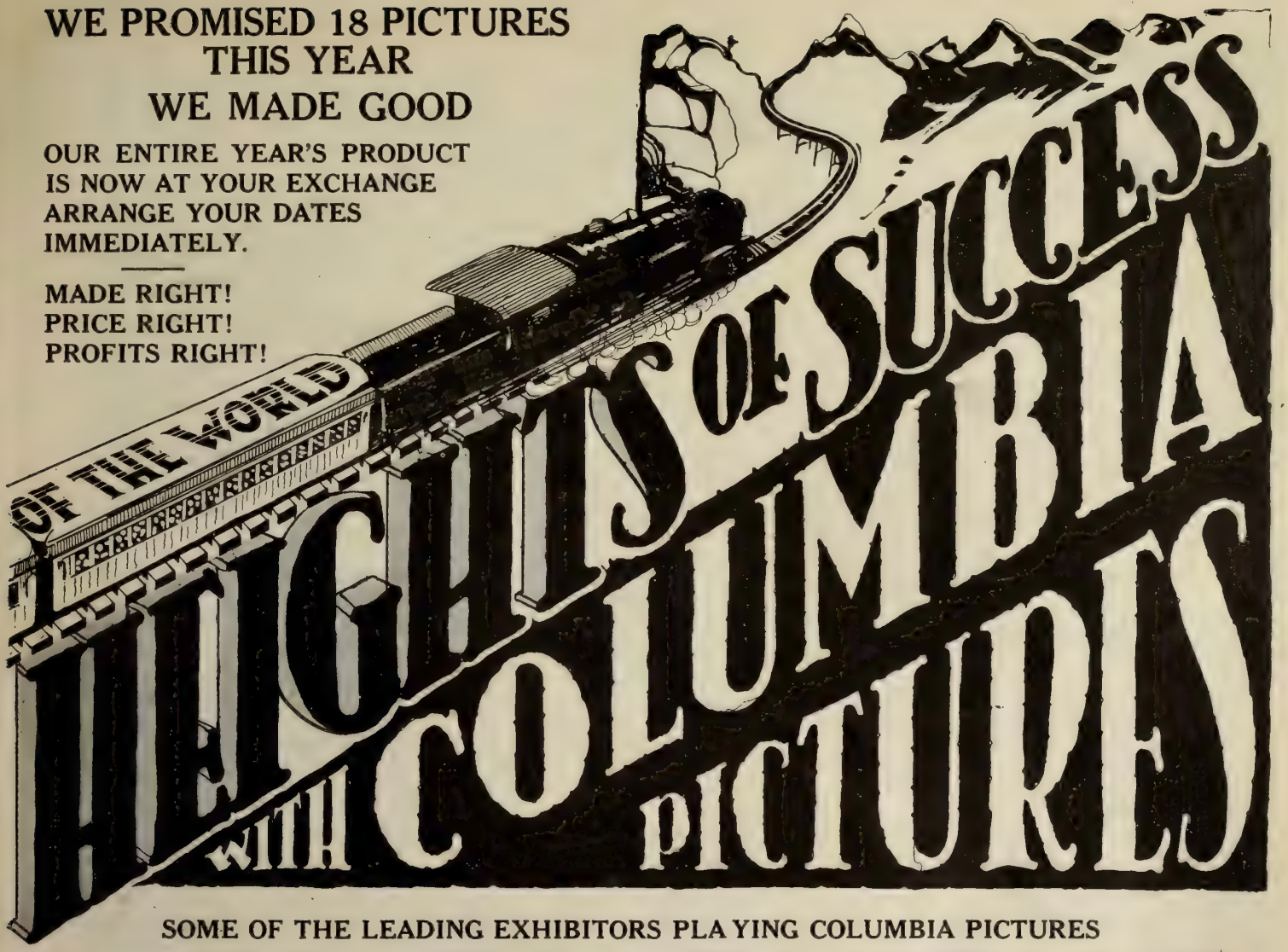

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Montgomery	Pekin
Mobile	Crown
Birmingham	Royal
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Phoenix	Strand
ARKANSAS	
Little Rock	Palace
Little Rock	New
Ft. Smith	Palace
CALIFORNIA	
Los Angeles	Hillstreet
Long Beach	State
Sacramento	Liberty
Oakland	Orpheum
San Francisco	Golden Gate
San Diego	Rialto
Fresno	Hipp.
Los Angeles	Cameo
Oakland	Franklin
Los Angeles	Rialto
Pasadena	Bards
San Francisco	Pantages
CONNECTICUT	
Bridgeport	Poli
Hartford	Capitol
New Haven	Poli
Stamford	Strand
Waterbury	Rialto
FLORIDA	
St. Petersburg	Airdome
Clearwater	Capitol
Tampa	Strand
Miami	Hippodrome
Jacksonville	Republic
GEORGIA	
Augusta	Lenox
Atlanta	Strand
Atlanta	Alamo No. 2
Columbus	Lyric
IDAHO	
Boise	Strand
Boise	Boise
ILLINOIS	
Chicago	Lubiner & Trinz
Chicago	Capitol

CITY	THEATRE
ILLINOIS	
Chicago	Stratford
Chicago	Mid West Circuit
Chicago	Asher Bros. Circuit
Chicago	Fitzpatrick & McElroy Cir.
Chicago	Evanston
Chicago	Howard
Chicago	Jackson Park
Streaton	Monroe
Waukegan	Elite
Springfield	Lyric
Chicago	Capitol
Chicago	Irving
Chicago	Randolph
Chicago	Kimbark
Chicago	Strand
Chicago	Academy
INDIANA	
Ft. Wayne	W. C. Quimbee Cir.
Elkhart	Bucklin
Ft. Wayne	Palace
Evansville	Victory
Indianapolis	Palace
Logansport	Paramount
Muncie	Wysor Grand
Terre Haute	Liberty
Vincennes	Pantheon
So. Bend	Blackstone
IOWA	
Clinton	Orpheum
Des Moines	Palace
Cedar Rapids	Isis
Davenport	Family
Davenport	Garden
Des Moines	A. H. Blank Cir.
LOUISIANA	
New Orleans	Globe
New Orleans	Trianon
Shreveport	Saenger
Baton Rouge	Louisiana
MAINE	
Portland	Empire
Portland	Keith's
MASSACHUSETTS	
Lawrence	Modern
Lowell	Strand
Lynn	Strand
Springfield	Bijou
Fall River	Rialto
Boston	Scollay Sq. Olympia
Lynn	Olympia
New Bedford	Olympia

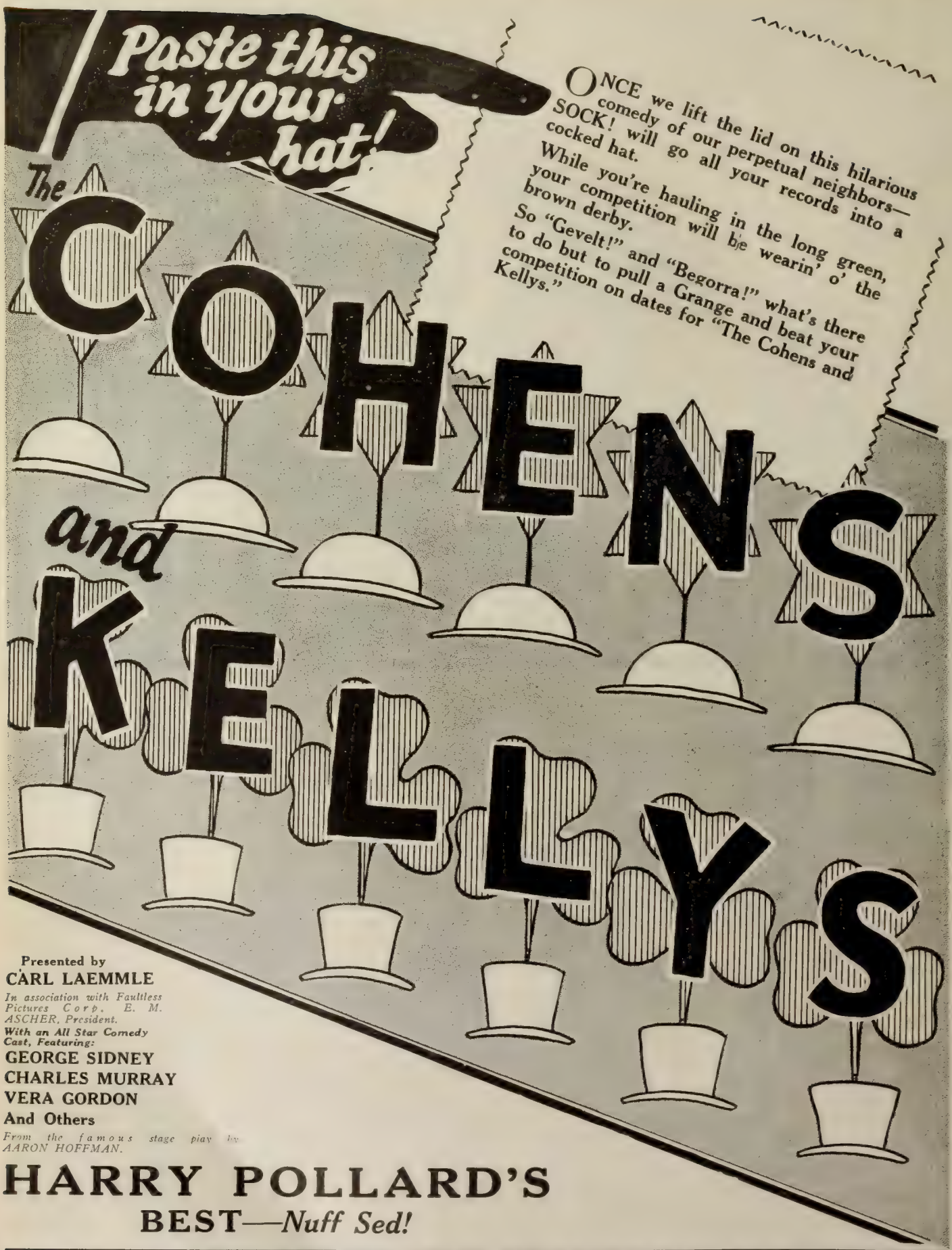
CITY	THEATRE
MASSACHUSETTS	
Boston	Modern
Boston	Beacon
Boston	Fenway
Boston	Gray's Circuit
MINNESOTA	
Minneapolis	Orpheum
Minneapolis	Pantages
St. Paul	Princess
St. Paul	Aster
St. Paul	Seventh St.
St. Paul	Palace Orp.
MICHIGAN	
Ann Harbor	Wuerth
Detroit	Family
Detroit	Colonial
Detroit	Orpheum
Detroit	Kramer
Grand Rapids	Temple
Muskegon	Iris
Muskegon	Garden
Flint	Ritz
Wyandotte	Rialto
NEBRASKA	
Lincoln	Colonial
Omaha	Goldberg
Omaha	Hostettler
NEW HAMPSHIRE	
Manchester	Eagle
NEW JERSEY	
Hoboken	Lyric
Paterson	Rivoli
Elizabeth	Liberty
Newark	Terminal
Jersey City	Keith's
Jersey City	Fulton
Passaic	Montauk
NEW YORK	
Williamsburgh	Williamsburgh
New York City	East Side Cir.
New York City	Cons. Amusement
Brooklyn	Rialto
Brooklyn	Kingsway
New York City	Harlem 3d Ave.
New York City	Forsythe
New York City	Moss B'way
Coney Island, N. Y.	Boston Hotel
New York City	Trio Amuse. Co.
Mt. Vernon	Proctor's Mt. Vernon
Brooklyn	Keith's Prospect

CITY	THEATRE
NEW YORK	
New York City	Florence
New York City	Empire
Yonkers	American
Buffalo	Lafayette
Long Island	Fox's Jamaica
Poughkeepsie	Dutchess
Brooklyn	Avon
New York City	U. B. O. Circuit
New York City	Fox's Circuit
New York City	Loew's Circuit
New York City	Moss' Circuit
New York City,	Haring & Blumenthal Cir.
NORTH CAROLINA	
Charlotte	Broadway
Raleigh	Capitol
Charlotte	Alhambra
Winston-Salem	Amuzu
High Point	New
NORTH DAKOTA	
Fargo	Garrick
OHIO	
Cleveland	Reade's Hipp.
Cleveland	Elos St.
Cincinnati	Gifts
Garton	Mozart
Akron	Strand
Toledo	Palace
Springfield	Princess
Marion	Marion
Carton	Odean
Lima	Lyric
Zanesville	Imperial
Huntington	Orpheum
Hamilton	Palace
OKLAHOMA	
Muskegee	Strand
Tulsa	Dreamland
Tulsa	Rialto
Oklahoma City	Orpheum
OREGON	
Portland	Jensen & Van Herberg
PENNSYLVANIA	
Philadelphia	Stanley Cir.
Erie	Rialto
Johnstown	Nemo
Johnstown	Majestic
McKeesport	Capitol
McKeesport	Globe

CITY	THEATRE
PENNSYLVANIA	
Pittsburgh	Cameo
Pittsburgh	Blackstone State
Pittsburgh	Grand Ritz
Wilkensburg	Rowland
Washington	Regent
Sharon	Liberty
E. Liberty	Cameraphone
Erie	Rialto
RHODE ISLAND	
Providence	Strand
Newport	Strand
SOUTH CAROLINA	
Columbia	Ideal
Greenville	Bijou
TENNESSEE	
Chattanooga	American
Knoxville	Gem
Chattanooga	Lincoln
Nashville	Bijou
Nashvil'e	Fifth Ave.
Memphis	Pantages
TEXAS	
Houston	Rialto
El Paso	Unique
Autsin	Austin Queen
Austin	Majestic
Dallas	Melba
Dallas	Jefferson
Dallas	Palace
Dallas	Majestic
Ft. Worth	Majestic
Galveston	Key
Galveston	Dixie
Galveston	Martini
Pt. Arthur	Cameo
Pt. Arthur	Liberty
UTAH	
Salt Lake City	Isis
Ogden	Orpheum
WASHINGTON	
Seattle	Coliseum
Seattle	Winter Garden
Oberdeen	Conneli
WEST VIRGINIA	
Huntington	Lyric
Charleston	Capitol
Whiting	Liberty
Wheeling	Victoria

AND THOUSANDS OF OTHERS WE HAVE NOT SPACE ENOUGH TO LIST

COLUMBIA PICTURES CORPORATION
1600 BROADWAY, NEW YORK


Paste this in your hat!
The COHENS and KELLYS
ONCE we lift the lid on this hilarious comedy of our perpetual neighbors—SOCK! will go all your records into a cocked hat.
While you're hauling in the long green, your competition will be wearin' o' the brown derby.
So "Gevelt!" and "Begorra!" what's there to do but to pull a Grange and beat your competition on dates for "The Cohens and Kellys."
Presented by
CARL LAEMMLE
In association with Faultless Pictures Corp., E. M. ASCHER, President.
With an All Star Comedy Cast, Featuring:
GEORGE SIDNEY
CHARLES MURRAY
VERA GORDON
And Others
From the famous stage play by AARON HOFFMAN.
HARRY POLLARD'S
BEST—Nuff Sed!
UNIVERSAL—MILES AND MILES AHEAD OF ALL!

No end of DENNY hits

Here is Another Great One!

A WM. A. SEITER PRODUCTION

Carl Laemmle presents

REGINALD DENNY

with Marian Nixon, Otis Harlan, Margaret Quimby, Emily Fitzroy, Nina Romano.

in "What Happened to Jones"

GEORGE BROADHURST'S LAUGHING STAGE SUCCESS

Universal's White List Miles and Miles Ahead of All

THIS MAN MAKES BIG HITS!

Great news.

More Hobart Henley hits.

He's signed a new contract with Metro-Goldwyn-Mayer.

When you talk about directors who are wise to what it's all about, mention Hobart Henley.

"Sinners in Silk" and "So This is Marriage" are Henley's idea of how to bring 'em in.

"A Slave of Fashion" and "Exchange of Wives" are two of his current money-getters.

And watch for "His Secretary," Henley's latest production, starring Norma Shearer with Lew Cody.

Behind Metro-Goldwyn-Mayer's great product are great directors.

They know show business.

There's less fancy theory and more practical theatre sense on the M-G-M studio lot than in all Hollywood put together.

It's the kind that keeps the list of Metro-Goldwyn-Mayer exhibitors growing.

And growing!

The Quality 52

Metro-Goldwyn-Mayer's

The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

Gird Up Your Loins for 1926!

THE business of selling motion pictures becomes more highly INTENSIFIED every year. The picture market has been a particularly STRONG one this season. GOOD pictures, BIG pictures have crowded on each others' heels from every quarter.

The big picture, big in ENTERTAINMENT value and BOX OFFICE power, has become the rule instead of the exception.

Competition grows KEENER day by day. The Twentieth Century and the Broadway Limited have become COMMUTING trains. Executives are moving out on ALL film fronts, knowing that the production-sales battle is on and growing fiercer all the time.

Look over the drives that today are SUPPORTING Picture Product. They are highly ORGANIZED, highly SPECIALIZED. They are loaded with dynamite for the EXHIBITOR and for his PATRONAGE.

Any company which is not putting on production pressure and sales pressure right NOW will be out of luck in 1926. Any leaning toward the WEAK-SISTERHOOD will be fatal.

1926 is going to be a film WHIRLWIND. The unusually good pictures of 1925 have made millions of NEW friends for the screen. The already myriad movie customer is MULTIPLYING.

There will be MUCH more cash in the theatre till in 1926 than ever before.

EVERY producing organization in the business has a bigger RESPONSIBILITY to trade, to public, and to itself in 1926 than it has yet faced. On every side production, advertising, exploitation and publicity executives are girding up their loins for the fight. BATTLE is in the air.

And, MR. EXHIBITOR, you will be, in 1926 a more vital POINT OF CONTACT than you ever were in your life. Get ready to be SOLD and sold HARD. Get ready to SELL and sell HARD.

Keep POSTED. Gird up YOUR loins and your box-office. No seasonal TWILIGHT for your box-office in 1926. You are in for a FULL picture year and a BIG one.

William J. Reilly

Something That Is Constructive—By Bill Reilly

Make Your Bow, F & R

WE have just read a fine tribute to motion picture exhibitors of the MODERN school, in GENERAL, and to Finkelstein & Ruben, in PARTICULAR. The tribute comes from Walter B. Brown, publisher of the **Tribune-Herald** of Chisholm, Minn., one of the smaller communities in which Finkelstein & Ruben operate.

We are lifting Mr. Brown's article BODILY from "F & R Family Close-Ups," the monthly house organ edited by Ben Ferriss, the General Advertising Director of the F & R interests.

We cannot agree with what Mr. Brown says about the SMALL-TOWN theatre under individual management.

His article, which follows, is indicative of the modern trend in picture exhibition country-wide. It shows also the reaction of the PRESENT DAY newspaper publisher toward the motion picture, a most RADICAL change from the newspaper attitude of several years ago.

When your WORK brings forth comment like the following from a newspaper publisher you are doing something CONSTRUCTIVE with your theatre investment in your community. Here is Mr. Brown's story:-

"Among the many rank outsiders who, like the rest of the horde of critics, are a source of agony to the average motion picture house manager, the small-town newspaper editor is no exception. But the newspaperman, while blest with no more faculties of perception than is the average citizen is more cognizant of the general business trials and tribulations of the theatre and hence is more fair, or more charitable if you choose, in his criticism.

"Taking a slant at a film from the angle of a theatre patron, the newspaper man finds many films far more in meaning and magnitude than the language of the press agent has been able to convey to the public. And on the other hand, films are found, only too frequently, that are sufficient excuse for drawing and quartering the press agent who paraded their virtues in such flowery language as to arouse advance interest in the hearts of the unsuspecting public.

"It is the average theatregoer, who is disappointed in the film he has just viewed, who condemns the theatre management for such presentations. The newspaper man knows criticism of films is misplaced when showered upon the theatre manager. It is the producer's neck that needs wringing, not the theatre manager, for the latter combs the market for the best he can get and like he who heads any line of business must take a little bitter with the sweet.

"The small-town motion picture theatres under individual management, have been, since the picture industry was first launched, a sort of come-if-you-please-and-take-what you-can-get proposition. Under such indifference the public has naturally responded with anything but hearty support. The theatre proprietor has seen his profits shrink to such proportions that his greatest ambition in his business was to first make a living, and those who should be his patrons ambled off to the larger cities to see the pictures worthwhile that perhaps they would never be able to view in their home town.

"With the advent of the chain theatre idea, and I am speaking principally of the Finkelstein & Ruben Theatrical Enterprises, the theatre question in the smaller towns has radically changed from an agony to just what the theatre should be—a recreation, an amusement, a pleasure.

"Chisholm labored long under the yoke of indifferent theatre management but today enjoys, through Finkelstein & Ruben theatres, a presentation of fresh, new, up-to-date films and in such surroundings and under such pleasant conditions that the big city theatre no longer carries attractions, which were once sought after by the country cousin.

"Hampered as they are with small-town practices, requests for benefit showings, percentage attraction presentations, donations, free passes, and above all the well meaning but inconsiderate benevolent organization which invariably insists on showing some cheap films of no material interest whatsoever in their own hall on the same night that the theatre presents one of its big, widely advertised attractions, the country newspaper editor just wonders why and how the F & R theatre management keeps on smiling and extending such exceptional courtesy.

"Patrons of city theatres are very fortunate indeed, surrounded as they are with wonderful and lavishly equipped theatres, and the pick of the latest attractions in filmdom but where the Finkelstein & Ruben attractions are located, no matter how small the town, there can be found just as much courtesy, just as much comfort and the equal in class and quality of films and up-to-dateness of presentations."

Make your bow, F & R.

Moving Picture WORLD

EDITOR - - - - - - - WILLIAM J. REILLY

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VOLUME 77 NUMBER 7

FIRST!
IN
PRESENTATION and PROLOGUE SERVICE

TEN months ago, March, 1925, MOVING PICTURE WORLD was FIRST to give its readers a regular weekly department service on PRESENTATIONS and PROLOGUES.

MOVING PICTURE WORLD was FIRST among the motion picture trade papers to recognize the importance of such a service to its readers and FIRST TO GIVE IT TO THEM.

Colby Harriman, who conducts this department, makes it more than a MARKET PLACE for the exchange of presentation and prologue ideas, including musical scores. In addition, he supplies drawings, sketches, lists materials, and tells in detail just how to secure a certain effect or just how to make a certain stage set. And he tells how much it should cost and how it can be done economically.

This is MOVING PICTURE WORLD'S conception of PRACTICAL service.

IT IS A SERVICE OF PRIME IMPORTANCE TO ALL FIRST RUN THEATRES, and one that is attracting more and more attention from the ambitious smaller theatres.

It takes its place with the many other practical, constructive, exclusive features which make MOVING PICTURE WORLD FIRST IN PROVEN READER PREFERENCE.

Member of
Audit Bureau of Circulations

WHAT MAKES MOVING PICTURE WORLD FIRST *in the* FIELD ?

CHALMERS PUBLISHING COMPANY ~ *Servicing the field with* ~
Moving Picture World ····· Cine-Mundial ····· Spanish-English Books

Reviews from the Screen Viewpoint of Plays, Books, Stories and Operas

By Gray Strider

"Young Mr. Bowen"

IF every debutante timidly stepping into our ice cream freezer society had one-tenth of the charm of Fernande Faulkner in W. B. Maxwell's novel "Young Mr. Bowen" which has been running for the past few weeks in Liberty, matrimonially speaking, 1925-26 would be a banner year.

This story will make a whacking good picture because the people are real—no sickening cream puff heroine, grabbing everything in sight for herself, no Arrow Collar lad feathering his nest with broken pieces of a woman's heart. Quite the contrary.

Young Mr. Bowen, with a tremendously earnest flair for literature, comes up to London and gets himself a job on the Mayfair Gazette. Cyril Faulkner, the editor, takes a liking to this decent, handsome, intelligent boy and asks him to come home to dinner and "meet my old woman."

Eric Bowen is dumbstruck when he sees the beautiful, brilliant and tragic Fernande. Despite the fact that he learns that she is not Cyril's wife; that she is married to a hopeless drunkard from whom Cyril rescued her; that she has had a most unhappy past, Eric falls in love with her and she returns it with a tornado passion that makes most historic romances seem like one-half of one percent beer.

Fernande does everything for Eric—except the thing he wants. He's her one fine reason for continuing to live and she clings to the beauty and purity of her love like a stricken mother to the body of her dead child.

Thanks to Fernande's superior intelligence and positive unselfishness, Eric rises. He becomes the right hand man of John Cornish, owner of the Gazette and many other enterprises. He is constantly thrown with Ruth, Cornish's young and amazingly gifted daughter.

Fernande has refused to see him and although he is overpoweringly in love with her, the hopelessness of it all pushes him nearer and nearer Ruth. One day Cornish tells Eric that Ruth loves him, and he would be glad to see them married, provided he breaks with Fernande. The quiet charm of Ruth has won Eric's heart and he goes to tell Fernande goodby.

He finds her ill, in dingy lodgings, deserted by Cyril who left her for a wealthy woman. When she learns that she is to lose Eric, her great will power and fineness of character momentarily desert her. She throws herself on his mercy and begs him to take her away. Eric realizes that he owes his entire success to her, so breaks with the Cornishes and goes with Fernande.

He has very little money left but decides to invest it in "The Metal Worker," a prosperous magazine for sale at a bargain. He learns, however, that Cyril has been discharged for dishonesty. To save him from jail, Eric gives his last cent to pay off Cyril's indebtedness. Meanwhile Fernande's drunkard husband dies, and Eric, the same night, asks her to marry him.

"Say, it again, Eric. Let me hear it once more.. . . The answer is No, Eric—oh, such a whooping, tremendous No. . . . Why couldn't I have met you earlier? What a wife I would have been to you then! I would have lifted you, lifted, lifted you, my darling. No man could have had a better, truer woman than the woman I was meant to be . . . But it's too late."

Cyril sails for Buenos Aires and Fernande goes with him, leaving this letter: "It's for your sake, my beloved, not for his. Somebody had to be sacrificed and it must be me, not you."

Somehow, as the boat pulls out and Eric leaves for London to marry Ruth, you sort of wish that fortune's favorite hadn't won the race.

"We Must March"

THE epic of America's pioneer days will not be complete until Honore Willsie Morrow's book "We Must March" reaches the screen. "We Must March" is published by the Frederick A. Stokes Company.

It is the saga of Narcissa Whitman who saved the state of Oregon from the British. But for the magnificent courage of this woman, our little newborn republic, weakened by partisan strife and controlled by ignorant backwoodsmen would have been beaten in its unequal battle with Great Britain, with her extraordinarily adroit diplomacy and naval supremacy. Oregon would today be flying the Union Jack and not the Stars and Stripes.

Narcissa with her golden, braided hair and lyric soprano voice was intended at birth for a great opera singer, but she was deflected by fate and a stern father from her natural artistic career to a loveless marriage with the great fighting Christian, Dr. Marcus Whitman, missionary to the Cayuse Indians in Oregon.

From her New York home to her husbands mission Waii-lat-pu, on the Columbia River, Oregon, Narcissa went her hungry, thirsty, weary, uncomplaining road—the first white woman to go west of Fort Hall, the first white woman to give birth to a child in that treacherous Indian country. Discouraged on every side by British agents who claimed no white woman could cross that trail unless raped and scalped by the Indians, Narcissa followed her bitter path.

She washed, ironed, swept, and taught, surrounded by filthy Indian children, covered with scabs, bloody scales, bruises and lice. Her beloved three year old daughter falls into the creek and drowns. One night while her husband is away attending a sick squaw, she is attacked by a naked, evil-smelling Indian, around whose neck are four human fingers strung on a piece of gut. Only God-given strength saves her. Her missionary colleagues jealously lie about her. The great Sir George Simpson, representative of Great Britain and Governor of Rupert's Land, falls in love with her and her heart flares back in return. But her loyalty and affection stay her at her stone-deaf husband's side and this beautiful, nobly formed woman, created to enthrall the distinguished musical world, goes the thorn filled way of the cross.

The British headed by Sir George and the Hudson Bay Company decide that Oregon must become a British Colony. All that stands between them and their desires is this missionary couple. Daniel Webster and President Tyler down at Washington, isolated, uninformed of the true facts, are about to sign over Oregon to the English. To increase the Whitman's distress, they learned that the American Board of Missions has ordered the Waii-lat-pu mission closed—an acknowledged failure.

To win the love of his wife and the State of Oregon for the Union, Marcus decides to strike a last superhuman blow. In the heart of winter, through snow covered impassable trails, Dr. Whitman starts his Odyssey from Columbia River, Oregon to Washington, D. C. After one hundred and five days of frozen riding, raging blizzards, hostile Indians and starvation rations, he reaches St. Louis and then by stage coach to Washington. His interview with Daniel Webster proves hopeless. He speaks unsuccessfully with President Tyler and the Secretary of War, Porter. But Senator Linn of Missouri tells him there is a way to save Oregon: "The administration is carrying on secret negotiations with Great Britain that will continue for another year. If Oregon is to be saved we must do it. Move American citizens out there till they outnumber the British three to one.

In two months' time, Whitman, half dead with malaria, starts back for Oregon with one thousand recruited emigrants, covered wagons, milch cows and farm implements.

This unearthly feat would have ended in failure had it not been for Narcissa. As Marcus' caravan is on its last lap, she learns that at Fort Hall the English will use very inducement to persuade the emigrants to turn south to California; failing, however, they will be massacred by the Indians so that not even one baby will be left to be carried across the Blue Mountains into Oregon. Narcissa's diplomacy averts this. Once more, when all the settlers are about to reach the promised land, she wins a bloodless victory for America by pleading with the wives of the newcomers not to follow one of their leaders, Jesse Applegate, in his mad venture against the Hudson Bay Company which would have caused another war between England and America. Again, she begs Lieutenant Peel, son of the great British statesman, to go back and suggest that his father compromise with President Tyler, accepting the forty-ninth parallel as the northern boundary of these United States. And so he did. And so it is today.

Nor does the curtain fall until Narcissa flings her arms around her husband's neck and in her newly-awakened love whispers: "Marcus—oh my dear, my dear! How shall I show you what I've grown to feel for you?"

PURCHASED FOR THE SCREEN

William Fox has added another John Golden play, "The Holy Terror," to his list of stage productions to be presented next season. The other three Golden plays on the list are "Pigs," "Going Crooked" and "Seventh Heaven.'

"Whispering Wires" and Clyde Fitch's last play "The City" have also been bought by Fox Films.

OF the Screen, BY the Screen, And FOR the Screen

The second of a series of articles on Hrolf Wisby's new Plan of production technique.

By William J. Reilly

TO take up where we left off last week: Milt Gross would say of the Hrolf Wisby Cinema-Regie, "Is diss a system?" It most decidedly is a system. It is a new and completely organized picture production technique worked out on practical lines. Nothing enters the system which is not OF the screen, BY the screen and FOR the screen.

A good many people in this business have heard of Hrolf Wisby and his Plan, to which he has given the formidable title of Cinema-Regie. The Wisby Plan is a pretty stiff jolt of production MEDICINE. It may be hard to take. But is a good medicine.

The royal and state theatres of Europe have fostered, during the past two CENTURIES a science of dramatic representation technically known as the REGIE of production. This dramatic science is to the art of the theatre what the science of medicine is to the art of the physician.

Wisby has brought this artistic science to the screen.

The term "FILM DOCTOR" is a familiar one. Hrolf Wisby is a "film doctor." He differs from the film surgeon as we know the latter, in this fundamental and highly important essential: Wisby is called in BEFORE the picture is made, not AFTER.

It's a long jump from REGISSEUR to DOCTOR. But that's a quick way of looking at the Wisby Plan.

Hrolf Wisby has perfected a technique of picture production along lines of well defined, for their purpose, as any science known today. It is not to be understood from this that it is Wisby's idea to make pictures just as bricks, SAUSAGES, or hair pins are turned out. Quite to the contrary, there is no "standard of production" under the Wisby Plan. A standard of technique is specially adapted for EACH picture and that particular standard will not be used again for any succeeding production. This means that no scene, no sequence, however SUCCESSFUL and effective, will EVER be repeated.

A building which will cost a half million dollars is thoroughly BLUE PRINTED before the steam shovel first starts to bite out the foundation. Wisby's plan charts production values. Nothing is left to HAPHAZARD development in the studio. The scenario, as it is ordinarily known, is only the PRELUDE to production in Wisby's scheme of things. The fireworks just begin when the scenario is given to him. And what about the Great Idea which comes to director, actor, actress, and camera man when a picture is actually IN WORK? Are these sudden bursts of GENIUS ruled out in the Wisby Plan? Far from it. They are encouraged—they are obtained—BEFORE a single foot of negative is exposed! From EVERY source possible, production values are poured into a Master Scenario, where they are WRITTEN DOWN in the briefest

(Continued on page 640)

BUILDING A CATHEDRAL ON INTERPRETIVE LINES—Here is a Cathedral set, built with economy of cost, with a generous conception of effect. A fair example of the interpretive treatment of picture settings, which forms an interesting part of the Hrolf Wisby Plan of Production technique.

Exhibitors Ask Affiliation with Hays

By Sumner Smith

THE Motion Picture Theatre Owners of New York State, Buffalo and Albany zones, have requested an affiliation with the Motion Picture Producers and Distributors of America, Inc., of which Will H. Hays is president, and Mr. Hays assures William A. Dillon, exhibitor president making the request, that "there is no doubt that the application will be accepted by the directors at their December meeting." Both the Dillon and the Hays letters are reproduced on these pages.

As soon as the application for affiliation has been formally accepted, Mr. Hays, it is understood, will confer with Mr. Dillon, Jules Michael, chairman of the Buffalo zone; Louis Buettner, chairman of the Albany zone, Charles Hayman and other officials of the exhibitor organization, to "work out plans so that the affiliation may be of the utmost benefit to all branches of the motion picture industry."

The announcement of this proposed affiliation has raised a storm in exhibitor circles. In the absence of National President R. F. Woodhull at the Ohio convention, Business Manager Joseph M. Seider has issued a strong statement, charging that "the basic status of the Independent exhibitor is so remote from that of the producer and the producer-owned theatre that he cannot have a legitimate place in a producer-controlled organization."

These new developments bring about a complicated situation in the industry's politics and policies. Earlier in the week, as described elsewhere in this issue, producers, distributors and exhibitors got together around the table at the Jubilee Banquet in New Haven and exchanged expressions of good will and esteem for each other. Now storm clouds loom again.

MOTION PICTURE THEATRE OWNERS
STATE OF NEW YORK-BUFFALO ZONE
EXECUTIVE OFFICE, 71 ROOT BUILDING
70 WEST CHIPPEWA STREET
BUFFALO, N. Y.

SENECA 7042 November 25th, 1925.

Mr. Will H.Hays, President,
M.P.Producers & Distributors of Amer., Inc.,
469 Fifth Ave.,
New York, N.Y.

Dear Mr. Hays:-

The Motion Picture Theatre Owners of New York State - Buffalo and Albany Zones - are interested as an Organization in promoting all things that are of benefit to the motion picture industry. We have studied from all angles and at great length various propositions submitted at different times, to the end that we might assist in building up an Organization strong enough to promote things that would advance the best interest of all connected with the industry.

We have concluded that this can be accomplished by yet closer cooperation of the Exhibitor Organizations with the Motion Picture Producers & Distributors of America, Inc., of which you are the President. Such closer cooperation with your Organization will tend to more satisfactorily adjust all problems that constantly arise affecting all branches of the business.

No more forceful reason for our conclusion can be cited than the successful operation of the Arbitration Boards which have proved to be the means of determining the many disputes between exhibitors and distributors and effecting a saving of millions of dollars to the industry. In this connection we take pride in claiming that a very large part of the success of the system of arbitration in our industry was brought about by the earnest and unselfish efforts of our Exhibitor Organizations.

We have carefully reviewed your communication to the exhibitors of Michigan at their convention in Grand Rapids. To us it is a masterful inspiration for guidance and we commit ourselves to its purposes and will fight for its successes.

We admire your spirit of fairness and have confidence in your sincere endeavors. We believe the Industry has now reached a point where the closest cooperation of the producers, distributors and exhibitors is essential. Accordingly we herewith make formal application to the Motion Picture Producers & Distributors of America, Inc., to become affiliated with it, under classification (E) as provided in your Certificate of Incorporation and By-Laws, for purposes common to all those engaged in the motion picture industry, knowing of course that the identity of our Organization as such and its freedom of action as a body representative of exhibitors will not be affected.

Awaiting your reply, we are

Very truly yours,

William A. Dillon

PRESIDENT.
MOTION PICTURE THEATRE OWNERS
STATE OF NEW YORK
BUFFALO AND ALBANY
ZONES.

WAD:G
3-

The Buffalo-Albany territory embraces about 800 theatres. Dillon's organization is not affiliated with the national exhibitor organization, but many of its individual members are, it is claimed. This renders the situation still more confusing.

Charles L. O'Reilly, president of the Theatre Owners Chamber of Commerce, New York City, put the organization on record as unalterably opposed. He said:

"We have sent telegrams to William A. Dillon, president of the Buffalo and Albany zones, asking him to send a request to Mr. Hays that consideration of their application be postponed by that body for ten days, in order to give the T. O. C. C. sufficient opportunity to confer with the upstate units on the matter.

"A telegram was also sent Mr. Hays, protesting against his acceptance of the upstate proposal and requesting that they withhold action for about ten days. We believe that Mr. Hays' reiterated protestations of real co-operation with exhibitors are sincere and that he will readily accede to our request for a postponment of action."

Seider's statement follows:

"Mr. William A. Dillon, as the president of the Motion Picture Theatre Owners of New York, Buffalo and Albany zones, has applied to the Motion Picture Producers and Distributors of America for affiliation with them under Article 4 of the Constitution of the producers' organization, with which article we have just become familiar.

"The basic status of the Independent exhibitor is so remote from that of the producer and the producr-owned theatre that he cannot have a legitimate place in a producer controlled organization.

"The fact that two organizations are necessary is no reason, however, why they should not work together in harmony and settle the differences of their members by conciliation.

"The Motion Picture Theatre Owners of America are in favor of co-operation with Mr. Hays and his producer members. It, however, cannot affiliate itself with them. It cannot turn over to them its membership.

"Mr. Hays' response to Mr. Dillon is amazing, especially in view of his statements to our Administrative Committee, which statements he later confirmed in his letter to us.

"If it is the purpose of the producers and distributors who are enrolled in the Motion Picture Producers and Distributors of America, Inc., to cause dissension within our ranks, and to prevent our organizing completely through the setting up of another organization, we pray that they continue to do so, as nothing will awaken the sleeping theatre owner to his danger as will this latest move. The only barrier that the producers have had and now have to complete control in the motion picture industry is the Motion Picture Theatre Owners of America. With the absorption of theatre owner organization, likewise will the individual theatre owner be absorbed by the very same producers.

"Mr. Dillon seems to be well acquainted with the producers organization's constitution. He knows also the contents of the Certificate of Incorporation of that body. He states the specific classification under which he 'requests' affiliation. He cites as one reason for the desirability of affiliation

Woodhull and Seider Protest Move

'The successful operation of Arbitration Boards.' Successful? Yes, for the distributor. Theatre owners must not be acclimated to a false atmosphere of security. The contract now in use deprives them of the rights they are justly entitled to. Further, it is confiscatory. A fair contract has been promised. We are working hard toward that end. We believe it will materialize, but it has not yet arrived.

"The Motion Picture Theatre Owners of America have a vast direct membership in the State of New York. The Theatre Owners' Chamber of Commerce represents Greater New York and a part of Westchester. Mr. Dillon's organization does not represent theatre owners who are members of these organizations and who in numbers comprise substantially more than 50 per cent of the theatre owners in the State of New York, and yet he makes a request for affiliation in the name of the 'Motion Picture Theatre Owners of the State of New York,' which infers that Buffalo and Albany zones are parts of the New York State organization.

"Perhaps, after all, we are taking this matter too seriously. Perhaps it is but an effort to publicise a skeleton organization—that is, an organization without a large membership.

"One thing is certain: Whether or not the so-called Motion Picture Theatre Owners of New York—Buffalo and Albany zones—formerely was a legitimate theatre owners' association, by this request for affiliation it has read itself out of the ranks of true Independent exhibitor organization. The theatre owners in the Buffalo and Albany zones who refuse to be delivered by Messrs. Dillon and Michaels can and will find protection in the Motion Picture Theatre Owners of America."

Hays' "Golden Rule"

Mr. Hays' views on the relations between all elements of the industry were described in detail to the Ohio convention.

"The Golden Rule should be written in red at the top of every contract, and it would be the most valuable clause in it," he said in a message delivered by Jerome Beatty at the convention banquet in Columbus on December 8.

"It is a clause that must be obeyed. It is non-cancellable. It is the law of justice and humanity as well as the greatest of economic laws. You can't evade it. You can't appeal it. You obey it or you suffer. To live and let live is not enough—We must live and help live."

Mr. Hays declared that contracts must be equitable—that the only contract worthwhile is one that gives profit to both parties. He said that never before had there been such friendliness between distributor and exhibitor and that "we can bring 100 per cent. confidence and co-operation between exhibitor and distributor by practicing continually the policy of "Do unto others as you would have other do unto you." Mr. Hays' message follows:

"There is one method for bringing about complete confidence and co-operation between all the branches of the motion picture industry that will not fail. It is called The Golden Rule. It is a straight, direct method that goes back to the beginning of things. The law was laid down when the Great Teachers brought order out of chaos and gave us rules for conducting our lives so that all of us should have the right to live and to work and to prosper according to our ability.

"Propaganda, speeches, publicity, meetings, committees, statements mean nothing unless every action is based upon fair play. But

(Continued on page 640)

Ohio Against Associate Membership

BEFORE adjourning their two-day convention, Ohio unanimously endorsed the following resolution presented by J. J. Harwood, a vice-president of Cleveland:

"Resolved that the Motion Picture Theatre Owners of Ohio go on record as being heartily in accord with the movement on that part of the national organization in its endeavors to seek harmony and co-operation with the Motion Picture Producers and Distributors of America, and be it further resolved that the Motion Picture Theatre Owners of Ohio await the result of these endeavors before considering any associate membership other than that set forth by the national organization."

MOTION PICTURE PRODUCERS & DISTRIBUTORS OF AMERICA, INC.
469 FIFTH AVENUE
NEW YORK CITY

WILL H. HAYS
PRESIDENT
COURTLAND SMITH
SECRETARY

OFFICE OF THE PRESIDENT

November 28, 1925

Mr. William A. Dillon,
President, Motion Picture Theatre Owners,
State of New York, Buffalo and Albany Zones,
Buffalo, N. Y.

My dear Mr. Dillon:

I have read with interest and appreciation your letter of November 25th expressing the desire of your organization to become affiliated with this association. It is a definite and responsible evidence of the trend of present constructive exhibitor thought and activity.

Your application will be presented to the Board of Directors at the next meeting, with my recommendation for its approval. Under our charter such an affiliation of such an organization is possible.

We will welcome you and we shall further work together in the fullest harmony for the good of the entire industry. Much of our efforts are now devoted toward aiding exhibitors and it is gratifying to know that through your affiliation we shall be able to extend and intensify these efforts among the members of your organization. You may reassure them that if any member of your Association has a real grievance against any of the producers or distributors who are members of this Association and which you will call to my attention, that the good offices of this Association will be immediately and sympathetically used to bring about such conferences and consideration of such real grievance by the parties interested that a fair solution may be quickly sought.

Your comments upon the work of our Association are noted and appreciated.

With kindest personal regards and best wishes always, I am

Sincerely yours,

Will H. Hays

TEXT OF THE HAYS LETTER

Europe Panic-Stricken Over Visit Of American Picture Men to Berlin

Paramount and Other Companies Seen as Trying to Acquire More Theatres—"Cash in Any Amount" Ads Whet Alarm

By W. Stephen Bush

Rome, Italy, Nov. 25.

FILM circles in Europe, from Scandinavia to Sicily and from Lisbon to the Ural Mountains, are still busy devising means and ways of meeting the dreaded competition from across the water. The latest magic formula for driving the foreign invader out of the European field is a complete and carefully organized union of all European film interests with an edge of uncompromising opposition to the Yankee films. French film interests, represented by capable spokesmen, are to combine with the Germans. Thus will be formed the keystone of the great arch of triumph for the new European film industries. There is some doubt expressed in the course of forming the preliminary plans what part Great Britain is to play in this new movement. The value of financial assistance from the British Isles is freely recognized but several of the promoters of "the new Locarno in the world of films" are afraid that the British in their mentality and their tastes lean more toward America and might spoil the new enterprise from the beginning.

I am convinced that the fear of the American competition is becoming a nightmare to every European interested in the producing, distributing or exhibiting of motion pictures. .The terror has been increased lately by the arrival in Berlin of several American film men, all of them connected with the biggest companies. The visit of Herman Webber and Counselor Elek Ludvigh of Paramount has been signaled to every film concern of any size in Europe, for Europe, in its chronic state of alarm, has its sentinels in every great film centre on the Continent.

The rumors that Paramount and other great companies want to buy more theatres in every part of Europe have been revived and are causing no little worry and anxiety. .Advertisements in the larger trade papers offering "cash in any amount" for first-class picture theatres in populous centres have helped to convince many that the great process of Americanization has set in and that there is no more hope. There are voices to the effect that Europe is getting tired of the American film and that there is no longer any real danger of absorption, but they are growing feeble and cheering or deceiving nobody.

All this is very curious and quite incomprehensible to one who, like the writer, has seen and is seeing American and European films day after day and watch the reactions of the public to these films—reactions which can always be judged best by a look into the box office. European writers seem to be convinced that there is some trick or witchcraft about our films; that they have cast a mysterious spell on harmless and unsuspecting people and that the charm could easily be broken if only the European would unite "against the common foe."

No Secret At All

All this, of course, is nonsense. The only secret is the better quality of our films, their message of hope, their exuberant natural humor, their technical superiority and, above all things, their finely calculated entertainment value for the great masses of the people. To go deeper into the subject would require far more space than I have at my command, but the few facts here stated are beyond all dispute to one who has enjoyed facilities of observation in Europe.

Time and again I have seen a delightful theme or a strong subject or uncommon dramatic values simply ruined by incompetent direction in European studios. The average European film has a touch of coarseness, of heaviness, often of vulgarity that creeps into the celluloid like a pestiferous germ. Also there is a lack of vim and life and a perfect vacuum as far as real humor is concerned. Pessimism and various forms of dramatic melancholia, utterly out of place in an entertainment dependent upon the plain people, infest the European film apparently beyond remedy. The European film industry may be on the eve of a great revival, it may eventually overshadow the American productions, but before the coming of that time the European directors especially will have to spend a long time in unlearning what they know now and in learning what will really help them in the future.

It is only fair to add that our resources have something to do with our successes in the film world. Some of the European countries are poor, desperately poor. Thus the salaries paid to artists in Italy, for example, beggar belief. The average actor gets about $40 a month in American money and most of the time he is not even worth that much. The great Novelli, who died recently, a star of the first magnitude, drew 6,000 lire (a little over $200) a month. Financial conditions are much better, indeed about the same, as with us in such countries as France, Germany and Great Britain. In the mean time the difference between the average European and American director may well be compared to the distance that separates a first-class sign painter from Rafaelle.

The Russian Situation

While Russia under present conditions makes the import of foreign films practically impossible, she is most anxious to improve her own methods of production and to buy the most modern even if the most expensive lighting equipment for her studios. The film industry in Soviet Russia is a state monopoly jealously watched and controlled by the government. It is now and for many years has been in charge of an experienced film man named M. Aleinikoff, who is now in Paris after spending a week or so in Berlin. He is in search of the best technical equipment both for studio and theatre and ready to pay in gold. His next station will be New York City, which, if my information is correct, he will reach not long after this letter has been read by the readers of Moving Picture World.

Only 8,007 Theatres

At present Russia has only about 800 theatres which we would call all around entertainment houses. There are 2,000 halls of workingmen's clubs and 500 traveling picture shows, but these are run at a constant loss and are supported by the government. Regular admissions are only paid at the doors of the 800 so-called "commercial" or quasi independent houses. The workingmen's clubs pay only about $3 a night for their program and the traveling shows only half that amount. As there are no trained projectionists in these clubs one copy lasts about through half a dozen performances.

Mr. Aleinikoff realizes the great handicaps ahead of him but firmly believes that he will conquer them all. He hopes to return not only with the most modern improvements for studio and theatre but with a corps of capable directors, which he thinks he will be able to find in the U. S. A. He is much encouraged by the fact that the manager of the Moscow Artists Theatre, Stanislawsky, who recently made a tour with his company in the States, has consented to devote himself to the development of the Russian film industry.

PHILADELPHIANS WARNED

Fire Marshal Mulhern has warned Philadelphia exhibitors that their licenses will be revoked if they continue to ignore the necessity of a permit when singers, "pluggers" or acts are used. The vaudeville license fee is $500, but a state law prohibits vaudeville acts in a theatre not designed especially for them.

Hays Pledges Co-operation with Exhibitors at Dramatic Meeting

TENKS WERRY MUCH, MR. SLOMAN, PLEEZE

Moving Picture World,
516 5th Ave.,
New York, N. Y.

Gentlemen:

Attention R. S.

De udda munningk I vas ittingk by mine house brackfest en I pick opp a Moovem Pickcha Voild. Of cuz, I ulwiss rid dis papeh wit injointment en I vas reddy to rid abott all de noos frum de scrin.

Bot jodge frum my sipprize ven all frum a soddin I am seeingk a artickel witch it is intitlated "No Exaggerations," en you could of knocked me over wid fedda wen I seen it was abott mine pickcha "His Pipple." Vell, I laffed until I nearly bustid mine sides en I showed it to mine vife en she laffed until she nearly bustid her sides en de nabers en de pipple by de stujo.

Believe me, I vant to tenk you fer de vay you vas spikkingk abott mine pickha, "His Pipple," en ven you ever cum to Laws Enjalas I vant you shud be mine gest by mine house.

Vit tenks again, I remain, vit grate friendlyness,

Sinseerly,
EDWARD SLOMAN.

Krellberg Leaves Chadwick To Head Excellent Pictures

S. S. Krellberg has resigned as general manager of Chadwick Pictures Corporation to assume the duties of president of his recently incorporated Excellent Pictures Corporation. Mr. Krellberg, who has been associated with Chadwick for eighteen months, is well known in the motion picture industry as both a sales and production executive.

Mr. Krellberg's plans, which will be announced in further detail later, call for the production of ten feature pictures during the coming season. It is understood that two well known stars, one man and one woman, are now under contract to his new company.

WARNER BROS. PROMOTIONS

Several important changes in the Warner Bros. field organization were announced this week by Sam E. Morris, general manager in charge of distribution.

D. Farquhar, who has been branch manager at Vancouver, B. C., has been promoted to the management of the Winnipeg branch, a larger field. R. W. Wilson, who has been a member of the Winnipeg sales staff, succeeds Farquhar in charge of the Vancouver office. E. L. Alperson, who also has been a successful salesman, has been named branch manager at S. Louis, and Austin Interrante has taken over the management of the Albany office.

Joseph M. Seider Reads Notable Document at Connecticut Gathering—C. C. Pettijohn Praises Business Manager

A DOCUMENT signed by Will H. Hays pledging the future co-operation of the Motion Picture Producers and Distributors of America, Inc., to the Motion Picture Theatre Owners of America is described by Business Manager Joseph M. Seider as a justification of his belief in the sincerity of the "square table" now maintained for the entire industry in the Hays office on Fifth avenue, Manhattan.

The document, obtained after a series of conferences between Mr. Hays and the Motion Picture Theatre Owners of America officials, signifies the first definite and concrete basis for the unanimous co-operation of all forces in the industry.

The reading of this letter was the climax of one of the most dramatic evenings ever recorded in the history of filmdom. That was conceded by the 500 assembled in the ballroom of the Hotel Taft, New Haven, Conn., on the night of December 2.

Producers, distributors and exhibitors were intermingling, shaking hands, agreeing, pledging. This electrified members of the Motion Picture Theatre Owners of Connecticut, who had assembled with their wives to pay tribute to their president, Joseph Walsh, and celebrate their victory over the tax measure, acknowledged to be one of the darkest clouds which not only overshadowed their own state but the theatres in the other forty-seven states.

When the gathering adjourned to the ballroom and Attorney C. C. Pettijohn, representing the Hays organization of which he is general counsel, ascended the speakers' dais with National President Woodhull, Business Manager Seider, Sydney S. Cohen, L. M. Sagal and other exhibitor leaders, a wave of the greatest intensity manifested itself even on the faces of the wives of exhibitors.

Mayor David Fitzgerald of New Haven declared it a unique sight to gaze along the speakers' table and see there at an exhibitor banquet representatives of all branches of the industry. "If you can satisfy one another sufficiently to assemble here then you should find no trouble in getting together for a common cause," he said.

National President R. F. Woodhull was next to make an observation which to a certain extent was a substantiation of the mayor's remark. "Producers, distributors and exhibitors are all here this evening," he declared. "There is a good hope that what the mayor observes is now actually going to happen. We are moving along at a rate which indicates that such genuine harmony, resplendent with true sincerity, is very near. In fact, it is so near that I can almost touch it."

Joseph M. Seider then gave a resume of the struggle of the independent theatre owner to maintain his independence and safeguard his investment. He described the administrative committee meetings and the efforts to find a solution of the major problems confronting the theatre owners at the present time, which problems he enumerated.

"We sat in the chairs around the square table that Mr. Hays provided at his offices on Fifth avenue," he said, "with great confidence but a solution seemed almost impossible. Yesterday we held a session around this same square table, and in addition to Mr. Hays, who represented Universal, Fox and Warner, there sat Nicholas Schenck, representing Metro-Goldwyn; Sidney Kent, representing Famous Players-Lasky, and John C. Flinn, representing Producers Distributing Corporation.

"A Bill of Rights"

"As a result of this session there was delivered by Mr. Hays to us a document which is the magna charta of the motion picture industry—a bill of rights. It has not been a bloodless revolution. The theatre paths are strewn with theatre owners who have been put out of business. Those men, who as pioneers have provided producers with capital that pictures could be produced, have been eliminated by those very same producers who, when their financial resources became stronger, entered into the exhibiting branch of this business and eliminated those very men who had made it possible for them to succeed. Yet it has all not been in vain if this document spells the emancipation of the independent or small theatre owner."

Mr. Seider then read the following letter addressed to the Administrative Committee, officers and Board of Directors of the M. P. T. O. A. by Will H. Hays:

"Following further the matter of co-operation and referring to discussions we have had recently in regard thereto:

"This letter is by way of reassurance of the continuing purpose of this association and my own personal determination to do everything possible to further that co-operation. I call your attention again to the fact that the purpose of this association is to promote the common interests of all those engaged in the motion picture business and that our efforts are directed quite as much for the ultimate welfare of the exhibitor as for the interests of the producer and distributor.

"As a further declaration of purpose more definitely to this end, I assure you that if any member of your organization anywhere

(Continued on next page)

In and Out of Town

J. I. Schnitzer, vice-president of F. B. O., in charge of production, left on December 4 for a trip to the West Coast studios. With Production Manager B. P. Fineman he will line up the 1926-27 program of the company.

Nathan Burkan, counsel for Charles Chaplin and a director of United Artists, and Harry D. Buckley, who represents the Pickford-Fairbanks interests in New York, have returned from the West where they participated in the merger conferences. Burkan said that Charlie is learning how to walk the tight-rope.

Claude Ezell, district sales director of Associated Exhibitors in the Southwest, is here.

J. Charles Davis, 2nd, president of Davis Distributing Division, has returned from Hollywood where he has been supervising production plans.

Lupino Lane, the comedian, is in New York. He will soon sail for London to appear in a legitimate production.

Ben Silvey, an assistant director, has gone to Hollywood to aid Maurice Tourneur with a First National picture.

Victor Potel, comedian, is in New York from the West Coast.

Charles Sonin, head of the Metro-Goldwyn-Mayer purchasing department, is visiting various exchanges to reorganize the poster departments and stimulate the sale of accessories.

Elek J. Ludvigh, general counsel for Famous Players, has returned from abroad.

J. H. Von Herberg is sick at the Hotel Roosevelt. He has a day and night nurse.

27 Chicago Houses Increase Realty Values $75,000,000

Twenty-seven of the larger Chicago picture theatres have increased realty values in their vicinities by $75,000,000, according to an estimate by leading realtors. In each instance property for two blocks around has soared. The average increase for the larger theatres totals approximately $3,000,000 each, or at an approximate rate of $1,000,000 for every 1,000 seats and more than 150 per cent. over the cost of the construction.

There are 308 theatres in the city showing only pictures. Twenty-nine more vary pictures with vaudeville. The number of seats approximates 350,000.

One of the larger theatres reports that it draws from 60,000 to 65,000 patrons a week.

MISS GOODMAN RESIGNS

Exhibitors in Central and Northern New York have not shown the expected interest in the Albany Zone headquarters to warrant the further retention of a stenographer. Miss Carolyn Goodman has resigned the position she has held since the headquarters were opened and it is understood that no one will be appointed in her place. Louis Buettner of Cohoes, chairman of the Zone, will look after the mail for the time being. When the Zone headquarters were opened a service was offered exhibitors, free of charge, that would have resulted in members of the Zone not being obliged to make frequent trips to Albany on matters that could be handled by Miss Goodman. The headquarters have been supported by contributions from exhibitors and will be retained. It is expected that something of a definite nature will be announced in the near future as to the plans of Mr. Buettner and his fellow officers.

Hays Pledges Co-operation

(Continued from preceding page)

in the country has a real grievance against any of the producers or distributors who are members of this association, and if you will call my attention to such grievance, the good offices of this association will be immediately and sympathetically used to bring about such conferences and consideration of such real grievance between the parties interested that a fair solution threof may be quickly sought.

Hays' Offer

"The principle of arbitration is being successfully applied to all arbitral matters in dispute which may arise covered by the exhibition contract. This proposal is by way of further offering to use the good offices of the association to develop conferences for the settlement of matters not naturally included in difficulties arbitral under the exhibition contract. The whole purpose is to aid in the providing for any possible means of adjustment of every kind of real grievance that may arise, that thereby there may be developed complete fulfillment of the formula of confidence and co-operation as originally suggested and which is today the solution of our problems as certainly as when the formula was originally indicated."

"This letter and its significance in major detail is the first actual co-ordinated movement for the elimination of the building of unnecessary theatres in localities already well seated and well served," continued Mr. Seider.

"It spells the beginning of the end for the wrongful locking out of a producer's product by theatre combinations.

"It is a guillotine for the illegitimate transfer of theatres to avoid contractual responsibilities.

"It starts the dissembling of the purchase or acquisition of theatrical properties or interest therein by unfair or coercive methods.

"It provides for the allocation of product wrongfully and unfairly withheld by producer-exhibitor or chain theatre competitors."

Square Table an Actuality

With a bang that caused the entire audience to jump in their chairs and which nearly splintered the glasses on the speakers' table, Business Manager Seider brought down his fist and roared:

"Mr. Hays' square table is square. This is a statement signed by Will H. Hays which justifies the sincerity of the presence of the square table now prominently placed in the headquarters of the Motion Picture Producers and Distributors of America.

"What does this statement mean? It means that the motion picture industry will face the future with a solid front. It means that the square table with its chairs has become an actuality; that producer, distributor and exhibitor may now pull up chairs around that square table and squarely discuss, adjust or arbitrate their problems to the satisfaction of all.

"It means that the life savings of a theatre owner invested in his chosen field of endeavor will not be taken from him. It is a manifestation of the sincerity, the foresightedness and the fairness of Mr. Hays."

Pettijohn Praises Seider

Attorney Pettijohn, who preceded Mr. Seider and the reading of the Hays' letter, was warm in his praise of the business manager.

"I want to speak for Seider," he declared with such force of sincerity that the eyes of the audience reverted for a moment to the business manager. "Mr. Seider has undertaken a big job. He is deserving of your utmost co-operation and confidence. I, personally, will be at his command any time he may have need of my services."

Sydney S. Cohen, as the toastmaster of the evening had lightly introduced Attorney Pettijohn as the representative of those "unpopular producers." In reply to this Pettijohn made a statement which was one of the many deeply significant points recorded during the evening, as follows:

"On behalf of those 'unpopular producers and distributors' I want to tell you all in real seriousness that they are just as alive to the public as you exhibitors. They are all realizing that there cannot be two roads in this respect. Now they are joining you and we are all sitting down at a table like men and arriving at a definite agreement. You make take my word for it that we producers and distributors may be counted on to do our part in anything in this state or in the industry as a whole."

A Tribute to Pettijohn

One of the most dramatic moments of the evening occurred when Business Manager Seider, following the declaration of co-operation by the Hays' official, reached over and placed his hand on Attorney Pettijohn's shoulder, saying:

"Charlie Pettijohn—I want to pay my respects to you. Indiana should learn politics from Connecticut. They seated us together and while waiting to be called we have practically settled the contract and arbitration problem. Your manifestation of sincerity in your very actions this evening speaks even volumes more than your words."

The business manager concluded his address by stressing the importance of every exhibitor becoming active in the fight being waged from national headquarters against the proposed amendments to the copyright law affecting the music tax. He said that a special attorney has been retained to conduct the legal angle of this campaign, a detail story of which appears in the first issue of the Official Bulletin. He concluded by paying a tribute to the Connecticut organization, stating that although it is second in size it is second to none of the other forty-seven states in loyalty.

Walsh Optimistic

Joseph Walsh, head of the Connecticut organization, stated that his organization had just emerged victorious from one of the darkest periods in its history. He lauded the work of the national organization and of the Hays' office, particularly Mr. Pettijohn in this respect, for their co-operation with the state organization in reducing to but 10 per cent. the seriousness of the tax measure. He emphasized the point that this victory was not the outcome of any "shady deal" but that of "honest adjustment."

A novel insight into the way officials of the state regarded the Durant Bill which became a law in a period of less than twenty-four hours was given by Lieutenant-Governor Brainard.

"No one realized for a moment what that bill was when it was signed and passed," he said. "No one had given it any serious consideration. We don't want the money. We don't need it. We are one of the richest states in the Union."

Woodhull Demands National Crusade Against Too Zealous Press-Agentry

Grange to Star

"RED" GRANGE, football sensation, has signed a $300,000 contract to make one picture for Arrow Pictures Corporation. Further pictures will depend upon the success of the initial attempt. W. E. Shallenberger, president of Arrow, handed him the check in the presence of a crowd of newspapermen at the Hotel Astor on December 7.

Then came a rush of advertising men seeking permission to use his name. From a sweater company he got $12,000 for donning a sweater and being photographed. A football doll concern forked over $10,000, a cap concern $2,500, a shoe company $5,000 and a tobacco company $1,000, though the redhead doesn't smoke. All in all, it was a great day for Grange.

The scenario of the Grange "movie" hasn't yet been written, Mr. Shallenberger says. It will be done by a famous scenario writer before "Red" becomes available for picture work, about the middle of February.

Charles C. Pyle of Champaign, Ill., is Red's manager. It is said that he receives 50 per cent. on all of the football player's earnings.

Charges that the $300,000 is an "absured dream" were answered by Mr. Pyle.

"The certified check we got was real enough," he said. It's in the registered mail now on the way to the bank where we deposit, and that's only a starter. Grange is to get a percentage on all over a certain sum grossed by the picture."

Mr. Shallenberger remarked that sixty people were present when the certified check was handed Grange.

NEW CAPETOWN THEATRES

African Theatres, Ltd., has announced intention to build three large cinema theatres in Capetown, each capable of seating 2,500 and embodying all the latest fetaures of up-to-date English and American theatres, states a recent report to the Department of Commerce from P. J. Stevenson, American Trade Commissioner in Johannesburg, South Africa. The management of the African Theatres, Ltd., stated that although the present "movie" going public of Capetown is not sufficiently large to justify this program of construction, they are looking to the future with confidence.

MORRIS WITH TELEGRAM

George Morris has left Warner Brothers to join S. J. Kaufman of the Evening Telegram as associate. He also is handling considerable free lance publicity work, including representation of the Casa Lopez.

Criticizes Signing of "Red" Grange at Ohio Convention and Questions Salary Quoted—James Re-elected

A NATIONAL crusade against "overzealous press agentry" materialized this week at the convention in Columbus of the Moving Picture Theatre Owners of Ohio when the 150 exhibitors of this state unit completed their work by unanimously endorsing a resolution presented by R. F. Woodhull president of the Motion Picture Theatre Owners of America. The resolution calls for immediate action to be taken to enlist the Hays organization in the fight, which President Woodhull termed the "greatest menace in the industry today and one for which the death knell must be sounded by all forces in the motion picture field."

"Foisting" upon the public star athletes as film stars, when such was done at the sacrifice of artistry and solely for the selfish purpose on the part of a producer of capitalizing on the publicity already acquired, was the second clause which President Woodhull emphasized in his resolution and which will be brought to the attention of members of the Motion Picture Producers and Distributors of America, Inc.

"Over-zealous press agents are doing more harm to our industry than anything in it today," the national president declared in his address at the banquet on the night of December 8. "Their changing of decimal points is mainly responsible for this. It is a dangerous thing to get these fake figures before your legislators and before your public—a lot of figures that are nothing more than a mass of junk. We go to Washington appealing for sympathy. They are scornful of us because they have read about million-dollar-a-year salaries being paid to children—a hundred thousand a year to a dog; a fortune to a prize fighter to essay the role of a Robert Mantell. The children to whom I refer are Baby Peggy and Jackie Coogan. The prize fighter is Jack Dempsey. Now, today, the papers are flooded with a lot of junk about Red Grange, the football star, being signed to star in a picture at a salary of $300,000. I am not criticizing Dempsey or Grange as athletes. Far from it. But it would be just as ridiculous if the Yale football team were to sign up Ben Turpin to play fullback."

Joseph M. Seider, business manager of the M. P. T. O. A., has written the Associated Press a request that it organize a committee to, in conjunction with the exhibitor body, investigate the truth of the alleged payment of $300,000 in advance by certified check to "Red" Grange by the Arrow Pictures Corporation.

"While we have no definite reason to doubt the genuineness of the statement that the sum of $300,000 by certified check has already been paid to Mr. Grange," he wrote, "we feel that the interests of all will be served by the definite establishment of this fact."

A highlight of the national president's letter to Ohio was his reiteration about a "square table" for the industry in the Hays office, as told by Business Manager Joseph M. Seider at the convention of Connecticut Theatre Owners in New Haven last week. The fact that negotiations between the two organizations are closer to a successful understanding than ever before was the point he made with the Ohioans. This was greeted by prolonged applause.

The desire for a united front and a consistent harmony among all forces within the industry was again made clear by the Hays organization through Jerome Beatty, its representative, at Columbus. Mr. Beatty read a personal message from Mr. Hays in which the producers' leader stated that observation by all of the Golden Rule and its fairplay prerogatives, would be the quickest and most lasting way. This is printed in full on page 633.

A. Julian Brylawski, chairman of the Administrative Committee of the M. P. T. O. A., was one of the leading speakers at the opening business session. He gave a meaty resume of the national organization, emphasizing that "this organization has at times been referred to as a one-man organization.

No One-Man Organization

"The M. P. T. O. A. is not and never was a one-man organization. So far as national organization progress is concerned," Mr. Brylawski stated, "More has been accomplished during the past three months than in the past three years. With Joseph M. Seider as business manager the conferences have been conducted between the Administrative Committee and the Hays offices with a proximity to excellent fruition."

That the new contract is practically being printed, so far has its status towards finality progressed, and that the smaller exhibitors especially should feel indebted to the Administrative Committee for this progress, was another point made by Mr. Brylawski.

On Federal legislative matters the speaker said that he believed Federal censorship would intensify and not alleviate local censorship conditions.

"Of particular menace in this respect," he declared, "is the proposed amendment to the Copyright Law which would mean absolute

(Continued on next page)

Announcement

FOUR years ago Frank Saunders left Moving Picture World to take a post-graduate course in publication and advertising agency work. He now returns to Moving Picture World as Advertising Manager.

Mr. Saunders is thoroughly grounded in the principles of modern advertising and mrechandising. His work on Moving Picture World has been supplemented by constructive salesmanship on other important trade journals in other fields, notably the automotive field; by experience in advertising agency work; and by the promotion of national advertising for big consumer magazines.

Frank Saunders' first contact with the picture business came in 1908. At that time he was in the People's Film Exchange office of Marcus Loew in University Place, New York City.

We are certain that Mr. Saunders' contribution to the science of selling motion pictures and motion picture equipment will be a most friendly and constructive one.

Chalmers Publishing Company,
John F. Chalmers,
President.

New Sales Appointments and Office Space for Associated

ASSOCIATED EXHIBITORS, INC., announces more new appointments in the field and the home office, and that it has now grown to such proportions that it has taken over the entire fifth floor of the building at 35 West 45th street, New York.

In the field, Sales Manager E. J. Smith has given some recent appointees additional duties and has added new members to his sales staff. Eddie Heiber, one of the best known exchange men in the East, and who was special representative for Warner Bros., has been appointed manager of the Washington branch.

Ben Ross, formerly special representative for Universal in the Minneapolis territory, has been appointed manager of the Minneapolis branch.

In the San Francisco branch, R. S. Stackhouse succeeds Manager Ben F. Simpson.

Robert J. Murray, known throughout New England and the South, has been made manager of the Dallas branch. He was with Fox for eight years, having been special representative in Boston for seven years and Charlotte branch manager for one year.

The new Albany manager is Jack Krause, who comes from the Bond Film Exchange, having been with that concern four years. Previously he was salesman in the Pathe Albany office for three years.

Sales Manager Smith has added additional duties to Dan B. Lederman, recently appointed district sales director covering the Associated offices in Minneapolis, Omaha, Des Moines, Oklahoma City, Kansas City and Winnipeg. In addition to the foregoing offices, Mr. Lederman has been given supervision over the Chicago and Milwaukee branches.

Mrs. Sam Warner Entertains Four Stage Companies' Casts

MRS. SAM L. WARNER (Lina Basquette, former premier danseuse of the Ziegfeld Follies), was hostess at Warners Theatre, New York, on Friday afternoon of last week to well known stage stars and the entire personnel of four dramatic companies now playing on Broadway.

A de luxe showing of the Warner Bros. feature, "Hogan's Alley," starring Monte Blue, was given, with the loges occupied by the luminaries of the spoken drama and 150 members of the casts of productions appearing at Charles Dillingham theatres. They are "Sunny," "The Last of Mrs. Cheyney," "The City Chap," and "Those Charming People."

Mrs. Warner, who only recently returned from her honeymoon, had arranged the party to greet her old stage friends.

Among the guests were: Marilyn Miller, Ina Claire, Mary Hay, Edna Best, Alma Tell, Phyllis Cleveland, Ina Williams, Irene Dunn, Mary Jane, Esther Howard, Joan Clement, Jeanne Fonda, Helene Gardner, Borah Minnevitch, Richard Gallagher, Cyril Maude, Joseph Cawthorn, Frank Doane, A. E. Matthews, Roland Young, Pert Kelton, Jack Donohue, Clifton Webb, Paul Frawley, Herbert Marshall and Charles Angelo.

Ohio Convention

(Continued from preceding page)

bondage for every theatre owner in the United States."

The amendments would be responsible for this because, he said, they would make almost limitless the sources which could reap revenue from music taxes far greater than the one now derived under the present law by the American Society of Authors and Composers. He advised the Ohio men against being "hoodwinked" by any overture on the part of the latter society, saying that only 10 per cent. of the $700,000 it collected in taxes last year went to its members. Mr. Brylawski and his committee were given a rising vote of thanks in recognition by the Ohio unit of the work they are accomplishing nationally.

Harmony was the final keynote also of the Ohio organization, whose members conceded that it had developed into one of the most satisfactory conventions, from the standpoint of business and pleasure, ever held by the organization.

At first parliamentary procedure took on a threatening aspect. There was evidenced a suggestion of a rift between men from Cleveland and those from other parts of the state. It was contended that the bylaws of the organization had never been officially authorized by the unit as a whole. This developed when it came to electing a president, one side claiming that bylaws provided that this was the duty of the directorate, while the others contended the election of the chieftain should be made on the floor. Matters resolved themselves into a special committee going into caucus, taking with them the bylaws which were amended in respect to the president. Therefore, by unanimous endorsement, a nominating committee was appointed and the best of good will prevailed.

J. J. Harwood of Cleveland at the banquet that night officially recorded state harmony when he declared: "Cleveland delegates and Northern Ohio are down here for harmony. That was our fight, and that is our success which is the success of all. We will follow Mr. James for another term if he is willing to accept."

"W. N. James of Columbus, president of the M. P. T. O. A. of Ohio, was first presented with a gold watch and the following day was unanimously re-elected.

The other officers are: J. J. Harwood, Cleveland, vice-president at large; H. T. Palmer, Fairport Harbor, first vice-president; J. A. Ackerman, Cincinnati, second vice-president; Henry Bieberson, Jr., Delaware, third vice-president; Sam Lind, Zanesville, treasurer; George Fenberg, Newark, secretary; P. J. Wood, Columbus, business manager; Executive Committee, all officers and F. A. Kelly, Massillon; M. B. Horiwitz, Cleveland; A. C. Himmelein, Sandusky; John Schwalm, Hamilton; J. A. Damm, Wadsworth; C. W. Miller, Youngstown.

NO FIRE HAZARD FOUND

Omaha picture houses have been given a "clean bill" so far as fire hazard is concerned by State Fire Marshal John C. Trouton, who investigated at the request of City Commissioner Dan B. Butler, who charged that fire hazard conditions were very bad in Omaha picture houses.

Loew in Conn.

LOEW, INC., New York, Theatrical Company, will invade Connecticut for the first time, it became known this week, announcement being made of the signing of a contract for the purchase of a theatre site in Stamford costing $500,000. The property consists of the westerly half of the Spelke Building on Main Street. It fronts 51 feet and is 200 feet deep. It is purchased from the Connecticut Title and Guaranty Company of Hartford, of which Abram Spelke is president.

The new theatre, work on which will start as soon as the title has been passed, probably early next month, will cost between $300,000 and $400,000 and will seat between 2,500 and 3,000. Definite plans for the building have not yet been formulated.

Marguerite Marsh Dies at New York Home; Sister of May

MARGUERITE MARSH, 33 years old, sister of Mae Marsh and herself a well known actress, died on December 8 at the home of her mother, Mrs. Mae Marsh, 221 West Eighty-second Street, New York City, of bronchial pneumonia. About a month ago nervous breakdown necessitated her return from St. Louis, where she was making personal appearances.

As Marguerite Loveridge, Miss Marsh made a name for herself before engaging in picture work. D. W. Griffith spotted her sister Mae when Mae called on Marguerite at the studio and engaged the younger sister. Later Marguerite changed her professional name back to Marsh. She starred with Lionel Barrymore in "Boomerang Bill," with Wyndham standing in "The Lion's Mouse," and with Maxine Elliott and Martha Mansfield in a number of productions. Funeral services were held at 2:30 p. m. at the parlors of W. J. Dargeon, 954 Amsterdam Avenue

The Bulletin

THE first number of the Official Bulletin of the M. P. T. O. A., to be issued semi-monthly, is in the mails. This is a new and valuable service for exhibitors instituted by Business Manager Joseph M. Seider. The first number is an eight-page one and replete with newsy departments.

In the selection of Tom Waller as editor of the Official Bulletin, Mr. Seider has obtained a man ideally capable of making it an outstanding success. That is obvious to Moving Picture World readers, who are well acquainted with Waller through his previous connection with this publication.

Kansas City Showmen Learn to Distrust African Golf

COMEDY, pathos and scandal intermingled on Kansas City's Film Row this week when, amid open mouths and astonished faces, a raiding squad of policemen backed the "wagon" in front of "Hollywood," the town mecca for exhibtors, film salesmen and others either directly or indirectly connected with the industry.

An ordinary raid would provoke little more than the blink of an eye from Film Row, but for exhibitors and exchange representatives to learn that according to the police, copper wires, four storage batteries and a Ford starter had a very direct, as well as effecting and demoralizing, connection with the "little green table" upon which mystic ivory cubes were wont to scamper—well, it simply was too much of a shock. Upon investigation the police found a magnet in a very innocent looking humidor. When the "juice" was turned on the dice "froze," they said.

As Mike Curran, keeper of the game par excellence, was "booked in" at police headquarters he gave the name "Mike Curran," but in making his own $50 bond for appearance in court he signed the name J. W. Flynn. That's something else to guess at.

Defends Pictures

AMERICAN motion pictures stimulate the populace and awaken a necessary ambition, according to Dr. Toulouse, a French sociologist, in a forceful counter-attack to aspersions cast on films. Visions of brighter, healthier lives make people ambitious and stimulate them to exertions, he finds.

Any tendency of the screen to encourage lives of crime the doctor believes insignificant, affecting only the viciously inclined and the weakminded.

"I could never see anything particularily moral about making believe that poverty is dignified, or that anybody ought to be satisfied with less than the best he can get," he said, continuing to emphasize that all poverty is unhealthful and the creator of anemia and tuberculosis.

The greater the inducement, the better the work, he says.

"It is the policy on which the wealth and industry of the United States have been built up," he said. "It is the lesson all Europe has to learn from her sooner or later, and in the movies it is taught in the most concrete and comprehensible form, in which it can reach everybody."

German Production Falls Off; Contingent System a Failure

THE following report received in the Department of Commerce from Douglas Miller, Assistant Commercial Attache in Berlin, gives the most recent facts and figures illustrating the workings of the German contingent system:

In spite of the dissatisfaction expressed abroad that the German film contingent system is limiting the market for foreign pictures, says the report, in German film production circles there is a growing complaint that the contingent system still fails to give German producers the share of the market that they expected. According to recent figures of films passing the censorship it is evident that German productions are steadily falling behind.

For example, the following are the figures for October: German 122, American 104, other foreign 43, making the total number of films 269. Of these 62 were dramas, 21 being German, 28 American and 13 other foreign. In length of film 100,838 meters were German, 83,394 meters were American and 37,789 other foreign, making a total of 222,021 meters.

Of the German films passing the censorship in October, 29 were prohibited to be shown to children under eighteen; 42 of the American films and 13 of the other foreign pictures were also prohibited. Accordingly, about three-quarters of the German pictures could be shown to children, while only three-fifths of the American pictures were allowed the same privilege.

Of the total number of educational films censored in October the German share was 45 per cent., compared with 63 per cent. the month before. In the number of meters shown the German share was 45 per cent., compared with 54 per cent. in September.

Of film dramas 21 German pictures were censored, compared with 41 foreign. The respective figures in September were 30 German, against 43 foreign and in August 28, as compared with 20 foreign. Accordingly the German share in film dramas censored was 34 per cent. in October as compared with 41 per cent. in September and 58 per cent. in August.

Many Picture Theatres In Iowa Change Hands

E. C. Bunker has opened a new theatre at La Villa, Ia. He is a newcomer in the picture field. Faagorg & Kelger have sold the Lyric at Kimballtown, Ia., to Rasmussen & Huffman. Hal Kelley has sold the Opera House at Corning, Ia., to Stanley & Cecil. C. M. Peregerine has also sold the American of Corning to the same people.

The Grand at Cedar Rapids, Ia., has passed into the hands of Millisack and Johnston. George F. Adams was the former owner. Mr. Keeler has sold the Legion at Cushing, Ia., to C. R. Seff. C. S. Bovee has sold the Florence at Elkpoint, S. D., to H. Goldstein. C. Ehlers has sold the Liberty at Lowden, Ia., to Weise & Belter. John Michael has bought the Strand at Leon, Ia.

OF the Screen BY the Screen and FOR the Screen

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form possible, and affixed to scene or sequence to which they apply. The Master Scenario is a concention of the production values of the picture, COMPLETELY ORGANIZED from EVERY picture angle.

The man who says today, "You cannot blue print PICTURES or production values in pictures" is the man who tomorrow very definitely CHARTS the mother love theme or the Western theme or the society theme. Wisby goes farther than that—much farther. Under his Plan, for instance, the main sequences are blocked out, studied from the dramatic angle, the photography angle, the scenic angle and VISUALIZED a series of panels, preliminary to actual production. These panels, in turn, are studied, checked over, revised as tangible production GUIDES.

Here is production INSURANCE. Here is production ECONOMY. Here is SCREEN IMAGINATION going to work—actually going to work—BEFORE the camera starts to run.

Give Wisby a picture to make. He would put more time in preliminary effort than is being done today. But we are certain that for every DAY he worked in advance of actual "shooting," he would cut off TWO days in the studio.

He would save money, too, in settings. And at the same time give to the screen something different in SCENIC INVESTITURE. Accompanying this story is a reproduction of a cathedral interior, done by Wisby along lines of creative interpretation. It is a stylistic cathedral. No particular church. Yet the ecclesiastic note is definitely and lastingly sounded. A cathedral has been shown by NOT showing it. And at a production cost far lower the building of a replica of any particular monument to prayer.

We asked Mr. Wisby how he would "interpret" a common object, like a farm house.

"By NOT showing it," Wisby replied. We would interpret it CINEMATICALLY—by deleting the things about the house that do not mean anything and assembling the things that mean something around a central *motif*. That *motif* will express a MOVING PICTUE ideal and at the same time interpret the meaning of that house to the scene as played. The meaning may be purely decorative or it may serve as a background for emphasizing the mood of a sequence—sinister or pleasing, dramatic or droll, as the script may direct. Whatever is done or not done, the *motif* chosen, and the interpretation of it, must be original on MOVING PICTURE lines."

Is Wisby qualified to put his Plan to work? Look over this brief record of his career and see if he is not amply qualified, in a personal way to amplify what has already been done in the way of organized screen technique:

A Danish nobleman by birth, Wisby gave up his title of Baron Dewitz, and Grand Ducal Chamberlain to become an American citizen;

He has spent some sixteen years in exploration and travel, studying as he went;

An officer in the Royal Danish Navy, he circumnavigated the globe with Prince Valdemar, nephew of the late Queen Mother of England;

He was the boyhood chum of Prince Karl of Denmark, now King Haakon VII of Norway;

Inventor, with R. E. Scott, United States Army captain, of the aerial torpedo and the battle-aeroplane;

Author of "War's New Weapons," prefaced by Hudson Maxim, and considered by him the most valuable technical book of the war.

The New York *Tribune* said this of Wisby's book: "He possesses the rare gift of 'popularization.' He writes and explains remarkably well;"

Headed a Regie in Denmark and another in Belgium;

Made, in record time, "Diana," a three-reel picture with amateurs. His first film effort, and a box office success;

Supervised Olga Petrova's "Daughter of Destiny;"

Toured the United States in 1904, introducing efficiency systems into a number of organizations;

During the past seven years has re-studied the arts and sciences to find what they can contribute to the screen, in a screen manner.

Yes, Mr. Wisby is qualified. Prepared to properly rear this PICTURE child on which he has spent a lot of time, money and brains.

(The third chapter of "OF the Screen, BY the Screen, and FOR the Screen" will appear in Moving Picture World next week.)

MONTGOMERY, MO., TURNING BLUE

Montgomery, Mo., is threatened with Blue Sundays. The religious intolerants of that community have been bringing pressure to bear on Prosecuting Attorney Glover E. Dowell to enforce the dead Sunday closing laws. He has stated that he has about decided to do so.

CAN'T PLAY "HOOKEY"

A drastic city ordinance proposed for Tulsa, Okla., forbids children from 8 to 10 years of age from attending any place of amusement in Tulsa from 9 a. m. to 4 p. m. on Mondays, Tuesdays, Wednesdays, Thursdays, and Fridays. The offending theatre will be penalized in the sum of $100 for allowing such attendance of children.

Wyrobeck Killed

LEO WYROBECK, 23 years old, Southern Illinois salesman for Universal Pictures and a bride-groom of less than a week, was killed on Wednesday night, December 2, when his automobile plunged into a stalled auto truck on the hard road near Windsor, Ill.

Wyrobeck was alone in his sedan at the time and he was never able to explain the mishap. The presumption is that he was blinded by the bright head lights of another machine and saw the truck too late to prevent a collision.

The tragic end of the popular salesman was a shock to the St. Louis film colony, which had not finished extending its congratulations to Wyrobeck and his bride, who was Miss Selma Hess. Their wedding took place in Brooklyn, N. Y., on Thanksgiving Day. They returned to St. Louis on Sunday, November 29, and Wyrobeck departed the next day on a business trip through his territory.

Many Protests When Exhibitors Seek to Join Hays

(Continued from page 633)

if you are playing fair, all the opposition in the world will do you no permanent harm.

"There is one way for exhibitor and distributor to get together and strive shoulder to shoulder for the common good. Each must play fair with the other.

"A satisfied exhibitor is a friend of the producer. An exhibitor who is buying pictures at fair prices, who is receiving product that makes his theatre an honorable and substantial institution in his community has no just complaint against the man upon whom he is dependent for his product.

"A distributor who is receiving fair treatment from exhibitors, who has a satisfactory outlet for his product, who is not suffering from unfair practices, has no quarrel with exhibitors.

"The motion picture business in all its branches prospers when there is fair play between buyer and seller. In this it is no different from any other business.

"It is just as much to the advantage of the distributor as it is to the advantage of the exhibitor to work for general satisfaction between buyer and seller. The only contract worth while is one that gives profit to both parties. Contracts must be equitable. Both sides have been offenders.

Attaining Co-operation

"Never, however, has there been such general friendliness in the industry between distributor and exhibitor as there is at this time. Distributors and exhibitors are natural friends. Influences which would make them otherwise are bad influences. We have not yet reached the maximum co-operation, but we will. We can bring 100 per cent. confidence and co-operation between exhibitor and distributor by practicing continually the policy of 'Do unto others as you would have others do unto you.'

"That's all there is to our business—that is all there is to any successful business. The Golden Rule should be written in red at the top of every contract, and it would be the most valuable clause in it. It's a clause that must be obeyed. It is non-cancellable. It is the law of justice and humanity as well as the greatest of all economic laws. You can't evade it. You can't appeal it. You obey it, or you suffer. To live and let live is not enough—we must live and help live.

"You may say for me as you did in Michigan that the determination on our part to do everything possible for exhibitors and to promote to the fullest extent the plan of co-operation, goes to the extent of assuring them that if any exhibitor in Ohio or anywhere in the country has a real grievance against any of the producers or distributors who are members of this asociation and will call my attention to such grievance, that the good offices of the association will be immediately and sympathetically used to bring about such conferences and consideration of such real grievance by the parties interested, that a fair solution may be quickly sought. It is our purpose to do everything possible to bring about an adjustment of every real grievance wherever and whenever any such exists. - I know that the exhibitors of Ohio will appreciate the value both to exhibitors and distributors of this possibility."

Theatre Acquisition Contest Hotter; Smaller Exhibitors Are Combining

A Puzzle

A PERPLEXING question confronts the M. P. T. O. Kansas-Missouri in the admission of managers of producer-owned theatres into the organization as active members.

The majority of the M. P. T. O. K. M. directors favor lifting bars to manager of producer-owned houses, but the by-laws of the organization say "no," and it takes more than a meeting of the directors to amend the constitution. At a regular convention only can the constitution be amended and the next convention will not be until spring, the usual semi-annual fall convention having been called for.

"All we can do is sit and wait," said R. R. Biechele, president of the exhibitor body. "There can be no doubt about the sentiment towards such a move, but we cannot throw our by-laws to the winds."

Incidentally, in connection with producer-owned houses, virtually all doubt concerning Metro-Goldwyn and the proposed new $3,000,000 Midland Theatre of Kansas City have been removed. Metro-Goldwyn will control the booking of the 4,000-seat house. That much is a certainty, as has been admitted by officials of the Midland Theatre Company, which is constructing the house, but final details have not been disposed of yet.

Capitol, Co., Flint, Mich., Names Butterfield President

The Capitol Theatre Company of Flint, Mich., has been reorganized with W. S. Butterfield as president, according to announcement from the Butterfield offices in Detroit. Mr. Butterfield has been instructed to proceed with the erection of a new theatre to cost approximately $1,000,000. The Butterfield Circuit will erect three new theatres in the state during the coming year, one in Bay City, one in Ann Arbor and the other in Flint. These will represent approximately $2,000,000 in property and buildings.

W. S. Butterfield, accompanied by Mrs. Butterfield, left recently for Florida on a motor trip. They expect to be gone about three weeks, returning here in time for Christmas.

MUSICIANS WANT INCREASE

The musicians of St. Louis have let it be known they will ask a uniform increase of $5 a man a week when their present contract expires next summer. The local exhibitors have appointed a special committee to consider the question. At present the musicians average about $48.50 a week with $10 extra for the leader.

Gottesman and Kutinsky Seek Control of Jersey City—Kansas City Suburban Chain Foreseen—New Illinois Co.

By Sumner Smith

AS the days go by, the struggle for domination in the motion picture industry and for a bare existence waxes increasingly hotter. "Buy theatres," is the battle cry. The big circuits have men constantly investigating possible acquisitions; distributors and producers seek good theatre investments. Theatre companies are formed to protect a distributor from being shut out of the market. And the exhibitors are combining within their own ranks to control their local situation.

This undoubtedly is a new crisis in the affairs of an industry not unused to crises. Better pictures than ever are being made, but of what use is it to make better pictures if a competing firm dominates a key city and can prevent them from being shown first-run? So the scramble for theatres goes on unremittingly; appearances indicate that it will continue for months to come. Everybody is trying to safeguard investments.

It seems certain that the situation will result in more and more competing exhibitors coming to an agreement and an alignment of strength—that is, the smaller exhibitors, for the bigger ones have already consolidated their position. Control of the theatre situation in Jersey City evidently is the ambition of Alfred Gottesman and Morris Kutinsky, who have merged their properties into one organization. Gottesman's houses are the Strand, now building at Fairmount and Bergen, and three others to be built, as follows: The Cameo at Decatur and Ocean, seating 2,000; the Downtown at 71 Newark avenue, to seat 1,500, and a house as yet unnamed at Communipaw and West Side avenues, to set 1,600. Gottesman also owns the State at Washington, Pa. The Kutinsky theatres are the Tivoli at Four Corners, seating 1,400; Monticello on Monticello avenue, seating 1,000; Eureka in Hackensack, seating 1,400, and the Playhouse at Bound Brook, seating 800.

Kansas City

A string of Kansas City suburban houses probably will be controlled by a new syndicate, now in the process of organization, with Adolph Eisner, former president of the M. P. T. O. Kansas City, as the probable head of the chain.

Plans at present merely are in the embryo and it is not known what theatres will be included in the string, which will be operated as chain houses. With the majority of down town first-run houses in Kansas City producer-controlled, the suburban houses rapidly are becoming parts of chains.

"The day of the old fashioned exhibitor who used to point a menacing finger at syndicates and chain houses has passed," said Mr. Eisner. "Today most of the big exhibiting end of the industry is done in two types of theatres—those operated by a syndicate and producer-owned houses. I have devoted most of my life to operating privately-owned theatres, but I am convinced that the strongest voice can be heard in the wilderness today is that of the chain theatre. Its the only logical solution of many of our inter-industrial troubles and I predict that a few years hence will find the majority of the theatres of America either affiliated with a chain or producer-controlled."

Illinois

According to news from Bloomington, Ill., the four leading movie houses in that city have been organized into a new holding company to be known as the Bloomington Theatres, Inc. The houses in the new organization are the Castle, Ilini, Majestic and Irwin. Guy W. Martin has been made managing director of the Ilini, Irwin and Castle theatres at Bloomington and Jack Spicer will manage the Majestic in the same city.

Rapp & Rapp are preparing plans for a new theatre to go up at Cicero avenue and Belmont, Chicago, for the Lubliner-Trinz-Balaban-Katz combination. The house will seat 2,500 and cost about $1,500,000.

Polka Brothers have added another house, the Fargo, at Sycamore, Ill., seating 800, which opened last month. This modern movie house will show pictures and presentations. The Polka circuit has theatres in Geneva, Maywood, Melrose Park and Des Plaines, Ill., and other houses may be added in the near future.

The new Milo Theatre at 18th Place and Blue Island avenue, Chicago, was opened last Thursday to a capacity house. J. D. Zoumzakis, owner of the new house, put on a heavy opening bill that the big crowds appreciated. The new theatre seats 1,500 and has a fine orchestra and a Barton organ. Screen novelties, feature photo plays and vaudeville will be the policy. Other houses in the Zoumzakis circuit are the Stadium and the 18th Street.

Verne Langdon has added the Famous Theatre on Chicago avenue, Chicago, to his circuit acquiring the lease from Mueller and

(Continued on next page)

Incorporations

Four companies incorporated in the motion picture business in New York State during the past week. While this does not indicate any great activity from the standpoint of companies incorporating in the business, the amount of capitalization of at least three of the companies was for substantial amounts. The companies chartered by the secretary of state were: Publix Theatres Corporation, 1,000 shares of no par value stock, with Harold B. Franklin, of New Rochelle; Sam Katz, Chicago, Ill., and Felix E. Kahn, of New York City; Merit Play Productions, Inc., $30,000, Charles K. Feldman, H. H. Feldstein, William Rothschild, New York; R. S. P. Amusement Co., Inc., $15,000, Elsa Alper, Goldie Schwartz, Estelle Wagner, Brooklyn; Rohde Rathjen and Wallace, Inc., Cold Spring, $7,500, H. T. Immerman, Israel Isenberg, M. I. Garvey, New York City.

The Trio Theatres Company, Toledo, Ohio, is among the recent Ohio incorporations, with Howard Feigley, Nathan B. Charnis, Samuel Harris and others. The Casto Theatre Company, Ashtabula, Ohio, has also been incorporated by Maurice A. Shea, Leo T. Losen, Chnrey S. Sheldon and Howard M. Nazor.

Chicago Asks Relief From Old Fire Ordinance

THEATRE owners and managers in Chicago are behind the movement to amend the fire prevention ordinance passed over twenty years ago at the time of the Iroquois Theatre fire, so that people will be permitted to wait in the lobbies of the theatres while the houses are full of patrons. It also is planned to ask the council to change the ordinance on fireproof drapes, as the new houses are practically fireproof and have plenty of exits.

A conference was held last week between Fire Commissioner Joseph F. Connery and a committee from the Chicago Exhibitors Association headed by Business Manager Jack Miller, Barney Balaban, Harry Ascher, Emil Stern and representatives from the other circuits. The fire chief said that his hands are tied, as he would have to enforce the present fire prevention ordinances. The only way to obtain relief is to have the city council amend the laws.

MISSING USHER SURRENDERS

Walter G. Fritchie, former head usher of the Grand Riviera Theatre, Detroit, Mich., which was robbed of $10,000 in week-end receipts two weeks ago, returned to Detroit last week and gave himself to the police. He brought with him approximately one-half of the receipts and told the usual story of how two boys, seeking a chance to see the world, ran away with the money.

HATTYE KOERPEL DIES

Hattye Koerpel, wife of J. A. Koerpel, First National's European Director General, died last week at her home in Chicago after a short illness contracted while living abroad. Mrs. Koerpel leaves many friends in the industry who will be deeply grieved at her passing. She was buried in Ottawa, Ill.

Theatre Acquisition General

(Continued from preceding page)

Sass. He has also added the Oakley Theatre near Oakley and Chicago avenue. This will give him four houses on Chicago avenue. The other two are the Alvin and Hub theatres. Langdon's booking headquarters are at 30 East 8th street. He also looks after the Avon Theatre on Fullerton avenue for the Lynch circuit.

Work will start after the first of the year on the huge new 5,000-seat theatre that the Balaban-Katz-Lubliner-Trinz combination will build at Crawford avenue and Washington Boulevard. This makes three new theatres for that district for the coming year. The new house will be named the Washington, and it is claimed, will be the largest theatre on the West Side.

It is reported that Fox's theatre chain will build a new movie theatre on the Washington street, Chicago, site near State street they acquired from the Ascher circuit some time ago. The site is 100 feet on Washington street by a depth of 180 feet, can easily take care of a 3,500-seat house.

Balaban & Katz report the work on the new Chicago theatre that is going up on Randolph street in the new Masonic Temple building is so far advanced that they are planning for the opening early in March. The house will seat 3,500 and has been named the Masonic Temple Theatre. It is the second largest house in seating capacity in the Loop. The house is being built along East Indian lines.

Detroit

The Miles and Regent theatres, Detroit, Mich., long the property of Charles H. Miles, will soon be in the hands of the Fox Film Corporation, according to a seemingly well-founded rumor current in the Detroit trade. William Fox made a quiet visit to Detroit one day last week and is said to have conferred with Miles relative to a deal. Miles later went to New York. The Fox-Washington Theatre will need a new home shortly because of the coming expiration of the lease on the present house, and either the Regent or Miles would be a fitting substitute for a first-run. Miles recently closed his Ferry Field Theatre after an unsuccessful venture with stock and the house is now up for sale.

Northern New York

Albert and Nate Robbins of Syracuse, N. Y., were in Ithaca the other day with Architect R. C. Merrick looking over the site on which an option has been obtained for a proposed new house, financing for which will soon be completed. Albert Robbins has signed a contract for a ten-week lease of the Little Theatre in Ithaca, beginning January 4. Mr. Robbins will offer pictures and professional recitals. Patrick Conway will direct the ten-piece union orchestra.

The Shea Amusement Company will lease the theatre which the Bickford Realty Company is to build at Bailey and Kensington avenues, Buffalo, N. Y., for a term of twenty years. The house will seat 1,500 and cost $500,000. It will be named Shea's Kensington. A Wurlitzer unit orchestra organ will be installed. The house will be ready by September, 1926.

Reports received in Indianapolis from Evansville, Ind., indicate that a deal is pending in the latter city whereby the Victory Theatre building is to become the property of Universal Pictures Corporation for a consideration of approximately $1,000,000. Julius Singer, personal representative of Carl Laemmle, president of Universal, has been in Evansville conferring with officials of the Standard Evansville Realty Company, owner of the theatre building, which includes the Sonntag Hotel.

St. Louis

The Lyric, Sixth and Pine, and the Virginia Theatre, 5117 Virginia avenue, are now with the St. Louis Amusement Company's chain of second-run houses. All their pictures in the future will be booked through that company.

Los Angeles

West Coast Theatres, Inc., expects to have its new theatre in the Moneta-Manchester district of Los Angeles, costing $350,000, completed January 1, according to a statement issued by Michael Gore, president of the organization. The new theatre will seat 1,500 persons. Another new Los Angeles theatre will cost $100,000 and be erected at Main Street and Griffin Avenue by L. A. Smith. A. M. Bowles, general manager of West Coast Theatres, Inc., stated that its new uptown theatre would be formally opened December 26. It will cost approximately $250,000.

Fred Miller, president of the Far West Theatres Corporation and former owner of the California and Miller's Main Street House, announces that a new theatre seating 2,500 and costing over $500,000 will be built on Hollywood Boulevard at Vermont. The building will be in charge of Ralph R. Lloyd with the architecture being executed by William Allen. Lew Bard, formerly of the Bard Theatre Syndicate, is vice-president and treasurer of the organization.

Another theatre to seat 900 will be built at 39th and Southwestern Avenue by W. E. Johansen. This will cost $35,000.

West Coast Theatres is planning the construction of a house to seat 2,000 and cost $200,000 to be built in the exclusive Wilshire district.

Nebraska

Right on the heels of the announcement that Universal Pictures Corporation is to build a $250,000 picture theatre at Grand Island, Neb., comes the news that the Cooper interests are to build a $310,000 theatre building in that city and lease it to Famous Players-Lasky Corporation.

THEATRE ROBBERS DRIVEN OFF

Arthur Black, manager of the Lincoln Square Theatre, Detroit, Mich., trapped two robbers in the basement of his theatre, last Saturday night, called the police and a shooting affray ensued that brought hundreds of people to the neighborhood. The robbers fired their way out of the building and escaped after an exchange of more than fifty shots. Black was counting the receipts upstairs when he heard a noise below. Investigating quietly, he found the robbers at work and skipped next door to call the police on the telephone.

Let's Look Back at the Old Days And See How Goldman Started

Titanic Disaster Assured His Success

By David F. Barrett

FIFTEEN years ago a gentleman of finance made a flying trip in one of the city's then few automobiles to prevent another gent from collecting an assortment of electric lights from an abandoned airdrome at Prairie and St. Louis avenues. Which explains why William Goldman, owner of the Kings Theatre on Kingshighway boulevard, was holding a fifteenth anniversary party at his theatre last week. For out of the argument that resulted from this encounter with the light collector was Goldman's career as an exhibitor launched.

They had a mutual interest. Both were in the red because of their relations with a mutual acquaintance and both were seeking to protect their own. One had advanced coin and the other labor towards an airdome venture that didn't work out just right.

The gent astride a twenty-foot ladder gave Goldman some sage advice about finance and pictures and ended with a recommendation that instead of permitting the airdome to be dismantled Goldman should put in a tent show on the site. Then to prove that he knew what he was talking about, he took Goldman on a tour of the city to see other tent shows that were making big money. Their first call was the tent at Fifteenth and Montgomery streets that was the foundation on which Harry Koplar, vice-president of the St. Louis Amusement Company, and his brothers built their fortunes.

A Poor Start

What he saw was convincing, and on November 21, 1910, Goldman launched his first show, his big black tent with some 1,200 seats filling the big lot at Prairie and St. Louis avenues.

His start was not auspicious. A $15 gate was an event and $3 about the average receipts. For 5 cents four one-reel pictures were shown on the screen. In those days Selig, Biograph, Vitagraph and Essanay were the big producers, while the General Film Company distributed the film for all of them.

For weeks and weeks Goldman struggled along trying to win the populace to his tent. It seemed that he was facing disaster, but it was a disaster that put him on his feet as an exhibitor.

His Big Chance

The majestic Titanic was speeding across the Atlantic on its maiden trip when an iceberg got in the path. The disaster that resulted shocked the entire world. The papers for weeks were filled with it, and in the very midst of it all Goldman one day found in his mail a letter in which a film man down in New York City offered to sell him actual pictures of the sinking of the Titanic for $6. There were twenty slides in the set.

He was new in the business then and snapped up the offer. He didn't have time to figure out how the New Yorker got the "actual" pictures.

Goldman was all pepped up with his prize and for days he figured out ways to properly advertise the pictures. He sent out a ballyhoo wagon to travel the streets in the vicinity of the tent show and also organized a boys' choir of six voices to give the proper atmosphere.

It probably was the first attempt anywhere to put over an atmospheric prologue for a feature picture. As one of the slides showed a ship dipping its nose into the briny Atlantic, the boys sang "Nearer My God to Thee" while the audience cried.

Crowds flocked to the tent. All were so anxious to see the Titanic pictures that some couldn't wait their turn at the box office and cut their way into the show. The next morning the big tent's sides were slashed in many places where knives had opened ways to choice seats. The audiences, like Goldman, actually believed the pictures were real. No one questioned their authenticity at the time.

Classy Trimmings

Prior to the big event many residents in that vicinity were antagonistic to the tent. Its outside appearance was against it, but inside it was fitted up in classy style. Instead of the bare earth, wooden aisles were provided and there were individual baseball grandstand seats for each patron instead of the long hard wooden benches customary in other tent shows. The interior was also nicely decorated with lights and lanterns, bunting and drapes. It was kept clean.

From then on patrons were assured and Goldman grew more ambitious. He originated "Circus Nights" that rivaled the big shows then touring the country under canvas. On one occasion he brought on a big elephant act that had played the New York Hippodrome in the heydey of its career.

High divers of international repute did their stuff—one with fatal results. Horses plunged into tanks from dizzy heights, bicycle riders rode across wires strung across Prairie avenue as the spotlight played on them.

On his country store nights Goldman gave away more hams and bacons than the average neighborhood butcher sold in a month. In fact, he was one of the biggest buyers of such products in St. Louis. For blocks around could be heard the cackling of prize chickens, turkeys and geese.

Fooled Police Sergeant

Some of his "stunts" were so dazzling that on occasions the precinct sergeant found it necessary to interpose an official objection. One of these was a hair-raising slippery pole climbing contest for boys. The pole towered some 100 feet into the air and the police officer had visions of several casualties. To give the proper atmosphere Goldman had a placarded ambulance and nurses on hand for "an emergency." And when an employe did fall a fake M. D. rushed forth to give medical assistance. It was then the sergeant learned he had been hoaxed.

From his tent Goldman started to expand. He took over the Maffitt Theatre, Vanderventer avenue and Maffit street, in 1912 and the New Lindell Theatre in 1915. It was about that time that Director of Public Safety McKelvey issued the order that sounded the death knell of tent shows. A few years later Goldman completed the Grand-Florissant Theatre.

In 1919 he went to the Kings for the first time. At that time that house with the Pershing was operated by the Famous Players Missouri Corporation. The following year that company purchased all of Goldman's houses with the string of neighborhood theatres owned by Harry Koplar.

Became Operating Head

Goldman was made general manager for the company. During his regime the Delmonte and Missouri Theatres were opened by the Paramount interests. The Delmonte opened on Labor Day, 1920, and the Missouri on November 6, the same year. He continued in charge of the Missouri until 1923.

For a few months he was out of the picture business, but in May, 1924, again took charge of the Kings Theatre and Garden. Later he added the Queens and Rivoli.

Several weeks ago an agreement was filed with Recorder of Deeds Tamme whereby he and Skouras Brothers are to form a company to operate the Kings, Grand Central and West End Lyric when the Ambassador Theatre is completed by Skouras Brothers. Goldman will have 45 per cent. of the stock of the new operating company and Skouras Brothers 55 per cent., according to the agreement.

In recent weeks Goldman has taken over the Woodland and Kingsland Theatres on Gravois avenue and has announced plans for new theatres at St. Louis and Union avenues, Hodiamont avenue near Easton avenue and at Eighteenth and Park avenues. He will also build a 1,500-seat airdome adjoining the Kingsland Theatre. Among his assets he lists a lease on the Union Theatre property to take effect in 1927 and a half interest in the Congress Theatre.

VANGUARD'S NEW YORK ADDRESS

Vanguard Motion Pictures, Inc., incorporated under the laws of the State of Delaware, filed papers with the secretary of state in Albany during the past week stating that its New York State office address would be at 152 West 42nd street, New York City. The papers were signed by Samuel A. Bloch as president of the company and reveal the capitalization of the company to consist of 2,000 shares of preferred stock of $50 par value, and 4,000 shares of common stock having no par value. The filing of the papers gives the company the right to bring any necessary court action in the courts of New York State.

WITHDRAW COMPLAINT

Famous Players-Lasky Corporation has withdrawn its complaint against Henry Tammen of the Moon Theatre, Yankton, S. D., whom they had charged with breach of contract. The complaint involved the sum of $1,740.

Laemmle Off to Sign with Ufa; Names Stars to Be "Swapped"

CARL LAEMMLE, president of Universal Pictures Corporation, sailed for Europe on the Leviathan on December 5. Accompanying him were Sigmund Moos, leasing manager at Universal City, California; Hans Winter, inventor; Henry Henigson, business manager at Universal City, and formerly supervising manager of Universal's exchanges in Europe; J. H. Ross, Mr. Laemmle's secretary; Carl Laemmle, Jr., Miss Rosabelle Laemmle and her friend, Miss Estelle Cohen.

Laemmle is going abroad to consummate a big international deal whereby through the loan of $3,600,000 to Ufa, the greatest of the producing, releasing and exhibiting companies of Germany he secures for Universal the entree to their 600 theatres, not only for Universal pictures but for nearly 100 other American-made productions. These are to be chosen by a committee composed of Ufa and Universal officials. The productions of all of the best American manufacturers are now eligible for entry into Germany through Laemmle's deal, whereas, before, 90 per cent. of them were excluded by the German government import law known as Kontingent.

Through this same arrangement, Laemmle intends to exchange not only productions with Ufa, whose biggest pictures will be released through Universal in the future, but stars and directors as well. It is quite possible that Mary Philbin, Reginald Denny, Lon Chaney, Norman Kerry, Laura LaPlante, Virginia Valli, Louise Dresser and Jean Hersholt will make individual trips to the Ufa studios, and that stars like Emil Jannings, Werner Krauss, Lya de Putti, Zenia Desni, Lil Dagovar and Conrad Zeidt will be brought to Universal City, Cal., for Universal productions.

Mae Murray sailed on the Majestic the same day to discuss the terms of her own contract with Ufa, which takes on an entirely new significance since the Ufa pictures are to be released by Universal in America. Miss Murray was formerly a Universal star.

Laemmle has also just consummated a tremendous theatre deal in this country whereby he has turned over the Universal theatres to the Universal Chain Theatres Corporation, which is just announcing a $7,000,000 issue of 8 per cent. preferred stock.

The Universal chief will be abroad for eight or ten weeks.

MASTBAUM REALTY COMPANY

A $10,000,000 realty corporation has been organized by Jules E. Mastbaum, chartered as the Elrae Corporation but operating in Atlantic City as the Stanley Atlantic Realty Company. The company has already bought Atlantic City real estate worth over $3,000,000.

Tracy Laughs at Locomotives

MIKE TRACY, owner of the Princess Theatre, Storm Lake, Ia., has been confined to his bed following a smash-up when a train struck his automobile, demolished it and rolled him around in the gravel and cinders. His friends consider him one of the most fortunate men in the world to be alive, as he actually appeared to be under the train a part of the time.

The accident occurred just before his house was to have its formal opening at Storm Lake. Friendly exchange representatives took charge of the opening and put it across in good shape. Mr. Tracy will be in bed for some time nursing a broken hip and numerous bruises.

Publix Theatres Officials Go South for District Meetings

PUBLIX THEATRES, INC., has been incorporated in Albany, N. Y. It is the name of Famous Players and Balaban & Katz theatre company. Sam Katz is president. Paramount owns all the stock but Balaban & Katz will operate the business for a share of the profits. The new company's holdings are those of Paramount and Balaban & Katz, the latter's interest in B. & K. Midwest Theatres, Inc., the Lubliner & Trinz and the Kunsky houses.

A party of home office executives of Publix Theatres Corporation will leave New York this week for the South to attend two district conventions of the organization. The first of these conventions will open in Dallas on Monday and will last the greater part of two days. The other wil be held in Atlanta, opening Thursday.

The purpose of these conventions is to acquaint the personnel of Publix Theatres with the aims and purposes of the organization. The various problems of theatre operation will be discussed, along with plans for the immediate future. The conventions will be attended by all the district and theatre managers and directors of publicity in the respective territories.

The home office party will consist of Sam Dembow, Jr., head of the Buying and Booking Department; Harry Marx and J. E. Mansfield, of the Department of Theatre Management; A. M. Botsford, Director of Advertising and Publicity, and Nathaniel E. Finston, Director of Music.

WELCOME HOME BANQUET TO DOROTHY GISH tendered by Inspiration Pictures, Inc., December 3. Hotel St. Regis, New York. Among the speakers were Walter Camp, Jr., president of the company, and Richard Barthelmess. J. Boyce Smith, general manager, was a humorous toastmaster.

First National Announces Big Exploitation Contest for January

ONE of the big features of First National Month, January, 1926, announced by First National Pictures, Inc., is an exploitation contest that promises substantial rewards for exhibitors conducting theatres of all sizes.

In addition to the cash prizes totalling $2,000, exhibitors whose work is of conspicuous merit will receive recognition through an Honor Roll on which their names will be inscribed. This honor roll will be given prominence in the national trade publications and every exhibitor who is included will receive a parchment testimonial carrying the name of the manager and his theatre and signed by the contest judges and officials of First National.

The contest is open to all. It is designed as an incentive to effective showmanship and as a means of bringing recognition to those directly responsible for fine achievements in this important department of the motion picture business. It is believed that scattered all over the country are many exhibitors who are carrying out original ideas which should be brought to the attention of their fellow workers in other communities. One essential purpose of the contest is to give credit where credit is due and to reveal the leading showman in the country.

Reputation counts for nothing. Accomplishment is all that will be considered. The exhibitor whose name has never been heard beyond the boundaries of his home town has just as good a chance as the managers of the largest theatres in the country. The most famous exhibitors in the United States gained their first experience in small towns.

The judges of the contest, editors of the leading national trade papers, are, from long experience and an intimate study of the subject, ideally qualified to select the best of the exhibits submitted. The judges are: William A. Johnston, editor, Motion Picture News; Joseph Dannenberg, editor, Film Daily; Martin J. Quigley, editor, Exhibitors Herald; Willard C. Howe, editor, Exhibitors Trade Review; William T. Reilly, editor, Moving Picture World, and George E. Bradley, editor, Morning Telegraph.

In drawing up the rules governing the contest, which are printed in full on this page, the judges determined upon a classification of theatres that would give every exhibitor an equal opportunity. The classifications are based on seating capacity and take into consideration the variety in methods of exploitation needed for large city theatres, neighborhood houses and theatres in small towns. The prizes to be awarded exhibitors in the No. 3 classification (houses seating less than 1,000) are the same as those designated for the No. 1 class (houses seating over 1,500) and the No. 2 class (houses of from 1,000 to 1,499 capacity).

All exhibitors are considered of equal importance in the development of the motion picture business.

In the distribution of the $2,000 in prizes donated by First National, an effort was made to cover all branches of advertising, publicity and exploitation, the largest prizes in all three classes being awarded for a complete campaign on First National Month and the productions shown during that period.

The complete campaign covers newspaper advertising, exploitation stunts, free publicity, lobby displays, everything, in fact, that contributes to the arousing of public interest in First National Month. The cumulative value of the campaign covering the weeks of January will be considered in reaching a decision.

While the three biggest prizes naturally go to the exhibitors in each class presenting the best complete campaigns, it is realized that some single feature of an exhibitor's exploitation, advertising or publicity may warrant special notice. In view of this, prizes of $50 are offered in each class for the best newspaper advertising, the most original exploitation stunt and the finest lobby display. Also, there is a prize of $50 open to all for the most effective newspaper publicity.

The advertising department of First National Pictures has prepared a complete line of special free accessories, including paper, banners, colored heralds, etc., to assist exhibitors in putting over First National Month in a big way. Also, an eight-page press sheet filled with original ideas, has been prepared on the campaign and will be mailed to exhibitors next week.

The contest is open throughout January. It is important that exhibits showing in as complete detail as possible just how exhibitors conducted their campaigns, shall be mailed to the Exploitation Contest Committe, First National Pictures, 383 Madison avenue, New York City, as early as possible. In order to be eligible for the contest, all contributions must be received by the committee not later than February 21, 1926.

Gotham Announces Staff for Next Release "Speed Limit"

Advice received from Hollywood this week states that the entire production unit that recently made "One of the Bravest," will be used intact for the ninth and next Gotham Production which is definitely titled "The Speed Limit."

This story is an original by Jas. J. Tynan who also wrote "The Overland Limited" and "One of the Bravest" two very successful Gotham's this season and relates of the exciting time gone through by one young man in trying to put a new auto tire on the market. The big punch comes in an automobile race which is said to be photographed in an entirely new manner.

Frank O'Connor will handle the megaphone and his production manager and assistant director will be Glenn Belt.

Terms Covering Exploitation Contest

THE contest is open to all exhibitors. Cash prizes totalling $2,000 will be given for the best campaigns conducted on First National Month, January, 1926.

Theatres will be divided into three classifications:

1. **Theatres of over 1,500 seating capacity.**
2. **Theatres of from 1,000 to 1,499 seating capacity.**
3. **Theatres of less than 1,000 seating capacity.**

The following cash awards will be made:

For the best complete campaign in each classification	**$250**
For the second best " " " "	**150**
For the third best " " " "	**100**
For the best newspaper advertisement	**50**
For the best lobby display	**50**
For the most original stunt	**50**
In addition, one prize of $50 will be awarded for the most effective newspaper stunt used by any theatre in any classification	**50**
TOTAL OF PRIZES	**$2,000**

Judges are: William A. Johnston, Editor, Motion Picture News; Joseph Dannenberg, Editor, Film Daily; Martin J. Quigley, Editor, Exhibitors Herald; Williard C. Howe, Editor, Exhibitors Trade Review; William J. Reilly, Editor, Moving Picture World, and George E. Bradley, Editor, Morning Telegraph.

All exhibits must be received by the Contest Editor, First National Pictures, Inc., 383 Madison Avenue, New York City, not later than midnight, February 21st, 1926.

In the event of two or more contributions being deemed of equal merit by the judges, the prize tied for will be awarded to each entrant.

The complete campaigns will be judged on the basis of the best newspaper advertising, publicity stories, stunts, program matter, lobby displays, ballyhoos, presentations and their contribution to the success of First National Month. Effectiveness of display, originality, attractiveness and ingenuity of design, and the showmanship revealed in each effort will be the chief considerations in determining the best. The judges should receive photos of stunts and other data properly captioned, together with a complete story of the exhibitor's exploitation efforts throughout First National Month.

Announcement of prize-winners will be made in the trade-papers March 12th, 1926.

WHEN ARTHUR BRISBANE recently visited Paramount's West Coast studio Mary Brian (of "Peter Pan" fame) had to tell the glorious story of the little boy who did not want to grow up. Three interested listeners were the Brisbane kiddies.

M.-G.-M.'s "Trackless Train" Arrives Again in Los Angeles

METRO - GOLDWYN - MAYER'S Trackless Train is back home in Los Angeles, having completed an exceedingly successful trip from Seattle, Wash., without mishap and having thereby considerably added to the immense prestige which it already holds up and down the Coast and throughout the country as the most effective ballyhoo ever known to the industry.

The special made its first trip from Indianapolis, where it was manufactured, to New York, and then toured New England. It then returned to New York, and set out on its trip across the continent. This historic journey it accomplished with immense success, being greeted everywhere with unexampled enthusiasm. Its arrival in Los Angeles on completing its cross-country trip from New York was celebrated by an immense ovation. It was then shipped by boat to Seattle, and has now made its return trip in less than two weeks, meeting with tremendous demonstrations at every stop, particularly in Olympia, capital of Washington, where the Governor of the state welcomed it officially, and in Portland, Ore.

Ovations were accorded the train by the California towns of Sacramento, Lodi, Stockton, Modesta, Turlock, Merced, Madera, Fresno, Hanford, Visalia, Exeter, Lindsay, Porterville, Delana, Bakersfield, San Bernardino and Culver City. Most of these towns turned out almost their entire populations to greet the special, and at most of these stops the train was greeted officially by the committees including the Mayor, city officials, exhibitors and representatives of the press.

In Hollywood the train has been parked before Grauman's Theatre bearing a sign exploiting King Vidor's "The Big Parade." Its daily trips and long stops before the theatre are attracting thousands daily.

Chaplin in "The Gold Rush" Goes Over Big in France

CHARLIE CHAPLIN in "The Gold Rush" has become a sensation at the Marivaux Theatre, Paris, France. Parisian daily newspapers seldom review motion pictures, but in the case of the Chaplin production they devoted much space to lengthy criticisms of high praise for the star and appreciation of the picture.

"'The Gold Rush' is a complete entertainment," said Le Journal. "There is drama, comedy, the most delightful satire —all is there and harmoniously blended without a single false note."

"Chaplin's film is to the screen what the plays of Moliere represent to the stage," said the Paris Soir, which is about the highest praise a Frenchman could give to any production.

Le Petit Journal thought that "The Gold Rush" should be seen not only by Chaplin's myriads of admirers, but by every one who will not fail to pay homage and to recognize in Chaplin "the one great artist who best appreciates the art of the motion picture."

"Charlie Chaplin is his old familiar self," said L'Intransigeant, "but he plays in 'The Gold Rush' with such infinitely fine art that he makes the picture a masterpiece in which nothing is lacking."

"Charlie Chaplin's greatest picture," said Paris-Midi.

Los Angeles Exchange Manager Heads Fox West Coast Publicity

With the appointment of R. M. Yost as head of its west coast publicity department, Fox Films now has two publicity chiefs well experienced in exhibitors' problems. Mr. Yost, who achieved considerable distinction as publicity representative of Oliver Morosco when the latter was producing "Peg o' My Heart" and other hits, has been serving as manager of the Los Angeles exchange. Gerald K. Rudulph, publicity manager at the Fox home office in New York, was formerly manager of the Buffalo exchange.

The appointment of Mr. Yost was announced by James R. Grainger, general sales manager of Fox Film Corporation, who has been visiting Hollywood on his current tour of the United States.

Aged Character Man Is Signed by Columbia

Thomas Ricketts, who made such an outstanding hit in the Columbia production 'Steppin' Out," has been signed by this producing organization to play character roles. Ricketts' contract extends over a long period.

Thomas Ricketts is one of the oldest character men in the motion picture industry, having passed his seventy-eighth birthday. Prior to entering pictures this comedian was well known on the legitimate stage.

Ricketts has played comedy roles in many Columbia pictures, the latest of which is "Fate of a Flirt," in which Dorothy Revier and Forrest Stanley are featured, the splendid cast also includes Harlan Tucker, Phillip Smalley, Clarissa Selwynne and others.

Crone Cutting "Nutcracker," First Hutchinson Production

With shooting completed under the direction of Lloyd Ingraham, "The Nutcracker," first of the Hutchinson Film Corporation pictures personally supervised by Samuel S. Hutchinson for Associated Exhibitors release, has been sent to the cutting room, where George Crone, conceded to be one of the best cutting experts in the business, has been delgated to cut and edit the production.

Mr. Crone, who has handled all the Douglas MacLean pictures, among the many which he has been associated with in the past, believes that in "The Nutcracker" Mr. Hutchinson has one of the outstanding comedies of the season; and this is no slight praise from such a source. Edward Everett Horton and Mae Busch took the leading roles, with the stage and screen star cast as a humble broker's clerk who "gets out of the rut" in a spectacular manner and poses through most of the production as the wealthy "Mr. Peters of Peru," with uproarious comedy results.

Branch Heads Please Exhibitors

Associated Exhibitors Sales Head Receives Congratulatory Letters on Field Appointments

Some idea of the standing in the field of the men being rallied under Associated Exhibitors' banner by Sales Manager E. J. Smith might be gleaned from the shower of congratulatory telegrams and letters that poured into the Associated home offices last week. From all over the country came messages regarding the reorganization of the Associated sales force in general, and in particular with reference to the appointments as District Sales Directors of Dan B. Lederman, Lester Theuerkauf and Lew Thompson, not to mention the appointments to branch managerships of J. S. Mednokow, Al Blofson, Raleigh T. Good and others.

A sample of the tenor of the messages is contained in the telegrams sent to Mr. Smith by Phil L. Ryan, of Capitol Enterprises, Kansas City, anent the selection of Mr. Lederman as District Sales Director covering the Associated offices in Minneapolis, Omaha, Des Moines, Oklahoma City, Kansas City, Denver and Winnipeg, which reads:

"Myself and other exhibitors this territory welcome our western comrade Dan Lederman back. Congratulate you on your selection. Undoubtedly will have hearty approval of Southwestern Exhibitors."

Julian Eltinge Planning Another Personal Tour

In compliance with a number of exhibitors' requests, Julian Eltinge featured in the Al. Christie feature "Madam Behave" is preparing to make a series of personal appearances with the picture, under arrangements made through Producers Distributing Corporation.

Just prior to playing the title role in "Madam Behave," Eltinge concluded a personal appearance tour on which he broke the house records of some twenty-five motion picture theatres. On that tour he was unaccompanied by any picture. His reputation as a big time vaudeville entertainer served as the only drawing force. On the tour he is now planning, his appearance on the screen in "Madam Behave," as well as in person, will be a double-barrelled attraction that should bring down the prevailing record at every theatre where he appears.

Gets Many Big Bookings

Richard Barthelmess In "Just Suppose" One Of First National's Big Releases

"Just Suppose," the Inspiration-First National picture starring Richard Barthelmess, will be one of the big productions released during First National Month. The release date set is January 17, and simultaneous bookings are being secured in the leading theatres in key cities. Special advertising on "Just Suppose" has been placed in national magazines and other mediums and it is planned to give this latest Barthelmess production the strongest sort of exploitation.

The story was taken from a play by A. E. Thomas and narrates the experiences of the young son of the king of a small principality of southern Europe. The Prince visits America and becomes involved in an interesting chain of unusual circumstances.

Kenneth Webb directed and the cast includes among others, Lois Moran, Geoffrey Kerr and Bijou Fernandez.

ON GUARD—Strong feeling in this moment between Milton Sills and Charles Beyer in First National's "The Unguarded Hour."

Olive Borden Signs Long Contract with Fox Films

OLIVE BORDEN played the role of the fiery little Manuelita with Tom Mix in "The Yankee Senor" with such skill that she has been engaged under a five year contract to appear exclusively in William Fox productions, according to an announcement from the Fox studios.

At present she is appearing as the heroine in "3 Bad Men," an epic romance of the American frontier being filmed by John Ford. George O'Brien plays the leading role, J. Farrell MacDonald, Frank Campeau and big Tom Santschi are the "3 Bad Men" and Lou Tellegen is the villain of the piece.

Miss Borden, a slender, little black-haired girl who measures only one inch over five feet, was born in Norfolk, Virginia, just nineteen years ago. Her father, Harry Borden, scion of the old Boston family, died when she was only fourteen months old. So Olive and her mother, the former Sibbie Shield, returned to the old Shield plantation in Virginia.

From the time she was a little girl, Miss Borden was ambitious to become a great actress. She appeared in amateur theatricals with considerable success. Despite the conservative tradition of her family and her training in Mount Saint Agnes Academy, an exclusive convent school in Baltimore, she persisted in her dramatic activities. Finally she persuaded her mother to accompany her to Hollywood.

Her first job there was in the Screen Writer's Revue. Later she acted in comedies on the Fine Arts and Hal Roach lots, usually in siren roles. Then came her big chance as Tom Mix' leading lady in "The Yankee Senor." When that was completed John Ford, director of "The Iron Horse," secured her services as the leading lady in his company making "3 Bad Men."

Her five year contract with Fox Films marks the zenith of her meteoric rise.

Eleanor Boardman to Play in Metro's "Auction Block"

ELEANOR BOARDMAN has won the much coveted role of Lorelei Knight, heroine of "The Auction Block," and will appear opposite Charles Ray in that production, according to an announcement made by Hunt Stromberg, Metro-Goldwyn-Mayer executive.

During her career as a leading woman at the M-G-M studio, Miss Boardman has played leading roles in such productions as: "Exchange of Wives," "The Way of a Girl," "So This Is Marriage," "Wife of the Centaur," "The Circle," and "The Only Thing."

Henley has started "The Auction Block" making the sceond Rex Beach story now in production at the Metro-Goldwyn-Mayer studio, the other being "The Barrier," under the direction of George Hill with Norman Kerry, Lionel Barrymore, Henry B. Walthall, Marceline Day and Marion Carillo in the featured roles.

As Lorelei Knight, Miss Boardman will have the part of the winner of a beauty contest.

"THE CLASH OF THE WOLVES" is the current Warner Bros.' release, starring Rin-Tin-Tin, the famous dog actor; but among the charming human actors in the picture will be found June Marlowe, who, when not being chosen by great artists as a prize beauty, enhances the Warner Bros.' features with her charm and talent.

Thalberg Back at Studio Following Weeks of Illness

IRVING G. THALBERG, associate executive at the Metro-Goldwn-Mayer studios, has returned to his work after an illness of several weeks. Mr. Thalberg has been active in the production of numerous successes for the Culver City organization, and has been sorely missed at the studios. It was under his supervision that King Vidor produced "The Big Parade," the Laurence Stallings story starring John Gilbert and adapted to the screen by Harry Behn. Erich von Stroheim's "The Merry Widow" starring Mae Murray and John Gilbert and based on the Lehar-Leon-Stein operetta as produced on the stage by Henry W. Savage and adapted by Director von Stroheim and Benjamin Glazer, is also a Thalberg production.

Forthcoming productions of which Mr. Thalberg has charge include King Vidor's "La Boheme," starring Lillian Gish and based on the Henri Murger classic, "The Latin Quarter," adapted by Mme. Fred Degresac and scenarized by Harry Behn; "Brown of Harvard," directed by Jack Conway from the Rida Johnson Young stage success adapted to the screen by Dorothy Farnum and continuitized by A. P. Younger; Rafael Sabatini's "Bardelys the Magnificent," starring John Gilbert and directed by King Vidor, and "The Temptress," by Blasco Ibanez, a Cosmopolitan production for M-G-M adapted to the screen by Dorothy Farnum, who is also scenarizing "Bardelys the Magnificent."

Among recent M-G-M successes made under Thalberg's supervision are Tod Browning's "The Unholy Three," a Tod Robbins story scenarized by Waldemar Young and featuring Lon Chaney and Mae Busch; "Lights of Old Broadway," the Cosmopolitan production for M-G-M starring Marion Davies and based on "Merry Wives of Gotham," the Laurence Eyre stage success adapted to the screen by Carey Wilson, and Victor Seastrom's "The Tower of Lies," starring Norma Shearer and Lon Chaney. Agnes Christine Johnston adapted the latter production to the screen from the Selma Lagerlof novel "The Emperor of Portugallia."

Marion Davis Begins Work On "Beverly of Graustark"

MARION DAVIES has begun work on "Beverly of Graustark," her new starring vehicle for Metro-Goldwyn-Mayer at the Culver City studios under the direction of Sydney Franklin with one of the best casts assembled for any production this year.

George K. Arthur, famous M-G-M comedian, is playing Prince Oscar in the well known George Barr McCutcheon story, which has been adapted to the screen by Agnes Christine Johnston.

Roy D'Arcy, who crashed into the public eye with his portrayal of the Crown Prince in Erich von Stroheim's "The Merry Widow," the Lehar-Leon-Stein operetta starring John Gilbert and Mae Murray and adapted to the screen by Director von Stroheim and Benjamin Glazer, has the role of the General in Miss Davies' new film.

As previously announced, Antonio Moreno has the leading male role opposite the star. Moreno has recently returned from abroad, where he played opposite Alice Terry in "Mare Nostrum" (Our Sea), the Rex Ingram production for Metro-Goldwyn of the Blasco Ibanez novel adapted to the screen by Willis Goldbeck.

Lavish settings and magnificent costumes are going into the filming of "Beverly of Graustark." This romantic story deals with intrigue and love among figures residing in a mythical European kingdom.

Director Sydney Franklin has been loaned to Metro-Goldwyn-Mayer for this special production by Joseph H. Schenck.

Strong Cast is Recruited For Warner's "Bride of Storm"

AN uncommonly interesting and well-selected cast has been recruited for "Bride of the Storm," formerly entitled "Maryland, My Maryland," which J. Stuart Blackton is making for Warner Bros. The roster is, in fact, almost an honor roll of players whose past performances have been many and noteworthy.

Dolores Costello and John Harron are starred, Miss Costello appearing as Faith Fitzhugh, shipwrecked orphan who is raised by a Dutch lighthouse keeper off the coast of China, and Harron as Dick, an officer from a United States battleship.

Tyrone Power, Shakespearian actor who played the king in John Barrymore's production of "Hamlet," masterfully creates the character of Jacob Kroon, the gruff old lighthouse keeper.

Sheldon Lewis, who, besides extensive engagements in Shakesperian roles and on the modern stage, is known for his many screen successes, portrays the brutal son, Piet Kroon. Otto Matiesen, an exceedingly versatile player with a long list of distinguished performances to his credit, plays Hans Kroon, Piet's motherless son; Julia Swayne Gordon appears in a short prologue scene as little Faith's mother, and adorable Evon Pelletier impersonates Faith at the age of eight.

Others in the cast include Ira McFadden as "Heinie" Krutz, Tutor Owen as "Funeral" Harry, Fred Scott as "Spike" Mulligan, Don Stewart as Angus McLain, Walter Tennyson as Ensign Clinton and Larry Steers as commander of the war ship.

Charles Chaplin to Make Genuine Circus Pictures

ANNOUNCEMENT comes from the Charlie Chaplin studio that he is getting ready to make a circus picture as his next offering to the motion picture screen.

The picture will go into production under the title "The Circus," and it is reported that the Chaplin studios at Hollywood now closely resemble the permanent headquarters for a big circus. The 'big top' and the 'blues' are up, the sawdust and tanbark rings are in place, while the performers and the animals face a busy winter season. The interior stage has been transformed into a circus gymnasium, where Chaplin and his co-workers daily go through a routine of trick stunts.

The circus story for the forthcoming picture, conceived by Chaplin, is woven about a series of ludicrous situations. Built for laughter it is Chaplin's intention to turn out a low-brow comedy for the highbrow, and a picture that will satisfy the most exacting critic, as well as the entire movie public. While the film may contain a few whimsical ingredients, as well as a dash of love interest, the story will be entirely devoid of either extreme pathos or tragedy.

In no way, it is stated, will "The Circus" resemble the story of "The Clown," of which previous mention has been made by Mr. Chaplin and others from time to time; and, while the action will center around the "big tops," Chaplin will not appear in the usual garb of the circus funny man, or the usual clown of the sawdust ring, but will be seen again in his own peculiar and well known habiliments—the baggy trousers, the trick hat and cane, the big shoes and the little mustache.

Actual camera work on "The Circus" has not been started as yet, but tests have been made, and it is expected that within a few days all will be in readniess to begin shooting. Rollie Totheroh and Jack Wilson, who have been the Chaplin cameramen for the last ten years, will again be chief photographers.

Georgia Hale, the Girl in the current Chaplin release, "The Gold Rush," is cast in a similar role in "The Circus" and will be seen as a dancer and equestrienne. Henry Bergman will again be seen in the cast of "The Circus" in the role of the ring master. In addition to his normal permanent staff Chaplin has for this forthcoming picture Harry Crocker and Milt Gross, who will aid in the creation of comedy situations.

No Production Slump At Metropolitan Studio

THE slump in production activity that usually strikes the West coast studios about this time of the year, will not be felt at the Metropolitan Studio this season.

The Metropolitan Studio is working at top speed at the present time, and the production schedule is so heavy that a new covered stage and various studio improvements are under way in order to keep step with the demand for "shooting" pace.

Filming on "Rocking Moon" is nearing completion. The George Melford company is making interior scenes at the studio to add to the colorful sequences secured during their five-weeks location trip to Sitka, Alaska. Barrett Willoughby, the author of "Rocking Moon," is now at the studio conferring with Melford. Lilyyan Tashman, John Bowers, Rockcliffe Fellowes, Laska Winter, Luke Cosgrave and Eugene Pallette have the leading roles in "Rocking Moon."

Director Scott Sidney is using his comedy experience to inject an undercurrent of broad humor into "The Million Dollar Handicap," the race track thriller with a new twist, in which Vera Reynolds, Edmund Burns, Ralph Lewis, Clarence Burton, Ward Crane and Tom Wilson have leading parts.

"The Danger Girl," Priscilla Dean's initial Metropolitan picture, is now well under way, with Edward Dillon at the megaphone. This is an adaptation of the play, "The Bride," in which Peggy Wood starred on Broadway. The supporting cast includes John Bowers, Cissy Fitzgerald, Arthur Hoy, Gustave Von Seyffertitz and Clarence Burton.

To Exhibit "Ben Hur" Chariots In Connection with Production

THE twelve chariots used in the great race scene of the Antioch Circus sequence of the Metro-Goldwyn-Mayer production of "Ben Hur," are to be shown to the public throughout the United States and Canada.

These examples of ancient art and workmanship are the result of vast study and research. Men scoured libraries, ruins and museums in Italy, Egypt, Palestine and elsewhere to make sure these replicas would be as near exact and historically correct as possible.

The carved figures on each represent matters of historic import and the design of each vehicle is as near the right period and national aspect as it was possible to make them.

The twelve chariots in the great "Ben Hur" race are representative of a dozen distinct and different nationalities, as the race of Antioch, according to the best authorities was the really notable international affair of the time.

The harness for the horses of each char is different.

HEART THROBS AND TENSE MOMENTS predominate in the current Universal-Jewel release, "The Storm Breaker," in which House Peters, one of the greatest of screen stars, is capably supported by Ruth Clifford, herself a star of the first magnitude.

Paramount Announces Thirty Features on Schedule for First Half of New Year

A GROUP of showman's pictures, produced in the belief that Spring and Summer demand just as big pictures as the winter season, will be offered exhibitors by Paramount during the first half of 1926, according to the company's announcement of its new season's schedule.

There will be 30 attractions in this group. Each will be made, says the announcement, on a scale unprecedented in the production of Spring and Summer output. The group will represent an expenditure in excess of the cost of any Fall and Winter program.

Paramount, in planning and producing these forthcoming pictures, has been guided by the conviction that it is a poor policy to minimize box offiec power in pictures scheduled for Spring and Summer release. To put less of money-making value in Spring and Summer pictures than in product schedules for Fall and Winter is a procedure that belongs to the past, says the company.

"In the motion picture business today," says the announcement, "there can be no seasonal division of production effort. Program pictures will not do the trick. The public wants big stuff and wants it all the time."

New Idea in Vogue

Paramount's aim in the planning and production of these offerings has been twofold. First, pictures must be made which will encourage a steady attendance on the part of a theatre's regular clientele. Second, these same attractions must contain the elements which make a direct appeal to the potential patrons. Paramount believes that its new season's product has universal appeal, a condition essential to increased patronage.

"The selection of stories, of new ideas, of casts, of directors for this group," says the announcement, "is being followed up by the most elaborate and painstaking production work in the history of motion pictures. The slogan is, 'Make it bigger, make it better and forget the season of the year.'"

"Exhibitors will do well to analyze this product, to study the box office names in Paramount's stock company, to check up the history of actual delivery of promises that characterizes Paramount above all others."

Already the advertising and publicity on this group are reaching millions daily, assuring exhibitors of a ready-made audience.

Included in the new season's product are outstanding specials, pictures whose qualities entitle them to exceptional exploitation. They are: Harold Lloyd's First Paramount picture, "For Heaven's Sake," "The Vanishing American," "The Wanderer," "Sea Horses," "The Rainmaker," "Fresh Paint," "It's the Old Army Game," "The Song and Dance Man," "Dancing Mothers," "The Grand Duchess and the Waiter," and "The Blind Goddess."

In "For Heaven's Sake," Harold Lloyd will have as many laughs as "The Freshman," and may be more. Sam Taylor is directing. In addition to Lloyd and Taylor, authors and gag men on the picture are Ted Wilde, Tim Whelan, Clyde Bruckman and John Grey. Jobyna Ralston will again be the star's leading woman. This is a March 1 release.

SIDNEY R. KENT
A considerable amount of detail work attaching to the selection, production and distribution of the "1926-Thirty" rested upon the "high tension" General Manager of Famous Players-Lasky Corporation.

"The Vanishing American" is Paramount's screen version of Zane Grey's epic romance of the Indian. This picture, which George B. Seitz directed, with Richard Dix, Lois Wilson and Noah Beery in principal roles, has met with glowing success in all its prerelease showings in different sections of the country. Released February 15.

"The Wanderer"

"The Wanderer" is a spectacular production of the Biblical episode of the Prodigal Son. Critics have heralded this Raoul Walsh attraction as greater than "The Ten Commandments." Special praise has been accorded the work of Ernest Torrence, Gretna Nissen, William Collier, Jr., Kathlyn Williams and Tyrone Power. This is a February 1 release, the first release of the new season.

"Sea Horses" is an adaptation of the great magazine serial written by Francis Brett Young. Allan Dwan is now producing it with Jack Holt, Florence Vidor and Geo. Bancroft in the leading parts. One of the most spectacular tornadoes in pictures and a shipwreck are among the highlights of this picture. Theatres will get this production on March 15.

"The Rainmaker" is Gerald Beaumont's red-blooded love drama of the race track which ran serially in Red Book Magazine under the title, "Heaven Bound." This story, which Allan Dwan will direct, is one of the most unusual ever written. Bessie Love has been chosen for the leading feminine role. It is a May 3 release.

"Fresh Paint" is another of Raymond Griffith's laugh provoking comedies. This will be a typical Griffith story and production—humor, gags, romance, fast action and original treatment. April 26 is the release date.

W. C. Fields is Starred

"It's the Old Army Game" will bring W. C. Fields to the screen as a Paramount star. The star has won millions of followers through his exceptional portrayals in "Sally of the Sawdust" and "That Royle Girl." On the screen, Fields is funnier—if that is possible—than on the stage. Clara Bow will support the star in this picture which will be released on May 10.

"The Song and Dance Man" is a George M. Cohan comedy with laughs and tears galore. Herbert Brenon, who has produced such successes as "A Kiss for Cinderella," "The Street of Forgotten Men" and others, directed this picture, which has in its cast such noted players as Tom Moore, Bessie Love and Harrison Ford. The background of this picture is back stage Broadway. It will be released February 8.

"Dancing Mothers" is now in production at the Long Island studio under the direction of Herbert Brenon. This successful stage play, with its contrasting scenes of heart interest and colorful depiction of gay life, was written by Edgar Selwyn and Edmund Goulding. Box office names in the cast include Conway Tearle, Alice Joyce, Clara Bow and Donald Keith. March 8 has been selected for release.

"The Grand Duchess and the Waiter" is another adaptation of a successful stage play—the charming and original comedy by Alfred Savoir. Malcolm St. Clair, whose subtle handling of situations has carried him to the forefront among directors, handled the megaphone on this fast, gorgeously dressed comedy. Adolphe Menjou and Florence Vidor are featured. It will be released on February 8.

"The Blind Goddess" is the story by Arthur Train which ran in the Designer and cost that magazine $50,000. It will be published in book form this winter by Scribners. Victor Fleming will direct. Thus far only Dolores Costello and Tully Marshall have been chosen for the cast. "The Blind Goddess" is a strong drama of the "Manslaughter" type, although it is much bigger in scope and power. It will be released March 1.

Nineteen pictures compose the balance of the group of 30 showman's pictures. Each of these has in it elements that combine to make box office success. They are: "Behind the Front," "Moana," "The Peacock Parade," "Miss Brewster's Millions," "A Florida Romance," (tentative title), "Cross my Heart," "Untamed," "Wild Geese," "I'll See You Tonight," "That's My Baby," Desert Gold," "Volcano," "The Palm Beach Girl," "The Secret Spring," "Take a Chance," "Crossroads of the World," "The Deer Drive," "Grass" and "The Lucky Lady."

New Kind of Comedy

"Behind the Front" is a new kind of comedy with New York society and the war as background. Edward Sutherland is directing this adaptation of Hugh Wiley's story which was published in the Saturday Evening Post as "Spoils of War." Wallace

RAYMOND GRIFFITH
The infectious popularity of this delightful Paramount star is spreading rapidly throughout the world. Lovers of the Griffith brand of comedy have a treat in store in "Fresh Paint," a late April release.

Beery and Raymond Hatton are the principal comedians in the piece with Mary Brian carrying the leading feminine role. It will be released February 22.

"Moana" was produced in the South Sea Island by Robert Flaherty, maker of "Nanook of the North." It is a true romance of the real South Seas and to produce it Flaherty lived the life of the natives for 20 months. It has been hailed by critics as the greatest contribution to the screen. The release has been set for February 22.

"The Peacock Parade" is a timely pre-Easter release, with Pola Negri, a big supporting cast, 100 beautiful girls and many gorgeous gowns. The picture will be a gay, sophisticated society comedy directed by Raoul Walsh. It will go to the theatres March 15.

"Miss Brewster's Millions," with Bebe Daniels and Ford Sterling, is a fast funny society comedy—a George Barr McCutcheon comedy idea in reverse English. Clarence Badger will handle the megaphone. Released March 22.

"A Florida Romance" (tentative title) will have for its background the real estate boom in Florida and a baseball training camp. Thomas Meighan will star in the attraction, the story for which has been written by Ring Lardner, noted humorist. Lila Lee will have the leading feminine role. This will be released March 22, just when the public is beginning to turn its attention toward baseball.

"Cross My Heart" will be a screen adaptation of H. A. Dusouchet's famous stage farce, "The Man from Mexico." Richard Dix will star in this fast moving comedy with Lois Wilson playing opposite him. Gregory LaCava, director of Dix's "Woman-handled," will handle the megaphone.

"Untamed" brings Gloria Swanson to the screen in a modern version of "The Taming of the Shrew." Fannie Hurst has written the story and production is now under way at the Long Island studio under the direction of Frank Tuttle. Lawrence Gray will again be the star's leading man.

Prize Novel to be Screened

"Wild Geese" (tentative title) is the novel by Martha Ostenso which won the $13,500 prize awarded by Pictorial Review, Dodd Mead & Company and Famous Players-Lasky Corporation for the best American novel of the year. It will be produced on a spectacular scale by Wiliam de Mille. April 5 will be the release date.

"I'll See You Tonight" is a delicious comedy adapted by Leo Ditrichstein from the play by Herman Bahr. Adolphe Menjou will star in the opus and he will have as his leading woman Arlette Marchal, the French actress who has been signed by Paramount. William Wellman will direct. This is an April 12 release.

"That's My Baby" will be Douglas MacLean's initial contribution to the new season's schedule. The star promises more gags, more thrills and more speed than he has put into any of his previous attractions. The title for this picture was selected by the Paramount sales department. An April 12 release.

"Desert Gold" is another Zane Grey Western melodrama which will be directed by George Seitz, the man who made "The Vanishing American." Lucien Hubbard will supervise production. In the cast will be Jack Holt, Billie Dove and Noah Beery. It will be released April 19.

"Volcano" is William K. Howard's production of the Lawrence Eyge stage play, "Martinique," a love melodrama of the tropical West Indian Island of Martinique. Featured are Bebe Daniels, Ricardo Cortez and Wallace Beery. An April 26 release.

"The Palm Beach Girl" is a fast motor boat comedy by Byron Morgan, the author of Wally Reid's great automobile stories. Edward Sutherland will direct Bebe Daniels in this exciting society picture. May 17 is the release date.

"The Secret Spring" is a picture produced on a magnificent scale. It has proved a sensation abroad, where it ran for six months in Berlin and corresponding periods in London and other cities. It is a murder mystery melodrama tempered with romance. Leonce Perret directed it. It will be released May 24.

W. C. FIELDS
This talented stage star knocked screen fans for a "fare-ye-well" in D. W. Griffith's "Sally of the Sawdust" and "That Royle Girl," and, now advanced to stardom, he will be seen in "It's the Old Army Game" some time in May.

ADOLPHE MENJOU
This fascinating Paramount star scored a clean, decisive hit in "The King on Main Street." He works best in fields of his own. "I'll See You Tonight" is his contribution to the Paramount program for April.

"Take a Chance" offers to the exhibitors a great opportunity for exploitation. Taka Chance week have become universally popular and here is the ideal picture for that special occasion. This will be a Richard Dix comedy packed with gags. Your audience will not be disappointed in taking a chance on this attraction. Gregory La Cava will direct the popular star. Released May 31.

"Crossroads of the World" will be Michael Arlen's first story for Paramount, and starring in this gay, smart comedy of society will be Pola Negri. Arlen is the man who wrote "The Green Hat," which has been a sensation as a novel and as a play. This will be lavishingly produced, with Pola wearing many gorgeous gowns. For release June 7.

"The Deer Drive"

"The Deer Drive" will have as its sequence a stampede of 50,000 deer. No director has been selected to produce this Zane Grey story, which will go to the exhibitors on June 14. "The Deer Drive" ran serially in The Country Gentleman, which has a circulation of 1,000,000, or 4,000,000 readers.

"Grass" is a story of human beings, their beasts, herds and flocks. It is a photographic record of real people in combat with nature. It is thrilling drama filled with scenic beauties and spectacular episodes. It will be released June 21.

"The Lucky Lady" will feature in its cast Greta Nissen, William Collier, Jr., and Lionel Barrymore. Raoul Walsh will direct it. It is a gay comedy of love and marriage by Robert E. Sherwood, editor of Life, and Bertram Bloch. The settings will approach those of "The Wanderer" in lavishness. June 28 will be the release date.

Schenck Stars Planning to Picturize Famous Stage Successes During Winter

PICTURIZATION of three New York stage hits may be the Joseph W. Schenck organization's contribution to the winter production schedule in Hollywood.

In the meantime, Blanche Merrill, noted Eastern playwright, recently signed by the Schenck organization, is preparing a story to be picturized following "Kiki," Norma Talmadge's next starring vehicle for First National release.

Miss Talmadge expects to begin work within a very short time on the world-known Belasco play, while negotiations have been opened by Mr. Schenck to secure the screen rights of a current Broadway success for Constance and the services of a famous director to do the picture.

Plans of the Constance Talmadge company to start work on a new picture will be only slightly delayed as a result of Mr. Schenck's decision to postpone production on "East of the Setting Sun." Under the Schenck contract with First National, Constance will make three more features for the releasing organization.

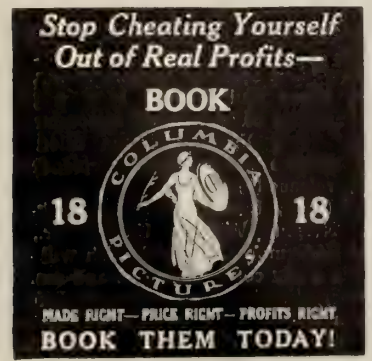
Another new development on the United lot is the signing of a two-year contract by George Marion, Jr., as title writer for the Talmadge productions.

Critics throughout the country have praised Marion's titles in Constance's latest picture, "Her Sister From Paris" and "The Eagle," starring Rudolph Valentino.

Mr. Schenck's recent acquisition of famous stage writers for screen work gives him what is recognized as one of the greatest staffs in Hollywood. Edward Clark, a playwright with a number of successful stage plays to his credit, has moved his family from New York and intends to make Hollywood his permanent home. He and Miss Merrill were placed under contract as a result of the producer's recent visit to New York. They will augment the writing stars already in the Schenck organization such as Hans Kraly, who is putting the finishing touches on the adaption of "Kiki," a picture that many of Norma Talmadge's admirers believe will surpass triumphs like "Smilin' Through," "Secrets" and "Graustark," her newest success.

Norma and her director, Clarence Brown, who was responsible for Valentino's "Eagle," are ready to begin work on "Kiki" as soon as the cast is completed. Ronald Colman again has been loaned to the Schenck organization by Samuel Goldwyn to play the lead opposite the star. Colman was leading man in "Her Sister From Paris."

Even the minor roles in "Kiki" will be filled by eminent players, carrying out David Belasco's stipulation when he sold the screen rights to Mr. Schenck for a new record price, that only Norma Talmadge should have the title role and that the rest of the cast reflect the high standards set before the footlights. Miss Talmadge has completed her lavish wardrobe called for in the script, and many of the elaborate "Kiki" sets are ready for the cameras. Definite announcement of Constance's next vehicle and director is expected to be made soon.



Metropolitan Pictures by World-Famous Writers

WHAT may be taken as an indication that the screen is looking toward the recognized authors of books, serialized stories and successful stage plays as the source of the bulk of the material for coming pictures is seen in the fact that all of the pictures now in preparation for the year's production of Metropolitan Pictures are from well known story material.

Metropolitan's production most recently released is "Simon the Jester" which was one of William J. Locke's most famous novels. This was produced as the first production supervised by Frances Marion, who is herself the most famous woman writer of the screen.

"Without Mercy" was filmed from the novel by John Goodwin and was secured by Metropolitan from the Stoll Picture Productions, Ltd., of England.

"Steel Preferred," which has just been completed with Vera Reynolds, William Boyd, Hobart Bosworth and Charlie Murray featured, was filmed from the Herschel S. Hall short stories published in the Saturday Evening Post, a series of stories dealing with the adventures of "Wally Gay" in the steel mills.

Barrett Willoughby's novel "Rocking Moon" which has been filmed in Alaska, was popularized even before its publishing in book form when it ran serially in the American magazine.

"The Million Dollar Handicap" is from the W. A. Fraser novel "Thoroughbreds" which was published in book form by the A. L. Burt Company.

"The Danger Girl," the current starring vehicle for Priscilla Dean was a stage play called "The Bride" by Stewart Olivier and George Middleton, the latter being also co-author of "Adam and Eve," and "Polly with a Past," which were popular hits on the stage.

Coming Metropolitan Productions will include two other highly successful novels and another stage play. "The Last Frontier" is from the popular novel by Courtney Ryley Cooper, a story of Empire building in the early days of the Middle West. This will be one of the year's big specials, it is said, to be produced this spring. It will be remembered that "The Last Frontier" was to have been a Thomas H. Ince production, many stirring scenes of a gigantic buffalo drive having been filmed by the Ince organization some time before the death of the famous producer.

Frances Marion's second production for Metropolitan, "Paris at Midnight," is to be based on the famous Balzac novel "Pere Goriot."

Begins Production of "The Torrent"

Monta Bell has begun production of "The Torrent," the well known Blasco Ibanez novel, with Ricardo Cortez and Greta Garbo in the featured roles. Cortez has been specially borrowed by the Culver City studios for this Cosmopolitan production for Metro-Goldwyn-Mayer, and in this photoplay Miss Garbo, who has achieved fame in films abroad, makes her first American screen appearance.

"The Torrent" is a romantic tale of the life and loves of a Spanish opera prima donna. A big cast appears in support of the featured players, including Gertrude Olmsted, Edward Connelly, Maurice Kains and Lucien Littlefield.

First National Issues Film Showing Leading Players

First National Pictures has shipped to all of its branch exchanges, an 800 foot reel showing the stars and leading players of the company as well as striking scenes from the more notable productions in which they have appeared.

This reel is designed as a special attraction for First National Month and it is believed will be welcomed by exhibitors who wish to give their audiences an intimate impression of their favorite players.

Norma Talmadge, Colleen Moore, Corinne Griffith, Constance Talmadge, Richard Barthelmess, Milton Sills, Johnny Hines, Harry Langdon and Leon Errol, all the First National stars, in fact, and featured players of prominence, have a part in this unusual film which was photographed, edited and titled with as much care as is expended on any regular production.

Alice Calhoun Loaned

Warner Bros. have lent Alice Calhoun to the Harry Langdon company to play the leading woman's role in "Nobody." Miss Calhoun appears to be transferring her affections from dramatic roles to those of comedy. She played her first comedy role with Syd Chaplin, in Warner Bros.' "The Man On The Box," released a few weeks ago, and made a decided hit in it.

When her work on the one picture with Langdon is finished, Miss Calhoun will return immediately to Warner Bros.

Circulation of Gene Stratton-Porter Big Factor in Sale of "Keeper of the Bees"

THE definite reaction of the theatre box-office to the factor of circulation has never been proved so conclusively as by the performance of "The Keeper of the Bees," picturized by F. B. O. from the story by Gene Stratton-Porter, according to an analysis compiled by officials of F. B. O.

They point to a consistent record of box-office results achieved by this picture during its first few weeks of release as conclusive evidence of the very certain relation of circulation and sales value.

On the basis of the picture's actual performance in test engagements, it has just been booked by the Stanley Company of Philadelphia to play its finest theatre, The Stanley; by Sig Samuels and Willard C. Patterson for an early engagement at the Metropolitan in Atlanta; by the Loew Enterprises for a run in the Aldine Theatre, Pittsburgh, and Loew's Regent, Harrisburg. These engagements are in addition to the score of big first run dates that have been previously announced.

In laying out the campaign of advertising and sales on "The Keeper of the Bees," F. B. O. proceeded on the theory that they had in the production an absolutely certain commercial value, and instead of rushing into promiscuous selling made no particular effort to close dates in the bigger key towns until they had a chance to prove that theory by the box-office test.

"An analysis of the circulation of Gene Stratton-Porter's books made in conjunction with her publishers, Doubleday, Page & Company, showed us so many remarkable facts that we decided to merchandise 'The Keeper of the Bees' along different lines," said Colvin W. Brown, vice-president in charge of distribution at F. B. O., in discussing the picture and its success.

"No writer of current fiction has maintained such a consistently high sale as Mrs. Porter, and the astounding figures of her publishers, multiplied as they were by the publication of her new story in McCall's Magazine, gave 'The Keeper of the Bees' a ready-made audience so far greater than the audience of the average best seller, that we were absolutely confident that the picture properly presented and properly advertised by the theatre to the public would be a sure-fire proposition.

"There has been so much bunk about popular books and their value to the box-office, that our first problem was to convince the exhibitor that 'The Keeper of the Bees' had real and not fictitious circulation, and our second problem was to drive home to the exhibitor the value of this real circulation. Therefore, the selling and advertising campaign on the picture was developed in the direction of first, establishing with the trade the proportions of Mrs. Porter's circulation; second, convincing the exhibitor that this circulation was not fictitious; and third, convincing the exhibitor that this circulation could be capitalized at the box-office automatically.

"Therefore, it was decided that the picture should have an actual test under normal conditions in a few theatres to establish beyond doubt the contentions which have been set forth as to the value of the circulation behind it. Almost unheralded, the first run test engagement was held in the American Theatre, Salt Lake City, with surprisingly big results. This engagement was followed almost immediately by test runs in the Strand Theatre, Canton, Ohio; the Capitol Theatre, Raleigh, North Carolina; and the Royal Theatre, Sioux Falls, South Dakota.

"The result in these test engagements was the development of evidence of actual box-office results. The test was extended in widely scattered towns of varying population to a point where the drawing power of the picture was established beyond question in a variety of theatres under varying forms of presentation appealing to an assortment of classes, and under a widespread geographical territory.

"From that point, the selling was based entirely upon evidence of actual performance."

In addition to the circulation developed by magazine and book publication throughout the country generally, "The Keeper of the Bees" is currently being published in leading newspapers throughout the country, including such publications as the Kansas City Star, Philadelphia Bulletin, New Orleans Times Picayune, Hackensack Evening Record, Tacoma News Tribune, Newark Ledger, Dallas Farm and Ranch, Chicago Corn Belt Farm Daily, Kansas City Daily Drovers Telegram, Omaha Daily Journal Stockman, Daily Live Stock Reporter of Illinois, and the Winnipeg Tribune.

While "The Keeper of the Bees" has proven an outstanding production in point of box-office value, it is merely an example of the production policy adopted by F. B. O. of putting into its pictures ready-made showmanship—of delivering to the exhibitor productions which have definite sales value which the exhibitor can sell or which have already been sold to the public.

Associated's "The Highbinders" Features Champion Tennis Player

ASSOCIATED EXHIBITORS, INC. has acquired for release from Worthy Pictures, Inc., "The Highbinders," which takes its place on the Associated schedule as one of that fast-stepping organization's "Triumphant Thirty." Principally featured with Marjorie Daw in "The Highbinders" is William Tilden, 2nd, better known as "Big Bill" Tilden, world's champion tennis player.

"The Highbinders" was directed by George Terwilliger, and the supporting cast includes such well-known players as Ben Alexander, George Hackathorne, Walter Long and George Marion.

Not only does "The Highbinders" mark the debut of "Big Bill" Tilden as a screen attraction, but it also brings him into the limelight as an author, the tennis champion having written the story on which "The Highbinders" is based. This factor is said to give a double kick to the publicity value in the Tilden name, for "Big Bill" has hogged the sporting pages (and often the front pages) of dailies throughout the country. Associated Exhibitors point out that this is an excellent opportunity for showmen to cash in on thousands of columns of unpurchaseable publicity.

Contrary to common belief, "Big Bill's" first screen offering is not based on tennis. It is a fast-moving story of the underworld and of society, rich in the color of the poorest and the richest cross-sections of a big city.

Cast for "Men of Steel"

Casting of principals for First National's big special, "Men of Steel," was completed this week with the addition of Evelyn Walsh Hall who was sent to Birmingham, Alabama, from New York, to take part in scenes now being filmed in and around the iron ore mines and steel mills of the United States Steel Corporation there.

The completed cast now includes Milton Sills, Doris Kenyon, Mae Allison, Victor McLaglen, George Fawcett, Frank Currier, John Philip Kolb, Evelyn Walsh Hall, Edward Lawrence, Taylor Graves, Harry Lee, Henry West and Nick Thompson. George Archainbaud is directing "Men of Steel," under the supervision of Earl Hudson.

"The Auction Block"

William Orlamond has been signed by Metro-Goldwyn-Mayer to play a role in Hobart Henley's production of "The Auction Block," by Rex Beach, which features Charles Ray and Eleanor Boardman. Arthur Smith is again holding down the job of assistant to Director Henley on this picture.

Picture Experts Applaud "Stella Dallas"

HOLLYWOOD stars, proucers and picture experts have taken Samuel Goldwyn's film version of "Stella Dallas" to their bosoms and many have sent messages of praise, appreciation and congratulation to Mr. Goldwyn on the production. This Henry King picture, Mr. Goldwyn's first for United Artists Corporation release, will have a New York presentation at the Apollo Theatre, beginning November 16th, and will stay there for an extended engagement.

Some of the comments on this picture from the leading film experts are as follows:

"I want to go on record. Few things have affected me as much in my life as did 'Stella Dallas.' It's a marvelous picture, and you should be very proud of your accomplishment."—DOUGLAS FAIRBANKS.

"'Stella Dallas' in my opinion is one of the few great screen achievements. No finer bit of artistry has ever been seen on the screen than Belle Bennett's performance of the mother. This is a picture that will appeal strongly to all classes and to all intellects."—CECIL B. DE MILLE.

"There has been nothing, to my mind, since 'Humoresque' and 'Over the Hill' which has had such intense appeal to the finer sentiments as 'Stella Dallas.' It is a story of a mother's love and sacrifice, and your story has been rendered with the greatest skill. This is a performance that will always be remembered—as it is witnessed—with laughter and with tears."—MARION DAVIES.

"You have taken a slice of life and transferred it to the screen in a highly entertaining, and at the same time artistic manner. I enjoyed every foot of the picture. The direction is superb and the acting masterful."—HAROLD LLOYD.

"It is a great pleasure to have the opportunity of recommending the picture, 'Stella Dallas.' In the words of one of my preview committee—'One of the best pictures ever produced.'"—MRS. ALFRED GRAHAM, California Federation of Women's Clubs.

"Have just seen 'Stella Dallas.' Think it is infinitely the finest picture I have ever seen by a very long way. The acting is magnificent and the directing I think is positively genius."—JOHN BARRYMORE.

"Must tell you how WONDERFUL I think 'Stella Dallas' is—so touching! It will wring every mother's heart."—ELINOR GLYN.

"You ought to be genuinely proud of 'Stella Dallas.' Unquestionably it is the dramatic picture of the year."—MONTAGUE GLASS.

"Must congratulate you on 'Stella Dallas.' It is a great triumph for you and also members of the cast. The direction is splendid and undoubtedly the finest thing Henry King has ever done."—CHARLIE CHAPLIN.

"'Stella Dallas' is one of the few very great pictures I have seen. Those who see this picture will always remember it—will talk to others about it."—HOWARD CHANDLER CHRISTY.

"The best moving picture I have ever seen. Best in its direction, acting, restraint, taste and appeal. I cried as I have hardly ever cried in a theatre and certainly as I have never cried at a picture."—ETHEL BARRYMORE.

De Mille Sees New Screen Favorities

THAT 1926 will see a great revival in the interest in individual motion picture personalities is the contention of Cecil De Mille, who says: "While the foundation of photoplay construction will always be novel, unusual, and interesting stories, the public must have individuals whom they can place on the pedestal of especial preference.

"We are entering an era when many new stars are about to be created and I prophesy that during 1926, more new outstanding personalities will be raised to stellar heights than at any time during the past five years.

"The reason for this is very simple. Since 1920 motion pictures have been in a period of transition. Many old stars have been desperately holding to their laurels, fighting at every point against the inroads of fresher, newer faces.

"These old timers have held on in many cases due to superior experience, but it is inevitable that they will be succeeded.

"The public demands youth, and it demands change and novelty in its screen personalities. 1926 will be a year during which many of the older screen idols will crash. In two years, I am willing to venture that the list of stars will contain a very small percentage of the names which are so prominent today.

"During 1926, we will continue to make excellent strides in technical fields. Color photography and stereoscopic photography have both advanced and in the months to come it will be easier than ever to place beauty accurately upon the silver sheet.

"New and vibrant young people now comparatively unknown will be a feature of the coming year. I don't say that we are due for a revival of the old time star system, but I do contend that new people and personalities will figure prominently in the progress and development of screen art during the next twelve months."

THIS WOULD BE GOOD IF—But when Monte Blue, armed with a chair, turns on a bluecoat and a bull, both armed with revolvers (presumably loaded gats), it looks good anyway. This is one of the gripping scenes in Warner Bros.' "Hogan's Alley," in which Patsy Ruth Miller is featured with Big Boy Blue.

Hogan and Withey Added to F. B. O. Directorial Staff

Two new directors have been added to the current F. B. O. production staff, according to an announcement by J. I. Schnitzer, vice-president in charge of production.

James Hogan has been engaged to direct an all-star cast headed by Patsy Ruth Miller and Kenneth Harlan in a racing melodrama titled "The King of the Turf." It is by John C. Brownell and Louis Joseph Vance, the novelist.

Chet Withey has been signed to direct Evelyn Brent in "Queen of Diamonds," a melodrama of the New York show world, Fred Myton wrote the story and continuity. Theodore Von Eltz is appearing opposite the star.

"Soul Mates"

The title of the Metro-Goldwyn-Mayer production, by Elinor Glyn, formerly titled "The Reason Why," has been changed to "Soul Mates." Jack Conway directed. Aileen Pringle, Gertrude Olmstead, Edmund Lowe, Phillips Smalley, Edythe Chapman, Mary Hawes, Katherine Bennett, Lucien Littlefield and Ned Sparks make up the cast of principals.

EVEN YOUR "THRILLING" WESTERN MUST HAVE "HEART INTEREST" THESE DAYS, and Buck Jones, in "Durand of the Bad Lands," gives you lots of thrills and some tense, dramatic moments. In this William Fox production Buck has beautiful little Marian Nixon to play opposite to him. "Durand" was written by Mabelle Heikes Justice. Lynn Reynolds directed.

Wants "Heart Stuff" Sentiment, Says Lewis

"WHAT does the public want in motion pictures?" Ralph Lewis, well known character actor, says he knows, and to prove his case cites his own career of more than 30 years of stage and screen acting.

Lewis has just come to New York from Hollywood to play the role of John Ward in "Glorious Youth," the picture Sam Wood is directing with the Paramount Junior Stars in the leading roles.

"The public wants 'heart stuff', sentiment," he said.

"My own experience, I think, proves that sentiment is the most powerful emotion in motion pictures. I've played every kind of a stage role since I left Northwestern University in 1894 to join a traveling stock company. I've played every kind of a screen role since I went into pictures with the old Reliance-Majestic company in 1912.

"But, I'll admit—strange as it may seem coming from an actor—that I didn't make any great impression on the public with the characterizations I did. In the industry, to the casting directors, I was just another character actor.' Then several years ago, there was a change, which even I didn't realize at first.

"I began to get more calls for my services. Writers began to call me up for interviews. I began to get clippings from all over the country. It took me by surprise, and I sat down and tried to analyze it.

"My conclusion, which I think is a sound one, was easily arrived at: it was because just previously I had begun to do sentimental, human characterizations of the average American home, in pictures that were laid in the average American home. It was what the public wanted, and, as in the case of many other actors, a certain series of new characterizations had popularized an old actor.

"I had done harder work, probably, and more difficult roles in previous pictures, such as playing Stoneman, the carpet-beggar, in 'The Birth of A Nation,' and Pere Grandet in Rex Ingram's 'The Conquering Power,' but these characters, for the most part, had been unsympathetic. It was only when I consciously tried to direct my appeal to the heart rather than to the intellect of the public that I made my greatest success. Call it 'hokum' or what you will; the public wants sentiment, 'heart stuff' strikes home."

Mr. Lewis' work in such roles earned his starring roles in many recent pictures as a result, among them "Westbound Limited," "The Third Alarm," "In the Name of the Law," and "The Last Edition."

The picture, incidently, is interesting for Mr. Lewis aside from the importance of the role, for it is the second time in his 13 year screen career that he has acted in Paramount pictures. He played a character role in "The Valley of the Giants," a picture directed several years ago by James Cruze.

"Million Dollar Handicap"

Metropolitan Pictures have borrowed a bevy of the Christie Comedy beauties to add pictorial interest to "The Million Dollar Handicap," their picturization of the W. A. Fraser novel, "Thoroughbreds." "The Million Dollar Handicap" is a comedy melodrama and is being directed by Scott Sidney, who made "Charley's Aunt," "Madame Behave" and a number of other Al. Christie features released by Producers Distributing Corporation.

Don't Miss This!

Two pages of Moving Picture World, issue of December 26, 1925, will be devoted to showmanship angles for NATIONAL LAUGH MONTH, set forth by Epes Winthrop Sargent, Exploitation Editor of Moving Picture World, in an interview written by Charles Edward Hastings, Editor of the Short Features Department.

"O-O-O! WHAT WAS THAT?" has Hoot Gibson wondering in Universal's "Spook Ranch."

"The Volga Boatman" has Thrills and Great Sets

A PAUL REVERE RIDE translated to Russia in the time of the recent revolution promises to be an interesting feature of Cecil De Mille's second personally directed, independent production "The Volga Boatman."

As an interlude in his story of the drama of Russia, De Mille brings in a rider, who goes from point to point through the country telling the people that a new regime is in control.

As Boston was the great British center during the American Revolution, so Yuroslav in Russia was the War capital of the Russian aristocrats. And De Mille plans one of his big spectacles in the taking of Yuroslav and the capture of hundreds of Russian aristocrats in the midst of elaborate social festivities.

The Russian village for "The Volga Boatman" will be one of the biggest technical achievements of the year, and on a par with the castles of "Robin Hood," the Egyptian city of "The Ten Commandments" and the Circus Maximus of "Ben Hur."

This village occupies over one quarter of the huge De Mille lot. Many of the houses are practical with four walls and so arranged that the walls can be lifted and scenes taken actually with in the houses, without the necessity of building separate sets.

Art Directors Mitchell Leisen, Anton Grot and Max Parker had the advantage of the advice of Dan Sayre Groesbeck and Theodore Kosloff in the designing of the sets. Mr. Groesbeck was a war cartoonist and a sergeant in the White army of Kolchak in Russia, while Mr. Kosloff, a native Russian wsa born in a town very similar to the one depicted in "The Volga Boatman."

"The Volga Boatman" originally inspired by the song of that name, is an original story by Konrad Bercovici. It was adapted for the screen by Lenore Coffee. The featured players include William Boyd, Elinor Fair, Julia Faye, Theodore Kosloff, Victor Varconi and Robert Edeson.

"Crystal Cup" Soon to Be Screened by First National

"The Crystal Cup," a novel by Gertrude Atherton, author of "Black Oxen," will be among the stories to be filmed in the near future by First Nationals Eastern production units. Sada Cowan, well known scenarist, has been engaged by Earl Hudson to write the adaptation of this novel and is now working on it in New York. Neither director nor star has been selected for this story as yet.

Changes Title of Book

Metropolitan Deviates From Original Title Policy

An unavoidable deviation from Metropolitan's policy of keeping original titles of books and plays has occurred in producing the well known book "Thoroughbreds," by William A. Fraser. Although under the title "Thoroughbreds" it is known as a classic of the race course, the name cannot be used for the coming film version. During the last few years a number of pictures have been released under titles which contained the word "thoroughbreds" and in order to avoid confusion the famous racing tale will reach the public as "The Million Dollar Handicap."

The picture will feature Vera Reynolds, Edmund Burns and Ralph Lewis with Ward Crane, Clarence Burton, Tom Wilson, Eddie Lyons and others prominent in the cast. Scott Sidney, well known Christie director, has been loaned to the Metropolitan company to handle the filming.

Changing of the title of Fraser's novel "Thoroughbreds" to "The Million Dollar Handicap" is Metropolitan's first deviation from its original title policy. Such pictures as "Without Mercy" from the John Goodwin novel; "Steel Preferred" by Herschel S. Hall which appeared in the Post, and "Simon the Jester," Wm. J. Locke's novel, are Metropolitan productions released under their original titles.

Metropolitan executives and scenario heads estimate that the box office value of a good title is in itself from 20 per cent. to 50 per cent. of the total value of a production.

"Little Annie Rooney" Breaking Many Records

"Little Annie Rooney," Mary Pickford's interpretation of a girl of the New York tenements and Lower East Side, is breaking motion picture theatre records east, west, north and south.

The picture won unanimous praise when it opened in the big cities, including New York, Chicago and Los Angeles, and similar sentiment is being evidenced everywhere by picture patrons. Former records for Mary Pickford production are being shattered in almost every city where "Little Annie Rooney" is being shown.

Howard Signs to Direct for Cecil B. De Mille

William K. Howard, recently resigned from Famous Players-Lasky for whom he directed "Volcano," "The Thundering Herd," "Light of Western Stars" and "The Border Legion," has been signed by Cecil B. DeMille under a long term contract.

Howard's first assignment for De Mille will be the direction of Rod La Rocque in "Red Dice," and adaptation of the Octavus Roy Cohen story "The Iron Chalice."

Jeanie Macpherson who adapted the story in collaboration with Douglas Doty, will be production editor of "Red Dice." Lillian Rich and Robert Edeson will be featured opposite Rod La Rocque, while Robert Ames, Snitz Edwards, Sally Rand, Clarence Burton and Helene Sullivan will appear.

Doug Big Drawing Card

Fairbank's and "The Thief of Bagdad" Go Big in the Far East

Reports received in New York from United Artists Corporation headquarters in the Far East state that Douglas Fairbanks in "The Thief of Bagdad" opened simultaneously in two theatres in Tokyo for runs of four weeks, which had never been equalled by any other film production. Since then the picture has played in twenty-three other Tokyo houses, and the picture has had an equal successful booking all through Japan.

In China "The Thief of Bagdad" had three successive weeks in Pekin, also a record length run for China. In the Philippine Islands the film was shown first at Manila, and became an immediate success. Similar conditions obtained in Singapore, Straits Settlements and Siam, while in British India the success of this Fairbanks feature was even more sensational than in any other part of the Far East.

It had a fifteen weeks run in Bombay, whereas two weeks was the previous record run. In Calcutta the picture was taken off at the end of four weeks because of the Lenten season, but will be shown again this winter. Reports of record length runs come in from all parts of India.

Mary's "Scraps" Completed

Miss Pickford's Second Big Production of Year Finished—Will Soon Start Another

Mary Pickford's second big feature picture of the year has been completed. It is "Scraps," the story of a baby farm in the swamp country.

"Scraps" is a thrilling adventure story, with an abundance of the well known Mary Pickford comedy situations, and in it as in "Little Annie Rooney" Miss Pickford again is seen in that type of role which first endeared her to the millions and won her the title of "The World's Sweetheart." The story deals with the unusual experiences of a group of twelve children, guided by a ragged little girl of twelve, played by the star, through the most amazing incidents and adventures.

The picture gets its title—"Scraps"—from the "scraps of humanity" with which it has to deal, and is said to be in every way a worthy successor of "Little Annie Rooney," which has been meeting with the most enthusiastic audience and box-office reception wherever it has been shown.

Miss Pickford plans to spend several weeks in supervising the cutting and titling of "Scraps," after which she expects to start work on a third picture which is to be completed before she leaves for Europe with her husband, Douglas Fairbanks.

Thomson at Work on "The Tough Guy"

A one-time clergyman and boy scout commissioner in the role of a roughneck rancher! That's the conversion Fred Thomson, F. B. O.'s big western star, will undergo in his forthcoming feature "The Tough Guy," work on which has already begun at the F. B. O. Studios.

David Kirkland, who directed Thomson in his last Western feature "All Around Frying Pan," will again handle the megaphone. Lola Todd has been engaged to appear opposite Thomson and Robert M'Kim will be

"VOLCANO" IS THE TITLE —not "erupting" just here. Bebe Daniels and Ricardo Cortez featured—William K. Howard directing—Paramount releasing.

Raoul Walsh to Begin Work for Fox Jan. 1st

WITHOUT waiting for the sensation created by the news that it was the successful bidder for the screen rights to "Is Zat So?" to subside, Fox Films today announces another startling bit of film news, the gist of which is that Raoul Walsh has been placed under contract to direct Fox pictures, beginning January 1.

This information was wired to the Fox home office in New York today by Winfield R. Sheehan, vice-president and general manager of the Fox organization, from Hollywood. The addition of Mr. Walsh to the already strong Fox directorial staff is in line with the announced intentions of Mr. Sheehan to array, for the remainder of this season's productions and the 1926-27 output, material and talent that will asure nothing but the highest grade of box-office entertainments.

Mr. Walsh needs no introduction to fan or exhibitor. During his ten years as a director he has built for himself an enviable record and has to his credit some of the outstanding motion picture triumphs. He comes to Fox direct from Famous Players with the praise for his last production for that company, "The Wanderer," still being heard on all sides.

Mr. Walsh is a brother of George Walsh, the motion picture star. He is a product of New York City. He made his entry into the motion picture industry as an actor, playing the part of John Wilkes Booth in D. W. Griffith's tremendous drama, "The Birth of a Nation."

Mayer Signs New Contract; Henley Remains with Metro

LOUIS B. MAYER, vice-president in charge of production for Metro-Goldwyn-Mayer, announced at the Culver City studios of the organization last week that he had signed Director Hobart Henley to a new contract.

Incidentally, Henley was the first director to start production after the Metro-Goldwyn-Mayer merger, and since then has become one of the leading and most popular directors in the business.

At the present time he is making his seventh production for M-G-M. It is the adaptation of the famous Rex Beach story. "The Auction Block," in which Charles Ray and Eleanor Boardman are featured.

The new contract between Hobart Henley and Metro-Goldwyn-Mayer takes effect with the completion of his present production and is for a series of many pictures.

Among Henley's recent successes for M-G-M might be mentioned "Sinners in Silk," "So This Is Marriage?" "The Denial," "Slave of Fashion," Exchange of Wives" and "His Secretary," starring Norma Shearer which is to be presented at the Capitol Theatre, New York, next week.

Made Assistant to Le Baron

William Le Baron, associate producer in charge of production at the Paramount Long Island studio, announced that Claude H. Mitchell, who as principal of the Paramount Picture School, Inc., directed the first four months of the Junior Stars' training, has been appointed assistant to Mr. Le Baron.

Roosevelt's "Rough Riders" A Super-Epic by Famous

THE ROUGH RIDERS," the story of Theodore Roosevelt and his famous regiment of volunteers that fought in the Spanish-American War, is to be filmed as a super-epic by Paramount.

The announcement was made this week by Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation in charge of production, coincident with the arrival in Los Angeles from Europe of Lucien Hubbard, who will personally supervise the production. He and Hermann Hagedorn, official biographer of Roosevelt, will leave shortly for Cuba, where locations will be selected and the cooperation of the Cuban government enlisted. The story already has been completed by Hagedorn.

A nation-wide search began today for a player to portray the character of Roosevelt.

"No announcement of any picture has given me the pleasure that becomes mine in telling our plans for 'The Rough Riders,' a story of a very great American," said Mr Lasky. "I have been a deep admirer of Theodore Roosevelt for many years and I am very happy to have a part in the immortalizing of his character and achievements on the screen. It is our hope to make the picture as great as the man himself.

"This is the story of Roosevelt, the young man riding to greatness and fame and an immortal place in the hearts of all Americans, through his energy, loyalty, bravery and his zest in the great things of life, a zest which typifies the virile spirt of his country.

"'The Rough Riders' will be authentic in every detail. Hermann Hagedorn is Mr. Roosevelt's official biographer and is secretary of the Roosevelt Memorial Association. His story has been prepared with Mrs. Roosevelt's sanction."

Lucien Hubbard, who supervised "The Vanishing American," has cut short his vacation in Europe and has been taken off all other work in order to allow him to devote all his energies to this picture. Hubbard's technical staff will be augmented by several famous Rough Riders, who will bend every effort to make this picture historically accurate throughout. These men will be selected by Hagedorn.

"The Rough Riders," like that other epic of American life, "The Covered Wagon," and like "The Ten Commandments" will be a roadshow special. The picture will be produced on a lavish and impressive scale. It will be filmed in Hollywood with locations in Cuba and New York. It is hoped to enlist the aid of thousands of Cubans in the war sequences of the picture. Whoever is chosen to play the role of Roosevelt will be surrounded by a cast of brilliant names. The director has not as yet been selected, but the choice has narrowed down to three men who have outstanding directorial achievements to their credit.

De Mille Returns

Cecil B. De Mille and party of over a hundred players and technical attaches have returned to Los Angeles, after three weeks on location at Rio Vista, California, where Mr. De Mille took exterior scenes for his second personally directed independent picture, "The Volga Boatman."

Warner Goes to West Coast to Arrange 1926-27 Schedule

Harry M. Warner left New York Sunday for Los Angeles to arrange the company's 1926-27 production schedule, in company with organization's executive representatives there. He expects to be back in New York January 8th and break all records by announcing the next year's program at that time.

"The 1925-26 schedule was made public last June," said Mr. Warner, just before his departure. "Thirty of the forty productions on this program are already finished and several of those remaining are now at work and well advanced. This means the decks will soon be cleared for active, concerted work on next year's productions. We have had several well known stories under consideration for some time and while, of course, no announcement can be made yet, the 1926-27 program is bound to maintain the high standard already set."

JUST IN TIME FOR LAUGH MONTH
THE BIGGEST NEWEST COMEDY SUCCESSES
BUSTER BROWN
Comedies!
With Buster Brown, Mary Jane, and faithful, funny, old Tige. Twelve of them—two reels each. Based on the immortal cartoons by R. F. Outcault.
SEE YOUR UNIVERSAL EXCHANGE

KING VIDOR, youngest of Metro-Goldwyn-Mayer's directors, is now the ranking genius of the picture industry in Hollywood because of the ovation given his newest picture, "The Big Parade," at Grauman's Egyptian Theatre in Hollywood.

Goes on Extensive Trip

Irene Rich To Make Wide Tour As Hostess In Warner Theatres

Irene Rich, Warner Bros.' star, who was honro guest at the recent world premiere of "Lady Windermere's Fan" at the Casa Lopez, New York, will not return to California immediately. Warner Bros, have arranged for her an extensive tour in which she will appear as hostess at the opening of runs in several Warner theatres.

Miss Rich will visit the State Theatre, Pittsburgh, December 10th, 11th and 12th and the Metropolitan, Baltimore, December 14th, 15th and 16th, at the opening of runs of "Compromise." She will be at the Broadway, Charlotte, December 18th and 19th.

Miss Rich will spend Christmas in New York and will be present at the theatrical premiere of "Lady Windermere's Fan" at Warner's Theatre, December 26th, appearing there as hostess December 27th and 28th also. Her itinerary thenceforth is as follows:

Cameo Theatre, Bridgeport, Conn., January 2nd; Dome, Youngstown, Ohio, January 4th, 5th and 6th; Chicago, January 18th, 19th and 20th. Miss Rich will then proceed to Seattle, reaching there in time for the opening of Warner's Egyptian Theatre, January 25th.

Warners Loan Harlan and Miller

Through a special arrangement with Warner Bros., Kenneth Harlan and Patsy Ruth Miller have been lent to F. B. O., and will play the featured leads in "King of the Turf," from the story by Louis Joseph Vance and John Brownell.

Harlan and Miss Miller have but recently finished "The Fighting Edge," Warner Bros.' picturization of William McLeod Raine's thrilling novel. Henry Lehrman directed this production from the scenario by E. T. Lowe, Jr.

Universal to Make Three Super Productions For Next Year Instead of One, Says Laemmle

MORE big features—better stories—more comedies.

That, in a sentence, was the program outlined for Universal Pictures Corporation by Carl Laemmle, president of the organization, in an interview issued at the studio, on the eve of his departure for New York and Berlin.

Universal will make its usual yearly output of 54 "White List" of pictures, in addition to serials, comedies and short western Laemmle announced. The annual production plans will be altered, however, to provide space for three productions of "Super-Jewels" scale, instead of one, as before.

The complete program for 1926 will include three Super-Jewels, 14 all-star features, 30 regular Jewel Features, starring Reginald Denny, Laura La Plante, Virginia Valli, Mary Philbin, Pat O'Malley, Louise Dresser, Jean Hersholt, Norman Kerry and the other contract stars and seven special features starring Hoot Gibson.

Stories for two of the three spectacles already have been selected. They include a film version of Jonathan Swift's classic, Gulliver's Travels," and a picturization of Harriet Beacher Stowe's "Uncle Tom's Cabin."

The decision to make three big productions instead of one a year is due to the tremendous success of "The Hunchback of Notre Dame" and "The Phamtom of the Opera," Laemmle declares.

Universal will specialize in feature comedies even more than it has done in the past, he states. "Comedy, as a matter of fact, is much better told on the screen than drama, and it is a great deal more popular. Reginald Denny's feature comedies have made him one of the most popular stars of the screen in little more than two years. Laura La Plante, with her keen sense of comedy, has become a star in about a half dozen productions."

Regarding this year's production, the Universal chief declares that 51 of the 54 pictures for 1925-1926 release have already been made. The other three are now in the course of production or preparation, and all will be finished before the first of the year to make way for the 1926 programs. The three 1925-1926 features are Svend Gade's Wives For Rent," starring Virginia Valli and Pat O'Malley, "Chip of the Flying U" starring Hoot Gibson, and an untitled feature directed by Edward Sedgwick.

The fact that the 1925 program is virtually completed, accounts for the present lull in activity at Universal City. The lull will end within the next ten days, when at least four companies will begin production simultaneously.

One of the most important moves he has made, Laemmle believes, is the purchase of American Film rights to the big French production, "Les Miserables."

In my opinion it is an even greater picture, from an artistic standpoint, than "The Last Laugh" which I brought from the UFA company last season," Laemmle states. "Although 'The Last Laugh' did not bring back great profits, I am very happy that such an excellent picture was brought to America through my efforts, and I am just as anxious to bring 'Les Miserables' here for presentation."

The producer has also signed a contract which will bring to Universal City, Andre Mattoni, noted German actor now under contract to the UFA company. Laemmle regards him as one of the greatest discoveries for screen personality he has ever seen. Mattoni will be featured in Universal pictures.

At least three features will be put in production at Universal City within the next ten days, and at least that many more will start work within the month.

Harry Pollard will direct Edgar Franklin's story, "Poker Faces," with Edward Everett Horton in the featured role; and following this will film the world-famous novel, "Uncle Tom's Cabin." Laura La Plante is to star in "Doubling For Lora," under William A. Seiter direction; Edward Sedgwick will film Courtney Ryley Cooper's "The Trail of the Tiger"; Arthur Rosson is finishing his preparatory work on "Chip of the Flying U," to be Hoot Gibson's next starring production; Albert Rogell will direct Jack Hoxie in "The Tuneful Tornado," and Clifford Smith will film a story, as yet untitled, starring Art Acord.

"Wives for Rent" has already started, while Lynn Reynolds is finishing up House Peter's starring picture "Combat."

Edward Sloman, whose latest picture, "His People" is breaking theatre records and winning the most enthusiastic praise from New York critics, has signed a new Universal contract, and will begin work on a new production in the near future.

Join "Daybreak" Cast

Four actors have just joined the cast of "Daybreak," Fox Films screen version of Dorothy Brandon's stage hit, "The Outsider," for some of the later sequences. Bertram Marburg, Crawford Kent and Louis Payne portray the roles of the three surgeons, and Gibson Cowland has been given the part of Shadow. Lou Tellegen, Jacqueline Logan and Walter Pidgeon, who have the featured roles, are well advanced in production. Rowland V. Lee is directing.

"Warner Week" in Wheeling Packs Court to Capacity

The week of November 15 was virtually "Warner Bros.' Week" at the Court Theatre, Wheeling, W. Va. A double bill, each part of which was a Warner attraction, was put on, and capacity houses were drawn daily.

The features were "How Baxter Butted In," with Matt Moore and Dorothy Devore, and "Tracked in the Snow Country," one of the Rin-Tin-Tin starring triumphs.

"With two such pictures on the program, nothing more could be expected in the entertainment line," commented the Wheeling Intelligencer. "If you like action, Rin-Tin-Tin surely gives it to you. 'How Baxter Butted In' is one long lasting laugh, and a picture worth the admission price alone."

"Blue Blood" Press Book

Chadwick Pictures Corporation has prepared a special press book with many unusual features on "Blue Blood," a current release, which is the second of the series of six George Walsh modern, action romances. "American Pluck" was the first of the series. In addition of the many features, which are embodied in all Chadwick press books, the "Blue Blood" book offers an interesting series of the sport cartoons, featuring the many noteworthy athletic accomplishments of Walsh, who is a former Georgetown and Fordham all 'round star.

"HE WILL ANSWER TO ME," says Art Acord, Universal star of "The Call of Courage," a Blue Streak Western, snapped here in one of the "thrill moments" in this fascinating story of life on the plains.

Peggy Joyce on Second Associated Special

PEGGY HOPKINS JOYCE, star of Associated Exhibitors' big special, "The Skyrocket," arrived in Hollywood from New York this week and immediately buried herself under a mass of manuscripts from which she will select her second starring vehicle for Celebrity Pictures, Inc. She has entirely recovered from the illness which made necessary the postponement of her trip to California, and is eager to begin actual production, which is scheduled to begin shortly after the new year.

Miss Joyce has convinced the most sceptical that she posseses every qualification for screen stardom by her work in "The Skyrocket," and there is no doubt that this Marshall Neilan production of Adela Rogers St. John's famous Cosmopolitan Magazine story will firmly establish her with exhibitors as one of their surest box-office assets. Because of her certain box-office value extreme care is being exercised in the selection of her next vehicle, and stories by some of the best known of the world's authors, as well as several plays, have been assembled for the selection.

Since the stir created in film circles by the announcement of her motion picture debut the entire industry has been awaiting official verification of the glowing reports that have been coming via the rumor route regarding the bigness of "The Skyrocket." Oscar Price, president of Associated Exhibitors, under whose banner this big special is to be released, is exceedingly enthusiastic about the picture. He says:

"Although we have always known that in Peggy Hopkins Joyce we possessed a star of unequalled charm and appeal, her work in 'The Skyrocket' is going to be a revelation to everyone who sees it. The picture had its first showing in finally completed form only a few days ago, and delighted the assembled executives of our organization.

"Naturally no effort was spared in the selection of a vehicle of outstanding worth for her initial production, nor was any limit under the sky set for the production cost. This is seen alone in the cast which appears in support of Miss Joyce. Taking all these things into consideration, however, and allowing for the fact that in Marshall Neilan we had one of the finest directorial minds in the industry, none of us were quite prepared for the truly extraordinary picture that has resulted—a picture that through sheer artistry and strength will place Peggy Hopkins Joyce near the apex of her profession.

"We are of course delighted to pass along this wonderful news to exhibitors everywhere who have been eagerly awaiting 'The Skyrocket,' and they have my personal assurance that Peggy Hopkins Joyce is not only an outstanding box-office attraction, but also a screen actress of rare ability, ready to take her place with the foremost interpreters of the cinema art. The name of Peggy Hopkins Joyce is certain to attract crowds to every theatre, and 'The Skyrocket" will send them away delighted with the entertainment and singing the praises of a new cinema star."

Spring and Depinet Return from Big Tour

SAMUEL SPRING, chairman of the Sales Cabinet of First National Pictures, Inc., and Ned Depinet, sales manager of the Southern territory, completed their tour of key cities, this week and returned to the home office in New York, Wednesday, December 9th.

Mr. Spring and Mr. Depinet are enthusiastic over the results of the trip during which First National branches were visited and the sales executives conferred with leading exhibitors. At the meetings of branch managers and their salesmen plans were fully outlined for the handling of First National Month, January, 1926, which promises to produce the biggest results ever achieved by a campaign of the kind.

Every individual connected with the First National sales force, the men in the field, bookers and office employees, is getting behind the drive with the utmost spirit. They appreciate that the month is dedicated to the entire organization and not merely to those in executive command.

In all of the cities visited, the members of the Sales Cabinet received assurances of the fullest support from franchise holders, regular First National exhibitors and from others interested in the exceptional pictures available for showing during January. Many exhibitors have booked their theatres solid with First National pictures for the weeks of January.

During their trip, Messrs. Smith and Depinet conducted meetings in the following cities: Albany, Buffalo, Cleveland, Pittsburgh, Cincinnati, Louisville, Indianapolis, St. Louis, Kansas City, Omaha, Des Moines, Minneapolis, Chicago, Detroit and Toronto.

Ned Marin, Western sales manager, will be away from New York for some time to come on a trip that includes Chicago, Milwaukee, Minneapolis, Seattle, Portland, San Francisco, Los Angeles, Salt Lake City, Denver, Omaha, Des Moines and Detroit.

Warner Brothers to Produce "Shenandoah"

THE famous old Civil War drama, "Shenandoah," long the greatest theatrical attraction in America, is soon to reach the screen. Warner Bros., have acquired the picture rights and propose to make of it an outstanding production on next year's schedule.

"Shenandoah" was the greatest work of the celebrated playwright, Bronson Howard. When the play was completed, thirty-six years ago, Charles Frohman procured it, inducing "Al" Hayman, of San Francisco, to take a half interest.

The premiere took place at the old Star Theatre, New York, September 9, 1889. The venture proved a tremendous success, the original company remaining at the one theatre nearly a year, which was regarded as extraordinary in those days. Frohman and his partner were said to have divided $200,000 between them, and, in addition, "Shenandoah" had the distinction of being the first big royalty-payer, Bronson Howard receiving $100,000 as his share for the first year alone.

The original New York cast was a distinguished one, with Wilton Lackaye, Henry Miller and Viola Allen in the star roles. Frank Burbeck succeeded Lackaye, and Joseph Holland appeared in the same role in another company. In one company Frank Carlyle impersonated the character first assumed by Henry Miller, and Lilla Vane and Esther Lyon were among the actresses who played the part Miss Allen has originated.

"Oh What a Nurse" Syd Chaplin's Next

"OH WHAT A NURSE" is the title which has now been given definitely to the forthcoming Syd Chaplin production, which is well under way at the Warner Bros. West Coast Studios. This is the story by Robert E. Sherwood, the editor of Life, and Bertram Bloch. Darryl Francis Zanuck was the scenarist. Charles ("Chuck") Reisner, who directed also the big Chaplin success, "The Man on the Box" is directing.

The story, which has to do with the amusing tribulations of Jerry Clark, a young newspaper reporter, are said to give Syd Chaplin an excellent opportunity for a demonstration of his fun-making powers.

Patsy Ruth Miller plays opposite the comedian star. She has the role of June Harrison, the fiancee of Clive Hurst, played by Gayne Whitman. Others prominent in the cast are Matthew Betz (Captain "Ladye" Kirby, skipper of a rum-runners' speedboat), Edith Yorke (Jerry's mother), Dave Torrance ("Big Tim" Harrison, a political boss and June Harrison's uncle), Ed Kennedy (Eric Johnson), Raymond Wells (a ship's mate), and Henry Barrowes (an editor.)

All kinds of amusing situations are presented in the development of the plot and the story is a riot of fun.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

Edgar Hart Works Fortune Machine for Standout Business Against Opposition

MEET Edgar Hart's latest, the Mystic Fortune Teller. It helped him to put over The Mystic to two days of great business in the face of the strongest sort of local opposition, the Elks' Follies show. It got him top receipts with some to spare, and the stunt (which cost him about $20) not only put over the Metro-Goldwyn-Mayer release, but it made talk that will run for weeks to come. It is advertising beyond the immediate moment.

A Metro-Goldwyn Release

THE MYSTIC ORACLE

Edgar has been saving this idea for several months. We know, because one of the hottest days of last summer we tramped all over the Bowery and Chatham Square, where the cheap publishers and "slum" shops congregate, in an effort to locate ready-printed fortunes.

What we were looking for were the printed fortunes such as you are given by the "bird women," whose parrots pick out the envelopes. No one seemed to know where they were printed, so Edgar had to roll his own.

Animated Bust

The device, as the photograph shows, is a sort of cabinet topped by a bust of a seeress. In the photograph this looks like a cast, but it really was a woman, acting as much as possible like an automaton. The cabinet was made to her measure so that her shoulders should protrude, and the opening in the top was made a tight fit. It was just tall enough to permit her to stand. She was made up as an Oriental type.

A plaster statue of Buddha is on the front section, with tablets on either side painted to resemble eyes. On each is lettered, "The All-Seeing Eye." At the base of the statue is a card lettered: "Are you married or are you single? Tell Walla-Hallah."

On either side of the statue were two slots labeled "single" and "married," though we think the stunt would be more effective were there but a single slot.

Nicely Staged

Mr. Hart suggests that a large crystal or an upturned goldfish globe can replace the statue where this is not obtainable, but many drug stores have a statue used to advertise a brand of incense.

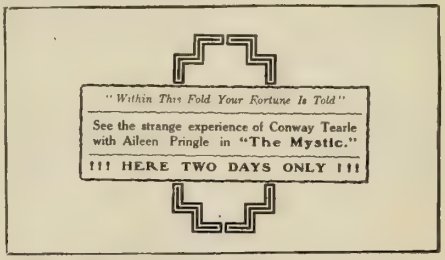
This cabinet (which is shown in the stage entrance, for lighting), was placed in the corridor lobby with amber lighting and a blue spot on the girl's head. Incense was kept burning and "Walla-Hallah," a man costumed as an Oriental, stood between the box and the incoming patron.

From them he learned whether they were married or single and called out a code word for the guidance of the girl, "Allah" standing for a single man, for example, and "Esla" for a married woman.

The girl had her hands free beneath the cover of the cabinet, and there were five receptacles for the fortunes, one each for married men, married women and single men and women. The fifth contained envelopes for those who gave the wrong information. If Wallah discovered a wedding ring on the hand of a women who declared herself single, or found a man whom he knew to be a bachelor trying to pass as married, the trickster would receive a slip reading: "Do not attempt to trick the all-seeing. No fortune awaits those who seek to deceive." It helped to mystify.

The Fortunes

In the other boxes were a dozen or more fortunes in each class, to give variety. Having failed to locate any ready-printed, Edgar wrote them all himself, had them printed locally on large sheets and cut apart into slips about 2 by 4 inches. Printing them on large sheets and then cutting materially reduced the printing costs. The stock used was a flimsy wood pulp in several colors. All were signed "The Mystic" in allusion to the play.


"Within This Fold Your Fortune Is Told"
See the strange experience of Conway Tearle with Aileen Pringle in "The Mystic."
!!! HERE TWO DAYS ONLY !!!

A Metro-Goldwyn Release

THE ENVELOPE FRONT

As the patron passed Walla he gave the code word and the girl slipped out the right envelope, all of which were alike. These were handed to the patron by a second attendant, and there was no stoppage of the line.

Mr. Hart reports that of a distribution of more than 3,000 envelopes, only two fortunes were found on the floor in the three days the stunt was run.

The stunt was not offered seriously and the word "fortune" was not used in the advertising, other than on the envelope. It was purely a stunt and not a fortune telling device, but the lack of throwdowns proves the interest taken in the idea.

Care should be taken to avoid the suggestion of peril or misfortune. One of the leading mystics in this country; a man internationally known, told us once that he never predicted misfortune, knowing the mischief wrought by the less scrupulous fakers.

A Universal Release

A RACING CAR AND TWO PRAMS ON CALIFORNIA STRAIGHT AHEAD

These were part of the campaign on the Denny picture that helped sell 1,728 admissions to the 688 seat Rialto Theatre, London, when the English premier was held. Pretty good business for an opening night. The racing car has a record in real races.

Planted 250 Trees as Memorial to Mrs. Porter

chief wrought by the less scrupulous fakers. Edgar told only pleasant things, or offered good advice. The following selections from his sets will give the idea.

For Single Men

Do not imagine that an automobile is the speediest way to get hold of a girl. Lots of drivers have experienced a sad miss in their motor. Just go slow about "garaging" your affections, you might want to turn out in a hurry and couldn't. Save gas.

At this very moment a man is talking about you and discussing you for a certain position. You will receive an invitation of some sort from a lady. Accept it, as this will lead you to land the position the man is talking about for you.

A married woman would involve you. You will do well to be on the look-out for a red-haired girl. If any woman drops an article on the ground, do not pick it up, else run the consequences.

There is a dark eyed girl who is heart-sick about you, but too shy to let you know. You should write down the names of the many girls you think about, you will nearly have forgotten one, and when her name comes to your mind suddenly, you will know her. She is yours for the asking.

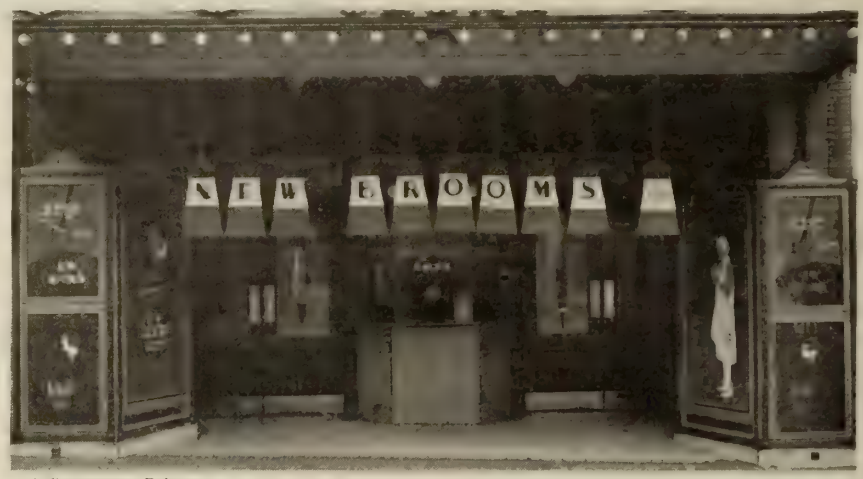
For Benedicts

No memory of the past shall ever darken the horizon of your domestic felicity. Rivals and enemies you have none, except imaginary ones, so continue to be a good provider. Your psychic glass is serene and cloudless.

If your wife only shows you a small portion of the great love she actually bears you, it is not because she is undemonstrative, but because she knows that to sustain the charm of love with you it is necessary to keep you a little hungry all the time. So be resigned, for she truly loves you.

Make no change of location should the occasion be offered you—no matter what promises are made to you, be not interested. A woman will enter your life in order to do harm, but you will suspect her when she talks travels.

When some stocks are offered you, you will not invest in same. You are also warned against a certain real estate deal. It will create only embarrassment for you. Stick to what you have and are doing, for several months, then all will be well ever.



A Paramount Release

RODNEY BUSH USED COMPO BORD FOR HIS NEW BROOMS

Real brooms would have been better, but the compo board substitutes helped to get a good business for the Galax Theatre, Birmingham, Ala. If you use real brooms, note the paper wrappers used by Mr. Bush. This will permit lettering the brooms.

Girls Got These

Within a short time you will be introduced to an elderly man. When this happens, put on your best behavior, because he has a son whom you will later meet and fall in love with. This is your opportunity to position and happiness.

A fair youth is dreaming about you. He does not know whether he stands any chance or not, but he is planning a ride with you to find out. It is up to you then to take or not to take advantage of the opportunity, which is considered most favorable for your happy future.

Do not confide too many of your secrets to other girls, for a while at least, because one of them intends to find out something and play you false. She will come to you while you are shopping, and by this you will know her.

For Married Women

You must keep better hygienic hours, and your health will generally improve. Do not give way to the "blues," you have no cause to apprehend any unhappiness. Your only ailment is indulging your imagination to too great an extent. Think it over.

Resist the temptation to purchase extravagant clothes. For a while longer live prudently. Through a business transaction in the near future you will be rewarded and then be able to gratify your tastes.

Gloriafied Waffles

Barry Burke landed three sides of a restaurant awning to tell about Gloria Swanson in Stage Struck at the Palace Theatre, Dallas, Texas. The hook was "Gloria Swanson glorifies wheat cakes and waffles as you get them at Bishop's in Stage Struck at the Palace, now." Heads of Gloria from the six sheet faced three ways.

Electric Train Is Given an Encore

Bert Jordan used an electric train in the lobby of the Majestic Theatre, Memphis, to tell them about The Limited Mail. He knew that he could get nothing better.

But he worked a new idea. He knew that the lobby would be packed, and that the same people would stand around for a long time, so he had the train controlled from the box office and after it had been running for ten minutes the cashier would shut it off until the crowd drifted away, when she would throw the switch again. Ten minutes on and fifteen off was about the schedule for the fascinated crowd would stick around in the hope of seeing it start up again.

The train was loaned by the electric company, and was the finest they had in stock, with all of the trimmings in the shape of signal towers, semaphores, grade crossings, bridges and tunnels. It is coming along toward Christmas and the company was glad to get a chance to bring the line of trains to the attention of the public and knew that the theatre lobby would be a better show room than its own window.

A two foot wire fence around the platform kept people from touching the outfit, but did not cut off the view.

As usual the stunt made a big business. Somehow it always does.

An F. B. O. Release

PAINTING 350 TREES IN LOS ANGELES FOR BEE KEEPER

In memory of Mrs. Gene Stratton Porter 350 trees were planted in the school yards of Los Angeles to mark the opening of The Keeper of the Bees at the Pantages Theatre. The American Reforestation Society cooperated with the schools and Pantages.

Freshman Hats Help Advertise on Circus Lot

Program Covers

Fred S. Meyer, of the Palace Theatre, Hamilton, Ohio, has an arrangement with a local photographer whereby the latter supplies a photograph for the cover of each issue of his monthly magazine. Most of these are seasonable for Christmas, Easter, Thanksgiving, etc., but a few are general.

He has suggested that we work out an exchange for the sale of or exchange of program covers. We do not believe the idea will be feasible, but if you are interested in good front page illustrations, drop Mr. Meyer a line. It will save you both worry and money.

Freshman Caps Are In Lively Demand

Although he ordered 250 freshman caps, C. B. Stiff gave out only 50 of them, scattering them over the town very thinly. Then when the telephone calls came in to ask where the caps might be procured, there were some available instead of the "sorry, they are all gone.'" This made a much better impression and at the same time put the caps into the hands of children who would wear them.

But fifty caps were retained to be handed out on the show lot the following day, when the circus was in town, and with those worn by the original 200 there were freshman hats all over the grounds.

This is a distribution scheme that seems to give better results than an indiscriminate handing out.

Five hundred megaphones were handed out at the football game and were in use at several games before the opening of the picture.

These ideas and an advance lobby display made a real business at the Imperial Theatre, Columbia, S. C.

Pinned Roses

D. Roscoe Faunce derived his main advertisement for Flower of the Night from the charity drives in which the victims pay for artificial flowers instead of tags.

He got two thousand artificial roses, to the stems of which he pasted small slips reading: "Flower of the Night, with Pola Negri. Strand. Next week."

Two girls handed these out in the business district, pinning them to men's coat's and the men were so relieved when they were not shaken down for a donation that most of them decided to see the picture.

The lobby was a mission tower with a bell which was worked by an oscillating fan motor for movement and sound.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

FOUR musical presentations, consuming altogether 35 minutes, were included in the program which had Richard Barthelmess in "The Beautiful City" as the feature photoplay. Richard's picture ran 1 hour and 10 minutes, in addition to which there was the Mark Strand Topical Review running 10 minutes. This brought the film portion of the show up to 1 hour and 18 minutes and the complete show up to 1 hour and 53 minutes.

Each of the four de-luxe performances of the day was opened by the orchestra in selections from Leoncavallo's opera "Pagliacci." For this presentation the purple spangled draw curtains were closed over the small production stage and the lights were as follows: While the introductory film title was being run on the screen blue floods were shot from the dome covering the sheet. When the draw curtains were closed over the screen two Mestrum orange floods were brought down from the dome onto the orchestra; foots and borders in large stage in blue; four steel blue arch spots on the draw curtains and two steel Mestrum floods on the curtains and drapes from the projection room. This overture required 8 minutes.

"Rosetime" was an offering made up of selections suggesting the title. The orchestra opened the presentation with "Mighty Lak' a Rose," while an introductory title was being thrown on the screen. On the conclusion of this number the gold draw curtains were closed over the screen and four members of the ballet corps, costumed in artists' velvet trousers and smocks, came on for a dance to the tune of "Rose of Washington Square." At their exit the orchestra took up a special arrangement of "Indian Love Call," after which the presentation was concluded by a duet by soprano and tenor, singing "Roses of Picardy' behind a scrim while a rose-wheel of colored Picardy roses was thrown upon the scrim from the front. During the presentation the projection room had two flesh colored floods on the orchestra and during the dance number the dome put a flesh colored flood on the dancers. All front floods and the blue stage lights dimmed off during the "Roses of Picardy" number.

The Star Piano Trio, of two men and one woman, were presented in a repertoire of three numbers. For the opening selection one white spot was arranged to reflect only on the faces of the artists. Gradually red borders and blue foots revealed the setting and the pianos.

After the Topical Review came the prologue to "The Beautiful City." Following the locale of the story, a street scene was used, the backdrop being a transparency of tenement houses. In front of it were placed leg drops of the same type. Four pushcarts were placed on the stage loaded down with the merchandise dispensed by the street venders. For the Barthelmess character in the picture a tenor was made up as an Italian youth and for the Gish character a soprano was made up as an Irish girl. The number opened with "Come Back to Erin" by the soprano, after which four members of the ballet danced the Italian folk song, "A Frangesa." The number then closed with "O Sole Mio" by the tenor. Behind the transparency were open box lamps of amber, as the scene represented evening. In front there were open box lamps of blue augmented by blue floods from the dome.

A First National Release

HYMAN'S PROLOGUE ON THE BEAUTIFUL CITY

A typical tenement setting put over the idea of the story with soloists made up as Barthelmess and Dorothy Gish with a quartet of dancers. It gave a good atmospheric prologue and also pleased the patrons as a typical production number.

Lost World Monster Was Longer Than Marquise

Novelty Pram is Don Q Best Bet

You can make a perambulator out of a couple of A boards on a truck, or you can make something that suggests class and distinction. J. P. Harrison got out a really handsome perambulator on Don Q at the Hippodrome Theatre, Waco, Texas.

A United Artists Release

AN ATTRACTIVE PRAM

This is a Ford chassis with compoboard sides, front and back, the sides cut in fancy shape, but the front a straight piece put on a slant with a view hole for the driver. Lettering supplements the cutouts from the posters and the effect is surprisingly good, especially where the cost is considered.

The lobby was framed in compoboard painted with a small yellow "Don" and a large "Q" in red. The whip cracking figure was reproduced on the front banner with the whip lash, title and start name in transparent letters. These were backed with flashers that brought the three items up alternately and gave much more atteneion value.

There was a notable hook-up to the Y. M. C. A. and Baylor University endorsed the picture in its college paper.

H. H. Snell did not go the limit in advertising The Ten Commandements at the Imperial Theatre, Gadsden, Ala. Instead he started three weeks in advance, worked small, but persistently and with a minimum of investment he got the best two day business since 1923. He had the Ringling show for opposition at that.

A Paramount Release

WILD HORSES DID SO SOME DRAGGING IN DENVER

F. H. Ricketson, of the Victory Theatre, had two splendidly modeled wild horses in plaster for his main appeal on White Horse Mesa. Just where he got them does not appear, but they are real sculpture and did much to sell the Zane Grey story.

Midnight Sessions for Opera Phantom

Midnight performances were necessary to accommodate the crowds seeking to witness The Phantom of the Opera at the Rialto Theatre, Los Angeles, and this made possible a set of receipt records that no one believed possible with the seating capacity.

A special prologue, with a horde of revelers, was one of the attractions, and the ushers were all in carnival suits while the men employees were dressed in French uniforms.

The ever-useful Owl Drug Co. got out Phantom Sundaes which were advertised with stickers and window cards, and the story was serialized in the Record.

Trailers were used at the Metropolitan and Million Dollar theatres, and there was an advance campaign of 150 28-sheets in Phantom red on white.

A First National Release

A MARQUISE MONSTER SOLD LOST WORLD TO KNOXVILLE

W. E. Drumbar, of the Riviera, offered the largest dinocaur to date as the chief item of his display. Because of its size, the animal had to be of light construction, which accounts for the somewhat angular lines, but it pulled a huge business.

Home Made Campaign Sold Feature Well

Because he got a short-order booking on Seven Keys to Baldpate, C. T. Perrin, of the Sterling Theatre, Greeley, Col., mostly had to roll his own. There was no time to sit down and wait for accessories. He had to get a hustle on, but he's used to that.

He had a couple of photographs of Douglas MacLean on hand and with material clipped from the press sheet and trade papers he got a lobby card and two inserts. He made his newspaper talk particularly strong because he had no mats from which to prepare cuts.

Then he stirred things up with the announcement that bald pates would be admitted free the opening day and about twenty-five "close bobs" took him up, each baldhead bringing from one to three paid admissions.

That formed the foundation for a dog story in which the possibility of growing hair through creating laughter was discussed in a more or less serious way.

You can't do without accessories right along, but now and then you can make an improvised campaign so different that it carries value.

Once More

Once more the Raffles stunt has been pulled out to help a play, this time The Merry Widow at the Strand Theatre, Madison, Wis. Pictures of the "Widow" were published in the State Journal, a copy of which had to be in the possession of those who spoke to the supposed widow. The prize was $70. Pictures of the woman were purposely out of focus to render identification a little more difficult.

The college paper carried a cross-word puzzle, and fifteen small towns were given two tens and teasers to draw in the outlying business.

Mix Impersonation Is Latest Juvenile Contest

A Metro-Goldwyn Release

NEVER THE TWAIN HAD STARRY SKIES

The lobby on Never the Twain Hall Meet in Loew's State Theatre, Newark, N. J. The top was canopied with blue bunting studded with stars. Small electric lights would have been even better, but this is a mighty effective lobby as you can see.

Miniature Mixes Try for Prizes

Changing from the Chaplin, Lloyd and Coogan impersonations, the Majestic Theatre, Fort Worth, Texas, has changed the pace. It offered prizes for the closest resemblance to Tom Mix.

It was a publicity stunt for The Everlasting Whisper, but it is good general publicity, and it made a good circulation feature for the Record, which was sold the idea.

The basis of the stunt is that most kids have a Wild West play suit, and down in Texas there are perhaps more than elsewhere. The Record reproduced the snap shots of the boys who were photographed in Mix costume, and made a feature of these for several days. Then ticket prizes were awarded the boys who most resembled Tony's leading man.

Most newspapers will welcome any stunt that will put them in right with proud parents, and most parents get all puffed up when they see their kiddies in the home town paper, so everyone gets a powerful kick out of the idea.

Teasing Boston

The Boston Telegram carried a new style contest during the run of The Iron Horse at the Tremont Temple.

Under a large caption reading "Their Hero Son" it explained that hidden in the line was the title of "what the critics call the world's greatest picture." All you had to do was transpose the letters to their proper order.

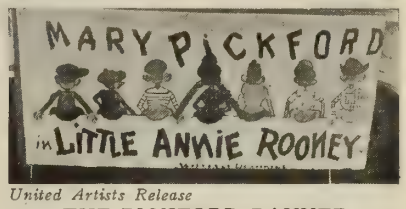
Each boy or girl who solved the puzzle was given a ticket good when presented by a parent or guardian holding a paid admission.

It's just another way of giving a two-for-one ticket the semblance of value, but it is a mighty useful way.

Boston isa a fairly large town for a stunt like this, but the idea went over well.

Caricature Banner Helps Annie Rooney

To get distinction for Little Annie Rooney, John Hannon, of the Rex Theatre, Sumter, S. C., painted a carricature banner for the Mary Pickford release as shown here.
Cut No. 1813



A United Artists Release

THE PICKFORD BANNER

Done in strong colors, the display got much more attention than the usual cutout, and carried out the suggestion that Miss Pickford is "back home" again.

Safety Always

Realizing that there had not been a safety campaign in four or five weeks, the Fox exploitation men came to the rescue and started one in Youngstown, Ohio, where Havoc was due at the Hippodrome Theatre.

The main idea was that jay walking created Havoc at crossings, and the Mayor was induced to call upon them to desist. So the theatre printed up two sizes of warnings. These carried a skull and bones and "Warning. Stop. Death. Danger. Havoc."

Police pasted 10,000 of the smaller ones on windshields, while a larger size was pasted on walls and hung at street intersections. It told the entire town about the picture.

A Pathe Release

ONE OF THE LOS ANGELES DISPLAYS ON THE FRESHMAN

Sporting goods, chiefly football gear, was used to get attention to the college clothes in this window during the run of the Harold Lloyd comedy at the Million Dollar Theatre. It is but one of a number of similar displays. Note the pennants.

Made an Impressive Don Q Foyer With Paper

A Metro-Goldwyn Release

WHERE THERE'S WILL THERE'S A WAY TO LOBBY DISPLAY

That's poor poetry but sound fact. C. B. Stiff has small lobby space in the Imperial Theatre, Columbia, S. C., but Sun Up is a play of particular appeal in Carolina, so he made what he could out of the lobby and pulled a big crowd.

Made His Display Against Handicap

Because the lobby space is limited in the Imperial Theatre, Columbia, S. C., C. B. Stiff does not usually try to put over a dressed lobby, with the result that when he does pitch in, it has much more than the usual effect.

He felt that Sun Up, a story of the mountains, should get more than usual business if properly advertised, so he slabbed his box office and tied a couple of pine trees to the lobby posts. A final touch was a bench made, mountain fashion, of half a log with saplings for legs. A banner describing the play as "A picture of the Carolina Mountains" completed the appeal.

The entire display cost less than a dollar, and it brought in an extra large business through the emphasis it gave the locale.

In some places it is impossible to get business without a good lobby, but in Columbia since lobbies are largely impracticable, their lack is not severely felt and their use is a direct seller.

Worked Many Stunts With Pony Express

J. P. Harrison put in a lot of special work when he put over The Pony Express at the Hippodrome Theatre, Waco, Texas.

The week before the showing there was a round-up drive of the Y. M. C. A. and a preview of the picture was given the Friday evening before the opening to the Y officials. It had previously been announced that the boys with the highest scores also would be permitted to attend this special. This not only had the kids hustling for the honor, but those who saw the picture naturally bragged it up to those of their acquaintance who had not been in the audience, and the result was an unusual amount of verbal advertising in addition to the newspaper story. The newspapers not only wrote up the show, but mention was made daily in the running story of the drive.

Much on the Streets

An old buggy drawn by two veterans of the old stage routes, 27 years old, made a good ballyhoo and this was supplemented by an auto with painted compo-board sides. These were kept out for several days.

On Sunday twenty-six boys and girls who had their own ponies escorted the prams about town, the riders being dressed in western outfits. When they had covered the city they hitched their ponies in front of the theatre and went in to see the show, while the string of ponies ballied in the passers-by. Then they took another half-hour ride before they went home, and figured they had been having a lot of fun.

Sawmill slabs transformed the house front into a log hut, and a western old time saddle, tied to a hitching post, contributed local color.

The entire county was covered with advertising, with special letters to the school teachers in all the towns.

The Right Word

Several contests for the best criticism on some picture to which it is desired to draw attention have flopped. Generally the reason is that most persons think criticism and faultfinding synonymous and the picture came in for undeserved slams.

C. W. Hallock, of the Victory Theatre, Denver, offered cash prizes for the best expressing of the impressions of The Pony Express, and this gave emphasis to the fact it was a good picture.

Added

Guy Kenimer knew that the Postal Telegraph had tied to The Pony Express for a window card showing and that every station in Jacksonville would flash the card when the feature came to the Arcade Theatre.

Knowing that, he figured that they might be ripe for scene stills, so he passed them out, and every office manager said "yes."

Those Postal frames do not have much display value, for the frames are in constant use and the change in the cards is not sufficiently marked to get attention. The stills not only did their own advertising, but they called attention to the Postal signs.

A United Artists' Release

A SPANISH CORRIDOR ON DON Q MADE FROM CREPE PAPER

Streamers of yellow and red transformed the inner lobby of the Plaza Theatre, Asheville, N. C., the week before the Fairbanks picture, and made one of the strongest appeals of a good campaign. If you have a strong foyer this will work nicely.

Fred Meyer Put Out His Own Pony Express Rider

A First National Release

WE WOULD CALL THIS A BALLY, BUT IT ISN'T, BECAUSE—

The laws of Sydney, Australia, provide that ballyhoos shall not be paraded. This dino came into town by truck and went out again. The law says it's a bally, but the defense argues that it merely is a delivery wagon. Make your own bets.

His Pony Express Carried a Message

Fred E. Meyer, of the Palace Theatre, Hamilton, Ohio, launched the run of The Pony Express by sending a pony express rider from Hamilton to an adjoining town.

Of course it is a simple matter to put a man on a horse and tell him he is an express rider, but that is not Meyer's way. He arranged to start the stunt from the City Hall where the mayor gave the rider a message to the City Manager of the objective town, with all due formality and in the presence of photographers, newspaper men and the general public.

And to make sure that it would be understandable, Meyer talked to the reporters to the extent of nearly half a column about the original pony express and the film which perpetuates the deeds of heroism.

It was thoroughly readable copy, winding up with this paragraph: "So, in tribute to the finest body of men who ever bled for the nation, the Palace Theatre will revive the Pony Express on next Saturday. Each hoofbeat of the horse which carries the Express rider to Middletown will reverberate through dead generations and awaken in public consciousness the heroism of men whose fearlessness kept our nation intact."

The best way to work this is to lay off part of the cost to some nearby manager who also is going to show the picture, and make it work in both towns. Mr. Meyer worked his to advertise the Palace showing along the route.

Skipped Lithos

To get a change of pace, and because he knew that Norma Talmadge appaled to the reading public, George E. Brown, of Loew's Palace Theatre, Memphis, cut out the litographs for Graustark and made a 50% increase in his newspaper space. He beat nay previous Talmadge record and came close to topping the best Saturday business. A by product was a chance to slide advertise The Gold Rush to more than the usual number of patrons.

Old Timers

Rodney Bush revived the one piece coat and suit hanger for Not So Long Ago at the Galax Theatre, Birmingham, Ala.

He tied it in nicely with the statement that "not so long ago" these hangers were popular in New York, and running into a few lines for the play.

He had an old fashioned high wheel bicycle in the lobby and at the curb was the first automobile sold in the state; an early Cadillac. Both got more than a little attention.

He used the Old Timers Night, but limited his invitation to couples who had lived in Birmingham for fifty years. Reporters from the local paper got the stories of the old inhabitants and the stunt more than paid for itself in newspaper publicity cut two ways.

Neat Legal Point Is Ballyhoo Idea

Over in France they are said to cherish a lawsuit that has been running for upward of four hundred years. About the time that is settled Australian lawyers and judges may have settled on the designation of this dinosaur.

Looking at it you might say that it was a ballyhoo or perambulator, but herein you err grievously. You are making the same mistake that led the authorities of New South Wales to hand a whole pack of summons and things to the First National agency there.

They thought it was a bally, too. There is a law against parading street advertising, and so when the dino made its appearance the driver was given a summons, and the First National was given a summons and everyone else down to the office boys got a summons, and all in the mistaken idea that this is a ballyhoo.

But you see it isn't a bally, at all. It's a delivery wagon.

Honest It Was

Yep. The driver had some films to deliver, and he didn't have time to unload the dino, so he just had to take it along, and as he had cans for every theatre served by First National, it was a long route.

So the learned judge ruled that it was a delivery wagon and not a ballyhoo, and they have not yet taken it to the Court of Appeals, but it is liable to get there yet.

Meanwhile the delivery wagon probably continues to function but without the dino, since there has been enough advertising.

It was John Rosenfield who invented the delivery idea, but John never had the nerve to load a dino on a trick, and anyhow he was working for Paramount and not First National so he just delivered advertising signs unwrapped, but the idea is the same.

A Metro-Goldwyn Release

A FREAK SHOW SOLD THE UNHOLY THREE AT A FAIR

Taking advantage of the state fair grounds, Loew's Theatre, Dayton, Ohio, put up a freak show to emphasize the trip in this hair raiser. The tent appears to have contained cutouts from the posters and to have been a peep show.

Pet Stock Store to Put Over The Unholy Three

Lobby Livestock for Unholy Three

In The Unholy Three Lon Chaney sells voiceless parrots from the bird store which covers the real activities of this trip from the sideshows. A ventriloquistt, he supplies the voice himself. That's part of the plot.

A Metro-Goldwyn Release

ON THE SIDEWALK

Loew's State Theatre, Newark, borrowed a number of pets and birds from a local store and made both a lobby and a sidewalk display.

The sidewalk display was mostly parrots and monkeys, with smaller birds predominating in the lobby. A generous sized credit card on both displays paid for the loan of the exhibit. The sidewalk card reads: "See Lon Chaney as the Proprietor of the Bird Store in the Unholy Three." There is not much appeal to the line, but probably it does arouse curiosity. Certainly the animals did some selling.

If you have no bird store make this a loan exhibit. That is even better.

A Metro-Goldwyn Release

A BIRD OF A DISPLAY FOR THE UNHOLY THREE

Loew's State Theatre, Newark, N. J., tied in to the animal store phase of the activities of The Unholy Three and made both a lobby and sidewalk display of pets. The sidewalk display is also shown on this page. The above is the lobby.

A Metro-Goldwyn Release

A STRIKING LOBBY ON THE TOWN OF LIES

Ernest Morrison achieved a big effect very simply in the lobby of the Imperial Theatre, Asheville, N. C. The effect of the column is vivid, and it carries a strong appeal, yet it does not involve much building and you can make it into a lighthouse later.

Brown Introduces a New Orchestra

George E. Brown, of the Palace Theatre, Memphis, put in a new, and better, band recently, and knowing that they could be made an asset to the house, he did it right. His stunt probably will interest others who may make a similar move.

He selected The Gold Rush for the debut, feeling that he could reach the largest number of persons through these audiences. A trailer first introduced the band as a whole and then each individual was announced separately and stood in a spotlight and played the chorus of the number the band was giving. This might not be practical in a larger organization, but the personal introduction is feasible. Now Brown has his orchestra pit filled with stars instead of just musicians.

The idea of getting a new organization was to obtain a body of players who could be featured, and the men will be given occasional solos as part of the regular program features.

Eddie Hyman has made some of his players draw equal to the stage acts, notably his xylophonist and pianist. If you can do this, you can save money on your stage show and still give the same satisfaction.

A New Contributor

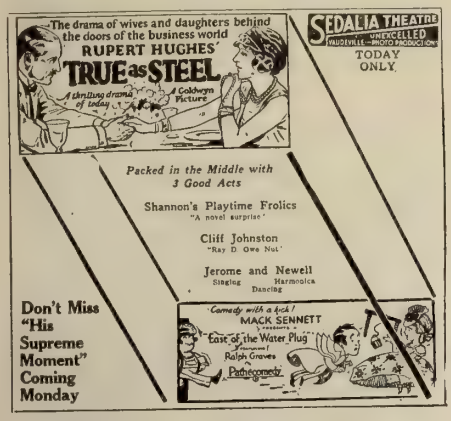
Instead of a preview of The Freshman to the Better Films Committee, Charles H. Amos, of the Carolina Theatre, Greenville, S. C., invited the Furman University team and the sporting writers, and the sporting editor of the Daily News gave it a wonderful story on the sporting page, where it went to those who were not movie fans but were interested in football. It was worth a page of the usual presswork.

The picture took the three-day record.

Sitting in With Planck's Sedalia Problems

Planck Layouts Offer Problems

George E. Planck, who now is located at the Sedalia Theatre, Sedalia, Mo., sends in a few pounds of advertising samples and asks for comment. He was with Lem Stewart in the home office of Paramount theatres and later did exploitation for First National out of Kansas City. He knows exploitation thoroughly and has a good idea of newspaper layouts, but he wants to check up on his ideas, and we think that others will be interested in his problems, so we are going to use a lot of his samples. He writes that his chief concern has been his Friday to Sunday ads, when he has to add some vaudeville without detracting from his screen attractions. The first example shows one



A Metro-Goldwyn Release

WITH VAUDEVILLE

stab in this direction, and his most successful effort. Here the layout gives top space to True as Steel, lists the vaudeville and then closes with the comedy. The rule work is to suggest a box "packed in the middle with three good acts." To this end he cuts through the lower electro to let in the rule; a device we do not recall having seen used before. This carries the idea of a film show with vaudeville rather than a vaudeville show with a film appendix. We like this treatment, because when vaudeville is used part of the time, there is some danger of carrying the suggestion that you get less for your money four days a week instead of more for your money on the other three. Because this is a Sunday space, there is a prominent display for the underline. The space is a three sixes, and there is room for white space, which gives a prominent display. The press work is rather poor. There is too much "impression" and the paper is forced against the type until not only the printing surface but the edges of the holes where excess metal has been cut away are registered. It would seem that the Metro-Goldwyn cut was provided with a line and that the cut for the comedy was framed in the office to make a match, since this latter cut does not show square corners. Mr. Planck lets the cuts tell their own story. He merely sets in the vaudeville and the underline and provides prominence through the layout. We do not like the billing for the acts. "A novel surprise" does not mean anything, but we gather that Planck trusts to his press work to put the items over, for he writes that he believes the reading notices he gets form the best single item in his sales campaign. This has been the experience of many managers, who trust more to the reading notices than to their display ads and run the latter chiefly to command the former. In some instances the

A Metro-Goldwyn Release

MORE VAUDEVILLE

managers overlook the fact that they also can sell through the display, but Planck does not make this mistake, though he does flop a little in the matter of attractive billing. Vaudeville acts are supposed to send in their "billing," but in our own vaudeville days we never hesitated to write our own ticket when we did not like what the act sent in. In this regard we think the advertisement could be improved. Otherwise it is very good. It will be noted that the house signature is an oblong reverse cut slightly under column width. That was the stock signature when Planck took the house over. If you will look at the double cut you will see another signature he devised, patterning after the Kunsky houses in Detroit. This gives the always prominent circle, and is handy since it can be dropped into many spaces where the oblong will look out of place. An oblong or square cut must "ride square" to the rest of the layout, but you can put in a circle wherever you find room without committing a typographical offense. The second example shows another, and less successful handling of the vaudeville. Here the acts are placed in the corners, with a serial to fill the fourth hole. It is a nice, orderly layout, but it is not as good display. The centre panel is framed from a two column stock cut, with apparently home-made selling talk. It sounds as though the copy writer were hopelessly trying to guess at the feature. If we had Mr. Planck's job we would hold up our right hand and solemnly swear never to use a halftone cut in any advertisement. The paper does well

NOW AND TUESDAY
SEDALIA THEATRE
VAUDEVILLE—UNEXCELLED—PHOTO PRODUCTION
Hot tamale—
Its "Sally" with—
Say baby, her eyes can talk! No wonder the desert bad men didn't have a chance.
A dash of pepper and spice—that's Colleen in this play of desert adventure and love.
PATHE NEWS
TOPICS OF THE DAY
AESOP'S FABLES
PATHE REVIEW
COLLEEN MOORE
in The Desert Flower
COMING WEDNESDAY
"Paths To Paradise" with Raymond Griffith (Paved with Laughs)
Betty Compson

A First National Release

THE DESERT FLOWER

with line work, but it simply cannot get good results from halftones. In the reading section you have to use halftones, because that is probably all the paper will take, but you have your own say in the displays, and where a newspaper simply cannot print halftones well, you hurt the appearance of your display. Contrast this space on Proud Flesh with that for The Desert Flower. This is a stock cut, but it is in line, and the lines are mostly open and unclogged. You can

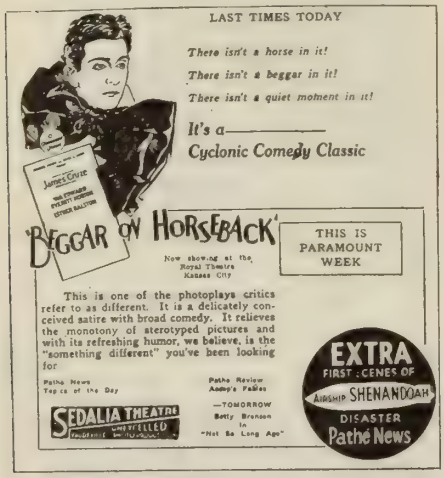
It's here!
SEDALIA THEATRE
Stage & Screen Attractions
Cecil B. DeMille's Cinemasterpiece
Today Wednesday and Thursday
Shows at 2 30—7—9
Adults 50c
Children 25c
'THE TEN COMMANDMENTS'
It's Here
For Four Days Starting Today
Cecil B. DeMille's Cinemasterpiece
"THE TEN COMMANDMENTS"
Our Modern World defined God as a "religious complex" and laughed at the Ten Commandments as old fashioned.
Then, through the laughter, came the shattering thunder of the World War.
And now a blood-drenched, bitter world—no longer laughing—cries for a way out.
The most inspiring picture ever produced! It will sweep you to your feet.
First showing in Sedalia at reduced admissions—
Adults 50c
Children 25c

A Paramount Release

THE OPENING DAY (RIGHT), AND ANOTHER TEN COMMANDMENTS

Non-Committal Cut is not Real Ad Attractor

jam soft paper against type with gummy ink and still get a result that will make the space look bright and inviting. The line just below the signature hooks The Desert Flower to Sally and does it with a phrase that suggests the locale of the current story. "Hot dog, it's Sally" would be more up to date, but it would not have the color of "Hot tamale," for tamales are standard food where The Desert Flower thrives. There is a somewhat loose connection between the end of this line and the continuation just above the star name. On the other hand the second bank reads well if taken by itself. "Moore" in the star name looks like more poor printing but it really is another case of poor hand lettering, with a white hairline through each letter that serves to mess it up without making it look distinctive. In the example on Beggar on Horseback the "There isn't a horse" copy leads off with a frank explanation of just what it is in the lower panel. This carries less white space than the average, but that is because there is more to be said. The


LAST TIMES TODAY
There isn't a horse in it!
There isn't a beggar in it!
There isn't a quiet moment in it!
It's a——
Cyclonic Comedy Classic
'BEGGAR ON HORSEBACK'
THIS IS PARAMOUNT WEEK
This is one of the photoplays critics refer to as different. It is a delicately conceived satire with broad comedy. It relieves the monotony of sterotyped pictures and with its refreshing humor, we believe, is the "something different" you've been looking for
SEDALIA THEATRE
EXTRA
FIRST SCENES OF
DISASTER
Pathé News

A Paramount Release

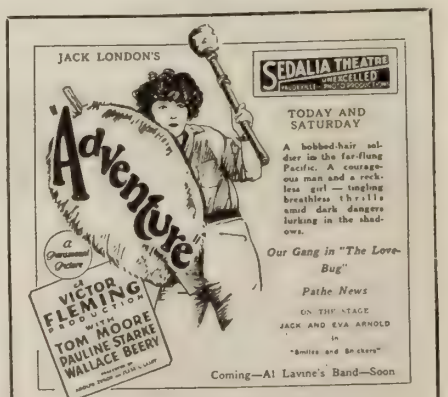
NOTE THE CIRCLE

picture requires explanation if the average spectator is to view it in the proper frame of mind, and so the space fills up, though it is by no means overcrowded. The cut does not get over. Until you have seen the play, you do not realize that it really is a huge necktie and not a curtain or something, so the effect aimed at is lost, though that scarcely is Planck's fault. Here the circle reverse makes its first appearance in the announcement of the Shenandoah pictures. In all of these spaces you will note that there is a hairline rule around the space. This is done without regard for how the advertisement lies in the page. If it rests against column rules or cutoffs there is still a two point space of white outside the hairline to hold it from contact. For The Marriage Whirl two press book cuts are used, and these are put into the space with good judgment. The large type for the date seems to be characteristic of the first day display. On a two day run less noise is made about the playing days, but always the change of program is marked by large type to call attention to the change. The selling talk is rather scant, but it gets over the idea, and that is all that is necessary. The cut title puts an edge to the sales talk with its dancing brides. Most managers seem to feel that they must use the three column layout supplied by First National. We think that with this pair of smaller cuts a better display is achieved at less than half the cost. One of the best displays is that for Adventure, and here the cut helps

A First National Release

TWO GOOD CUTS

materially. In this Planck makes his first use of the double panel effect, with the inner rules cut to let the illustration through. This not only saves space, but it gives a better effect than would have resulted from the use of a panel large enough to contain the entire cut. There is a saving of an inch and a half in space and a material gain in effect. Even where an extra composition charge is made for cutting the rule, the effect is worth the additional cost. There is a good play-up for the shorts and the single vaudeville act and the general impression of a good show is created through the layout of the type as much as from the good cut. For The Ten Commandments he stressed the prices as the picture was roadshowed last season. For the opening day he does not depart from the standard three sixes and for the follow he employs a two six and a halfs. We think that in the opening day space (on the right), he is in error



A Paramount Release

SELLING ADVENTURE

when he makes allusion to the World War. Most persons know that there is no reference to the war in the story, but not all will stop to recall the fact and this might suggest another war story. What he aimed at was a suggestion of a thought-forming picture, but he does not quite get it over. On the second day he uses four lines of comment such as "The Miracle of the Screen" and "Unforgettable in Theme." That space might better have been given to a bold display of the prices in place of the modest six point over Moses' head. We think these the least effective of the lot, for he does not quite convey the suggestion of bigness. This has nothing to do with the size of the ad. It's in the talk. In this pair of displays are seen the two styles of drop-in circles already alluded to and which now are the permanent trademarks of the house. Our personal preference is for the one on the right, even if it does slant the name down a diagonal. Theoretically this is not as good form as the straight line, but the even size of the lettering offsets the slant. Both, however, are good. Taken by and large we don't believe that Mr. Planck stands much in need of advice, and we are making this rather full use of cuts because we think that the gradual improvement in style to be noted will interest many others.

Teacup Tells No Broadway Tale

This cut on The Lights of Old Broadway from Loew's Palace Theatre, Washington, D. C., is one of the poorest this house has made in some time. It's not very strong, and

MARION DAVIES
"LIGHTS OF OLD BROADWAY"
CONRAD NAGEL · FRANK CURRIER
JULIA SWAYNE GORDON · GEORGE K. ARTHUR
Those were the days — when Broadway was a prairie and 42d street a country lane. She was a dancer at Tony Pastor's and he was one of New York's 400 but what did Cupid care for that? A whirlwind of joy and romance!
AL ST. JOHN COMEDY
PATHE NEWS · TOPICS
BARNOU'S MUSIC
WEEK STARTING THIS AFTERNOON
LOEW'S PALACE
DOORS OPEN AT 1:30 P. M.

A Metro-Goldwyn Release

OVER THE TEACUP

may sink into the cut in reproduction, so to save your eyes, it's a picture of Marion Davies holding a teacup. Just that. There is an attractive title, and some clever talk, with a silhouette of an old fashioned carriage with a suggestion of a rail fence. That all helps to sell, because you can scarcely visualize Broadway, even in the early days, with a rail fence. But what Marion Davies drinking tea has to offer in the way of entetrtainment is something you cannot quite understand. There must have been something in the stills that was better than this. It's strictly a non-seller, and we think that no cut at all would have been better than this, for no cut would at least not have suggested a tea drinking story. The Loew Washington houses hit so high an average that they are entitled to a slip now and then, but when they take a tumble it is all the more noticeable because of the general excellence of their work.

Switching the Spotlight to the Exhibitor

Edited by Sumner Smith

Quebec Exhibitor's Condition Better

GEORGES VEZINA, proprietor of the Quebec Exhibitor's picture theatre at Chicoutimi, Quebec, has been seriously ill during recent weeks but his condition is improving. It is interesting to note that Mr. Vezina has been one of the star players of the Canadian professional hockey team of Montreal, Quebec, in the National Hockey League, which now includes teams in New York, Boston, Pittsburgh and other cities. Mr. Vezina, between games, directs the destinies of the Chicoutimi Theatre in Northern Quebec, and he also has other business interests there. Incidentally, he is the father of eleven children.

The first Australian picture brought to Canada is still going strong after almost two years of presentation in the Dominion. This is "The Man They Could Not Hang," which has been touring Canada as a road show. The most recent important engagement was at the Grand Theatre, Calgary, Alberta, where it played twice daily for a week under the direction of Maynard Joiner, manager of the Grand Theatre.

H. M. Thomas of Winnipeg, Manitoba, Western Division manager of Famous Players Canadian Corp., Toronto, has returned to Winnipeg after a business inspection trip through the Western Prairie Provinces of the Dominion, which included the theatres at Edmonton, Calgary, Moose Jaw, Regina, Saskatoon and other centres. He arranged for the special presentation of a number of current attractions, including "Little Annie Rooney," "Cobra," "Romola" and "Don Q."

B. F. Keith's Theatre, Ottawa, Ontario, made a special of a local orchestra as an added attraction during the week of December 7, this being Orville Johnston's orchestra of eleven pieces. The engagement was in the nature of a farewell because the band was leaving immediately afterwards for London, England, to fill a contract in the Empire metropolis. When Manager J. M. Franklin of Keith's heard that the orchestra was going to England, he arranged the farewell appearance.

Henry McRae, who has been appointed director-general of production at Universal City, Cal., is a brother of Finley McRae of Ottawa, manager of the Alexandria Hotel, Ottawa, and executor of the estate of the late Harry Brouse, the Ottawa millionaire who was the owner of the Imperial and Family Theatres there and a charter director of First National. Henry McRae made two pictures in the Ottawa district several years ago for Ottawa Film Productions, Ltd.

John Arthur of Toronto, director of presentations for the Famous Players Canadian Corp., is busy with one of the most pretentious Christmas pantomimes ever to be presented in Canada. This will be given at the Toronto Hippodrome during the week of December 21 in conjunction with a special picture program. The pantomime will have a company of 50 people and will be given in ten scenes.

Five union employes of the Majestic Theatre, Ottawa, Ontario, went on strike December 4 as a result of a dispute over wages and the employment of non-union men by Froman & Petigorsky, the proprietors of the theatre, of which Harold Vance is the manager. The trouble began two weeks previously when W. Graham, stage manager, and G. E. Groves, projectionist, ceased work claiming that wages were overdue. Oscar Petigorsky, one of the proprietors, denied this statement and declared that the employes had objected to the employment of non-union men. Mr. Petigorsky also claimed that the theatre could not afford to pay the high wages and that he was glad that the strike had materialized. Instead of $43 a week he was now paying his stage manager $15 a week, and in place of the $40 a week for the projectionist he was now paying $20 a week for a non-union man.

The striking musicians, who walked out on December 4, took up the matter with the Ottawa Allied Trades and Labor Association. The proprietors of the Majestic, on the other hand, promised to make an issue of the strike. The theatre is continuing without interruption.

Pittsburgh Exhibitor Hurt in Accident

HARRY PETZ, one of the pioneer exhibitors in the Pittsburgh territory, now conducting the Pearl Theatre, Youngwood, Pa., suffered a badly cut mouth and the jarring loose of several front teeth in an automobile collision recently. When the accident occurred Mr. Petz's face was thrown violently against his own steering gear.

Recent out-of-town exhibitor visitors to Pittsburgh's Film Row included Tom Wright, Brownsville; Wm. Lamproplos, Latrobe; J. A. Smail, Avonmore, and Milan Salowich, Johnstown.

The Sheridan Square Theatre in East Liberty, a vaudeville house, changing program twice weekly, five acts of vaudeville and two-reel comedies, has changed its policy and hereafter feature photoplays will be run in conjunction with the stage attractions. The new policy went into effect on December 7. The Harris Amusement Company owns the theatre and J. O. Hooley is resident manager.

The Schenley Theatre, a beautiful neighborhood house in the Oakland district, Pittsburgh, has made a remarkable departure from the beaten path by installing a fifteen-piece symphony orchestra. This organization will play special numbers on the stage as well as accompany the feature pictures. Shows are changed thrice weekly. The theatre is controlled by the Harry Davis Enterprises Company and J. Harry Hayward is resident manager.

New York Exhibitor Not Killed in Accident

L. E. AKINS, manager of the Gem, Randolph, N. Y., was not killed in the auto accident which claimed his wife's life. Mr. Akins was, however, severely injured, but is now recovering. First reports said that Mr. Akins also was killed.

Johnny Carr, manager of Shea's North Park, says that his patrons are enthusiastic over the new $50,000 Wurlitzer organ just installed and that he has received many letters congratulating him on the big improvement in the music programs at this popular North Buffalo community house.

Albion's new house, the Rialto, opened on December 2. Manager and Proprietor William H. Robson received the congratulations of the townfolk on the beauty and completeness of the motion picture temple. Seventy wicker chairs in the mezzanine may be reserved, in advance. Projection is furnished by two Powers machines.

When the new Shea Buffalo Theatre opens early in January, Vincent R. McFaul, managing director of Shea's Hippodrome and vice-president of the Shea Amusement Company, will become manager of the new house, while Johnny Carr, now at Shea's North Park, will become manager of the "Hipp." Mr. Carr is a brother of the late Henry Carr, formerly manager of the Shea Court street vaudeville house and for many years vice-president of the organization, Mr. Carr will be succeeded at the North Park by Robert T. Murphy, who has been associated with the exchange end of the business for over a decade and who recently has been a member of the Buffalo Universal office sales staff.

No one was injured when film ignited in the booth of the Lovejoy Theatre, Buffalo, last Saturday night. The audiences filed out of the house when informed of the fire by Manager Jake Rappaport.

Connecticut Theatre News

Although their plans are uncertain, Louis and Charles Levin of Bridgeport, Conn., have announced their intention of building a new theatre in Danbury on a large lot in the rear of the former Masonic block at 231-249 Main street, which they recently purchased. The erection of the theatre depends upon financial conditions.

Chicago Movie Men Aid Welfare Drive

IN the big drive by the Jewish Welfare Fund for the various charities of the organization, more than $2,000,000 was raised the first day. Among the prominent contributors were Lubliner & Trinz with $20,000, Balaban & Katz with $10,000 and the Ascher circuit with $1,200.

Waterson Rothacker has bought the two-story building in which the manufacturing building of the Rothacker Film Company is located on Diversey Parkway for $100,000.

George R. Hogan, Henry T. Price and Henry N. Miller have organized the McIntosh Company to handle all kinds of films and mcahines, with offices at 30 East Randolph street.

Andrew J. Foehrkalb has been made manager of the Wildley Theatre at Edwardsville, Ill., succeeding the late O. H. Geise.

E. M. Simons has been made managing director of the Liberty and Bijou Theatres at Benton Harbor and the Caldwell at St. Joseph, succeeding J. C. Wodetsky, who has gone over to the Fitzpatrick & McElroy as manager of their houses at Muncie.

When the thieves blew open the safe of the Park Theatre on West Lake street and escaped with the contents, Manager George Miller hauled the safe out in the lobby and let the patrons of the house see what the robbers did to the strong box.

The many friends of James B. Dibelka, former secretary of the Illinois Theatre Owners Association, will be sorry to hear of his death last month after a long illness. He was the owner of the Parkway Theatre for several years.

Frank Schaefer and Mrs. Schaefer of the Crystal Theatre are escaping the cold weather this month by vacationing at Asheville, N. C.

The Lyric Theatre at Kankakee, Ill., has been reopened under the management of Paul Bernier.

The M. and H. Theatres Corporation has made Harry C. Miller the managing director of the new Ambassador on the Far West Side. Presentations and feature photoplays will be the policy under the new manager, who is well known to the trade.

The McVickers Theatre Company, of which M. M. Murphy is president and R. G. Merle Clark sceretary, has called for redemption at 102 and accrued interest of all the outstanding 7 per cent. first leasehold mortgage bonds of the theatre company.

Dayton Exhibitor Has Novel Xmas Plan

MILLARD M. BLAETTMAR, manager of the Colonial Theatre, Dayton, Ohio, is another exhibitor who will bring Christmas cheer to the children. Blaettmar recently conducted a "Christmas party," during Saturday morning. An admission ticket was given each child in exchange for a toy, new or old, whole or broken, deposited in the barrels arranged in the lobby of the theatre. Thus were the kiddies afforded an opportunity of seeing the picture, "That Royle Girl," and at the same time assisting in a charitable act, for Blaettmar, after having the broken toys repaired by the prisoners at the Dayton workhouse, will personally play Santa Claus to the sick and needy children of the city on Christmas morning. The city director of welfare helped promote the movement.

Staid and conservative Cincinnatians, who have many times heard rumors of new theatres without always seeing the houses actually erected, are now assured that the Rialto Theatre, long promised at the corner of Fifth and Vine streets, will really materialize. Contracts have been let to raze the buildings now occupying the site, immediately following which actual operations will be started on the new building. It will be a model of theatre architecture and appointments, seating 3,500. I. Libson, controling all the first-run houses in the downtown district of Greater Cincinnati, is interested.

Fred Coddington, who has been managing Loew's Mall Theatre, Cleveland, has been appointed manager of the Casino, the ninth Loew house to be opened in that city. Coddington has been succeeded at the Mall by J. E. Murdock, who comes to Cleveland from Washington, D. C., where he was connected with the Crandall enterprises.

Harold K. Stebbins and I. Amann have taken a lease on the Opera House, Bucyrus, and will inaugurate a policy of vaudeville and pictures with an occasional road show date.

It has now been determined that fire which recently destroyed the Pastime Theatre, Martin's Ferry, entailing a loss of $80,000, was the result of a gas explosion in a nearby building. Four firemen were injured during the blaze.

Reports from the Stillman Theatre, Cleveland, show that "The Merry Widow" broke the season's box office record thus far, hanging up $15,000 on the opening week and duplicating the record on the second and third weeks.

Michigan Suggests "Shorts"

As an aid to exhibitor bookings, the Motion Picture Theatre Owners of Michigan has collected a list of all the short subjects appropriate for holiday showings and has mailed them to its membership, thus simplifying holiday film shopping for the exhibitor.

Fitzpatrick & McElroy announce that their new theatre at Alpena, Mich., is ready to be opened. It will be called the new Maltz, taking the same name as its predecessor, which was burned to the ground about one year ago.

The Majestic Theatre, Detroit, now owned by the Famous Players-Laskey Corporation, will have another change of policy, with M. W. McGee, the lessee, bringing in musical stock as the next attraction. Ever since its erection as a picture theatre ten years ago the Majestic has been unable to work out a definite policy.

Nate Ascher of the Ascher circuit reports the business of the Ascher chain as ahead of last year by a good margin, and the outlook for the coming year is very optimistic. The Ascher circuit will open several new houses next year, and with the new Fox capital in the organization the outlook is rosy for 1926. On Christmas day the new Terminal Theatre at Lawrence and Spaulding avenue will be opened to the public. Albany Park merchants will co-operate with the theatre management in the opening. Edward Nikodem will be managing director.

Balaban & Katz reports more than 8,000 cheer books of admissions to the various houses of the circuit have been sold to date to the patrons of the theatres for use as Christmas gifts.

Chouteau to Build New St. Louis Theatre

THE Band Box, a first-run theatre to be used by a national distributor not now represented in the St. Louis first-run field, will be erected by Henri Chouteau, owner of the Liberty Music Hall, on a lot adjoining that theatre on Delmar boulevard just west of Grand boulevard. It will cost $150,000. The new house will seat but 864 on one floor. On the second floor will be a Chinese restaurant. The architectural designs will follow the lines of the famed Forbidden Palace on the outskirts of Peking, China. Plans are in charge of H. W. Kirschner, International Life Building.

The Logan, Ill., theatre is open again.

The Marshall, Maplewood, Mo., had its opening on December 5.

Callers of the week included: Walter Thimmig, Duquoin, Ill.; Oscar Wesley, Gillespie, Ill.; J. W. Schuckert, Chester, Ill., and W. L. Muhlenbeck, West Frankfort, Ill.

John Marlowe, Herrin, Ill., exhibitor, went to Chicgao to attend a convention of amusement park owners, December 1 to 5. While there he made arrangements for several new concessions for his big summer park near Herrin and also booked a number of vaudeville acts.

Harry Koplar, vice-president of the St. Louis Amusement Company, is on a business trip to Chicago.

Oscar Turner, Harrisburg, Ill., theatre owner, had his automobile wrecked when it collided with a wagon loaded with corn. The entire side of Turner's car was ripped off. He escaped serious injuries.

COBB MAY REMAIN CENSOR

Judging from talk around the State Capitol at Albany, N. Y., there appears a likelihood that George H. Cobb will remain as chairman of the New York State Motion Picture Commission even though his term of office expires on December 31. There is a general belief that the cencorship commission will be abolished later on due to the consolidation of state departments. Mr. Cobb's five years of experience on the board makes him a valuable man and it is not believed that Governor Smith will disturb him owing to the fact that the commission will not be long in existence.

E. H. BUSKEY DIES

Edward H. Buskey, 47 years of age and an employe of the State Theatre in Utica, N. Y., was stricken with heart trouble at the theatre last week and died shortly after his removal to his home. Mr. Buskey was secretary and treasurer of the Musicians' Union in Utica, as well as manager of two of the bands in that city.

No More Dog Acts For Albany Showman

THERE will be no more dog acts on amateur nights at the Albany Theatre in Schenectady, N. Y., if Edward Walsh, manager of the house, has his say, and the chances are that he will. For some weeks past Mr. Walsh has been staging an amateur night along with his pictures, one evening each week, drawing good crowds, the acts costing but little and giving fair satisfaction as a general rule. The winners have received a dollar or so from Mr. Walsh, after the applause from the audience has decided which act is to receive first prize, second prize and so on. One night last week Mr. Walsh had for one of the amateur acts three boys and what they claimed was a trained dog. If the dog ever had any tricks, he absolutely refused to display the same on the night in question. As a result, the act received hardly a ripple from the audience and the boys were not in on the prize money. But the boys, and possibly the dog, too, took an entirely different viewpoint. When the show was over and the audience had filtered out, the boys accosted Mr. Walsh and demanded a dollar for their act. Mr. Walsh replied that they had not been declared among the prize winners by the applause of the audience, and that accordingly he owed them nothing.

"Give us the money," said the older one of the trio, "or we'll set the dog on you."

Mr. Walsh took a look at the dog, which by this time had assumed the proportions of a full grown calf and looked as ferocious as any that ever crossed the ice after Eliza, and decided that a dollar was but a dollar and might well be spent in self protection. So the three boys marched from the theatre with the dollar, the dog with tail swagging, trailing behind.

"There is an old saying," murmured Herman Vineberg, manager of the Albany Theatre in Albany," to the effect that while God loves the Irish, the Jews get the money." And with this off his chest, Mr. Vineberg continued the lobby in green for the week's run of "Irish Luck." Oh, yes, one thing more—Mr. Vineberg indulges in a manicure about once a week and says that it's a dollar well spent just for the sake of having the Ten Eyck manicurist hold his hand and tell him how much she is enjoying the pictures.

Bill Smalley, with a dozen or more the-atres at his command, arrived in town last week aid worked eighteen hours out of the twenty-four before he started back for Cooperstown. Sure, Mr. Smalley reported business as being good, and he generally means what he says. If one ever wants to find Mr. Smalley after 6 o'clock on a day when he is in Albany, he can be located at the Universal exchange, for he generally winds up there knowing that that exchange rarely, if ever, closes before 8 o'clock.

Jimmy Rose, who has a chain of four or five houses in Troy and Rensselaer, is spending quite a bit of change these days in dolling up Gardner Hall in Troy with new velvet draperies on the sidewalls and in other ways. He played the part of host last Saturday to all the orphans in Troy at a free show given at the King Theatre, of which John Doocey is resident manager.

Business must be good with Morris Silverman of Schenectady for the other day he was along Film Row not only wearing a smile as he paid his bills but also giving away cigarettes with a free hand. Explaining the fact that his electric sign has about one out of every five bulbs working. Mr. Silverman declared that he had waited two months already for the special lights which he intends to install.

Even though Claude Fish, who runs the American in Schenectady, found his receipts on Thanksgiving Day just $9 less than a year ago, he enjoyed his turkey and thanked his lucky stars that the newborne baby never made so much as a whimper during the holiday. The other night Mr. Fish was discussing business just about the time the 9 o'clock show let out, with a large crowd trooping down from the balcony. Mr. Fish gave this portion of the crowd but a momentary glance and then sized up those coming from the ground floor, remarking that it was not from upstairs he was making his profits but from the main floor.

Babe in the Woods

IMAGINE, if you can, just what happened the other day to the new owner of a residential theatre in Albany, N. Y., who entered the business without knowing a single thing about it, and then finding himself the possessor of a theatre, strolled down to Film Row and stood in front of one of the exchanges. About that time one of the salesmen came out and the newborn owner, turning to him, remarked:

"I have bought the theatre but I do not know where to get the pictures."

The curtain, out of kindness to the exhibitor, will now descend.

If Jacob and Alex Feltman, owning the Lincoln in Schenectady, secure the site they are now dickering for in Albany, the Capital City will have another picture theatre patterned exactly after the Schenectady house and also to be known as "The Lincoln." The elder Mr. Feltman was one time in vaudeville and is making a most pronounced success with the Lincoln. Thanksgiving Day was the biggest the theatre has had under the new owners.

Walter Suckno, owner of the Albany and Regent Theatres in Albany, now leased to the Strand interests, is busily engaged these days in selling advertising. But little has Walter to worry about, for he is receiving the nicest little sum imaginable each month in rent for the two houses.

They do say that Mrs. Catherine Farrell, who cleaned up a nice little wad when she disposed of the Lincoln in Schenectady, is looking to double her money through some recent investments in Florida investments. Mrs. Farrell is still in Schenectady and enjoys the movies just as much as ever, going about five nights out of the seven.

W. W. Farley, head of Farash Theatres, Inc., in Schenectady, will play the part of host at a big party that is scheduled for the employes of the various Farash theatres in Schenectady sometime between Christmas and New Year's. The affair will be held in the big lobby of the State Theatre and the combined orchestras of the State and Strand Theatres will furnish the music for the dancing.

Exhibitors will be interested in a change that took place this week on Film Row, when Jack Krause, who has ben handling the Bond exchange here for the last four years, was named as manager of the local exchange for Associated Exhibitors, succeeding Abe Eskin.

It takes a pretty clever person to get the best of Betty Feuer of the Crescent Theatre in Schenectady in a legal way. Miss Feuer has just finished a course in commercial law and argues her own cases before the Film Board of the exchanges using, as she says, a mixture of law and common sense. Anyhow, the combination appears to be working out well for Miss Feuer.

William Benton of Saratoga Springs has added another house to his chain, or will on January 1, when the Pastime in Granville will come under the Benton banner.

John Walker, who formerly owned the Barcli in Schenectady, is back from Florida and selling southern real estate among his friends in the Electric City. Mr. Walker plans to dispose of his property in Schenctady and return to Florida in the near future.

Since the Rialto has opened in Glens Falls, John Garry of the Empire is using quite a bit more newspaper space. The Empire is running to straight pictures while the Rialto is using a combination of vaudeville and pictures.

The entire city fire department of Watertown responded to a call last week from the Victoria Theatre in that city when a roll of film went up in smoke. The blaze was confined to the booth and no one was injured.

About everything under the sun has been picked up by the ushers in the Mark Strand in Albany but the limit was reached last week when one of the ushers turned in to Manager Veiller a set of radio ear 'phones found under one of the seats.

Mr. and Mrs. A. E. Milligan of Schuylerville made one of their periodical visits last week to Film Row, and they didn't come by trolley, either. In other words, they arrived in a big Packard car. Mr. Milligan is head of the Board of Education in Schuylerville and is one of the substantial business men of the village.

Through the Loyal Order of the Moose in Albany, the orphans of the city were dined one day the past week while the Mark Strand entertained the children at a free show during the morning. The children marched to the theatre togged out in their best bibs and tuckers, and with appropriate caps presented by Uly S. Hill.

It must have been ("some") scene, for as Frank Braymeier of the Barcli in Schenectady described a picture he was showing, there was a church scene that simply "ripped" the people right out of their seats. Mr. Braymeier is exceptionally handy with the brush and paint and does all his own art work. At the present time the theatre is running mainly to split weeks.

Mrs. Dennis Regan of the Star in Greenwich, who has been having considerable trouble with her teeth, is now better and with the same old time smile is greeting her patrons.

Jack Matthews, who has the Plattsburg Theatre, doesn't intend to be forced out of the game by any means, and despite the rumor that a competitor had been successful in securing the lease of the house, Mr. Matthews has the lease tucked away in his safe and will be found at the same old stand for another period of years.

John Augello of the Family Theatre in Utica was along The Row last week en route to New York City. B. W. Harriman, who has been managing the Strand in Schenectady, has resigned, and, according to rumor, may reopen the Astor in Troy.

James Roach, manager of the Farash chain in Schenectady, with a wide acquaintance among the officials of the American Locomotive Works, secured photographs of the first engine turned out by the company back in 1860, as well as the latest product, which he used in the lobby of the State Theatre last week while "The Iron Horse" was being shown.

Frank Briggs, manager of the Clinton Square in Albany, isn't worrying a bit about the coal situation but his brow did take on a furrow the past week when someone broke into the store under the theatre and made off with all there was in the till, which luckily amounted to but a few pennies.

C. H. Buckley, one of the best known exhibitors in Albany, is back home from a trip to New York where he was the guest of Johnny Hines, and, according to Mr. Buckley, saw the town right.

Alex Sayles, manager of the Leland in Albany and a former newspaperman, is firmly convinced that the job of doortender is one much sought for, and backs his contention by pointing to over 200 letters received from applicants desirous of taking the place of Edward Reynolds, who was struck by an automobile and whose leg was fractured.

Dunne Buys Coliseum, San Francisco

LOUIS R. LURIE, former San Francisco theatre owner and now a large realty operator, has sold the Coliseum Theatre property in the Richmond District to Peter F. Dunne. Two months ago Mr. Lurie purchased the property from Samuel H. Levin, who then took a ninety-nine year lease on it. The theatre has a seating capacity of 2,000.

C. L. Toepfer and E. J. Roemheld have arrived from the East to take charge of the Cameo Theatre, owned by Universal. The former will have active charge of the house, while Mr. Roemheld will devote his attention to the publicity work and to the music, which is to be made a feature of the entertainment. A small but carefully selected orchestra will be installed. Leon Doane, who has been with the house for some time, continues in the capacity of assistant manager.

The New Fruitvale Theatre, Fruitvale, Cal., was formally opened on the evening of November 28 by the Golden State Theatre and Realty Corp. The house, which is an unusually attractive one, seats 1,000.

Arrangements are being made by the Golden State Theatre and Realty Corp. of San Francisco for opening the Atkins Theatre at Berkeley, Cal., January 1. The Wilson Theatre at Fresno, Cal., will also be ready about the same time.

A. Blumenfeld, manager of the Orpheus Theatre, San Rafael, Cal., since the opening of this house, has returned with his bride from a honeymoon trip to the southern part of the state. He is associated in business with his father, who controls a chain of picture houses in the Greater San Francisco field.

Burglars visited the office of the California Theatre at Salinas, Cal., the last of November and made away with a 500-pound safe containing about $1,200. No trace of the safe or burglars has been found.

Visitors to the offices of Louis R. Greenfield, 109 Golden Gate avenue, San Francisco, will miss Mrs. Sadie Barry, who has been in charge of the clerical department for years. She has left to join her husband in the northern part of the state and has definitely retired from the amusement field.

Sam Gordon has purchased the property at Napa, Cal., on which one of his theatres is located and plans to reopen this house, following extensive alterations and the installation of new equipment throughout.

The West Portal Theatre of Samuel H. Levin, near the entrance to the celebrated Twin Peaks Tunnel, will be opened shortly before the end of the month, according to present plans. Wayland H. Taylor, who handles the publicity work for the Levin theatres, has the plans for the opening in hand.

Frank Whitbeck, with the San Francisco office of West Coast Theatres, returned recently from a trip through the southern part of the state, where he assisted in the opening of a couple of new houses.

Renovate Indiana House

Extensive improvements in the decorations and equipment of the Circle Theatre, Indianapolis, most of which were designed for the comfort of patrons and the effective presentation of the theatre's programs, have been completed. The work extended over a period of several months during the hours the theatre was not open to the public. The most important improvement is the reseating of the entire main floor with leather-covered spring-cushioned seats. Crystal chandeliers, placed in the foyer and lounge, were obtained in Europe. The entire system of lighting controls for the auditorium and stage has been replaced with an equipment which will permit a larger range of dimming and blending of colored lights in the auditorium and of stage effects. Ace Beery manages the theatre.

Plans New Newark House

Joseph Stern of Newark, N. J., has procured land for a theatre at South Orange avenue and Halsted street in the Vailsburg section. The theatre will be a 2,500-seat vaudeville and picture house costing $500,000. The building will contain stores, offices and a theatre, to open Labor Day, 1926. This is the eighth theatre he has under construction.

Dallas Theatre Robbed

The safe of the Capitol Theatre at Dallas, Texas, was robbed of $1,580 the night of November 23. No clew as to identity of the yeggmen.

Ed F. Brady and Pace Betancourt will open their new theatre at Brownsville, Texas, in the near future.

NEW THEATRE FOR SHANGHAI

The "Odeon," a new $500,000 theatre located on the North Szechuen Road Extension, Shanghai, states B. Lucile Graham, clerk to the American Trade Commissioner in Shanghai, in a recent report to the Department of Commerce, has recently opened. It will be used primarily for motion pictures. The capacity is 1,420.

The stock is owned by British, Americans and Chinese and incorporated under the China Trade Act. The proprietor is Cheang Park-Chew, a wealthy Chinese, who owns the land on which the building was erected and is also a stockholder in the company. The manager is Y. B. Chung, also a stockholder in the company.

Walter Burkey Averts Panic In His Kansas City Theatre

FLAMES leaped high in the projection room of the Admiral Theatre, Kansas City. Walter Burkey, manager, walked to the stage, and, in calm tones, told his audience there was a "slight blaze" in the projection room and that it would be advisable to walk outside for a few minutes. The audience filed out in order, which was Mr. Burkey's objective, but never returned. Damage to the house was $1,300, while L. V. Baker, projectionist, suffered burns about his hands and face. Defective wiring caused the blaze.

No sooner did C. E. ("Doc") Cook, business manager of the M. P. T. O. Kansas-Missouri, return from a ten-day trip in the territory in behalf of the organization's membership drive than back again he went. However, he managed to "lift" Thursday out of the schedule and slip over to the home of his parents in Maryville, Mo., for a Thanksgiving dinner.

Thieves blew open the safe of the Bowersock Theatre, Lawrence, Kas., Sunday night and escaped with $1,300—Saturday night's receipts. The theatre is owned by Glenn Dickinson.

When Kansas City newspapers began blaring forth prominent headlines about the annual Royal Live Stock Show, Samuel Carver, manager of the Liberty Theatre, first-run downtown house, hurriedly booked "The Calgary Stampede" and got his share of the stockmen's weekly expense account.

The new Baltis Theatre, suburban house of Kansas City, will open on December 5, according to Potter Brothers, who will operate the house. The new theatre will seat 800 and has been equipped with Simplex projectors and Peerless Reflector Arc equipment.

The Grand Theatre, Moberly, Mo., destroyed by fire last week, will be rebuilt, according to Jack Truitt, owner. In the meantime, Mr. Truitt has taken over the old Grand in that city, which will be operated as the "Baby Grand" pending construction of the new house. The "Baby Grand" has been equipped with Mazda equipment and Simplex projectors and none of the steady patronage has been lost.

The Crystal Theatre, Ottawa, Kas., has been sold by Bert Klock to Willard Frazier, well known Kansas exhibitor. E. L. Dyson, former owner of the Palace, St. Joseph, Mo., has disposed of his interest in that house to accept a position as representative for the Kansas City Pathe exchange.

Between fifty and seventy-five theatres in the Kansas City territory have closed down until after the holidays, it has been estimated. Most of the closed theatres are in the smaller towns and villages, while virtually no Kansas City theatres have been noticably affected.

Among out-of-town exhibitors in Kansas City this week are: B. Hawkins, Mainstreet, Drexel, Mo.; Mrs. O. Winkler, Mainstreet, Lexington, Mo.; H. Weaver and B. Lucy, Royal, Hoisington, Kas.; Hugh Gardner, Orpheum, Neosho, Mo.; William Parsons, Pershing, Joplin, Mo.; W. H. Weber, Echo, Great Bend, Kas.; Ben G. Kirkman, Strand, Hays, Kas.; G. L. Rugg, Leland, Troy, Kas.; C. E. Montrey, Park, St. Joseph, Mo.; R. B. Christian, Byers, Excelsior Springs, Mo.; L. Brenninger, Cozy, Topeka, Kas.; Stanley Chambers and L. M. Miller, Miller theatres, Wichita, Kas.; Mr. and Mrs. H. Robinson, Royal, Avery, Kas.; L. A. Wagner, Princess, Eureka, Kas., and C. W. Goodell, Pastime, Ottawa, Kas.

Along Exchange Row

With the Men Who Sell the Pictures

San Francisco

Ben F. Simpson, who has been in charge of the San Francisco office of Associated Exhibitors for two years, has been relieved of his duties and has been succeeded by R. S. Stackhouse, formerly of Salt Lake City. Mr. Simpson plans to spend a few weeks in the southern part of the state before making new connections.

Hannah Belle Gordon, formerly cashier for Pathe Exchange, Inc., San Francisco, but for the past two years with Thomas D. Van Osten, has returned to her old post to the delight of her many friends in the industry.

W. Randolph, for many years a film salesmen in the San Francisco territory, and until recently with the Metro-Goldwyn-Mayer exchange, has joined the staff of Warner Bros. and has been transferred to Seattle.

Ned Marin, sales manager of the Western Division, First National, was a visitor at the San Francisco exchange on December 1 and a sales conference was held at which plans for the new year were gone into at length.

Gilbert Moyle, cashier at the San Francisco exchange of First National, who has been on the sick list the last couple of months, is reported to be on the road to recovery and it is hoped that he will soon be able to attend to his former duties again. During his absence the clerical work has been in charge of M. V. Cannon.

Frank H. Galvin, formerly connected with a theatre circuit in the Middle West, has joined the staff of Producers Distributing at San Francisco as exploiteer. This is the first time that this organization has made use of an exclusive publicity agent, but the addition to the force was made necessary by the importance of its releases.

Al Oxtoby of the San Francisco branch of First National recently made a trip through the San Joaquin Valley as far south as Fresno, and met Jack and Betty Brower, formerly of the San Francisco office, who had come up from Los Angeles, where they are now stationed.

Barney A. Gurnette, for several years with the San Francisco branch of Universal and now connected with the studio at Universal City, paid his old friends in the Pacific Coast metropolis a visit recently. He is quite his old self again, having fully recovered from his long illness.

Manager Carol Nathan of the San Francisco Universal Exchange motored to Universal City recently to confer with President Carl Laemmle.

L. Thierkoff, formerly with Universal in charge of its theatre interests in California, has been made district manager for Associated Exhibitors, succeeding Orin Woody.

Nat A. Magner, old-time film exchange man of San Francisco, gave up his offices on Golden Gate avenue some time ago but is back again, with quarters next to the Premier Exhibitors Music Roll Company.

The San Francisco office of Producers Distributing recently had a visit from S. Z. Williams, auditor for the Western Division.

Canada

After many weeks in the hospital and strenuous medical treatment, Phil Kaufman, general sales manager of Regal Films, Ltd., Toronto, has rceovered sufficiently to be able to resume his business duties and has received a hearty welcome by his confreres. Regal is Canadian distributor for Metro-Goldwyn, Warner Bros., Pathe and other releases, including British specials. Mr. Kaufman is one of the oldest film exchange men in Canada when presonal service is considered.

Week by week, the personnel of Vital Exchanges of Canada, Ltd., is broadening out to cover the Dominion market. One of the most recent appointments by R. J. Romney, president and general manager of Vital, whose headquarters are at St. John, N. B., has been the naming of James A. Kirkpatrick as manager of the Montreal Vital office. Mr. Kirkpatrick has been identified prominently with Canadian Universal for seven years.

Among exchange representatives who attended the recent annual banquet of the Ontario Division of the M. P. T. O. in the King Edward Hotel, Toronto, were P. C. Taylor, Canadian general manager for Film Booking Offices of Canada, Ltd.; O. R. Hanson, Canadian general manager of Canadian Educational Films; Archie Laurie of Regal Films, Ltd., Toronto; W. J. Melody, Toronto manager of Vital Exchanges of Canada, Ltd.; Sid Taube of Toronto, and others.

Leroy Scott, 450 McLeod street, Ottawa, Ontario, is in the market to purchase independent film attractions for presentation throughout Canada. For more than a year Mr. Scott has been busily engaged with the showing of a war record picture, "Canadians in Action," a British release. This picture recently played Hamilton, Kitchener, Barrie and other centres of Ontario with success.

Texas

Harry Sachs, booker and utility man for Pathe at Dallas, has been promoted to inspector booker for the Pathe system, with headquarters in New York City.

Bob Bowers, Pathe salesman at Dallas, has been promoted to serial salesman covering sales in Dallas, Oklahoma City and Kansas City.

Mr. and Mrs. J. O. Ford announce the arrival of Virginia, a handsome baby girl. Mr. Ford sells the De Milles for P. D. C. at Dallas.

Oklahoma

L. B. Remy, Southern Division manager; P. K. Johnston, branch manager, and James R. Grainger, general sales manager for Fox, visited the Oklahoma City and Dallas offices.

Seattle

Members of the Northwest Film Board of Trade in Seattle have presented H. A. Black, former manager of Warner Brothers here, with a handsome Gladstone bag in appreciation of his long association with them.

Harold Glanfield has resigned from the local United Artists branch, joining Producers Distributing out at Seattle.

Ray Grombacher spent a couple of days in Seattle this week. Mr. Grombacher has signed for the Warner product 100 per cent., being Carl Stern's first customer in his new affiliation with Warner Brothers. The Star Amusement Company of Everett, also signed 100 per cent. during the first week of Mr. Stern's incumbency.

Carpenters are busy remodeling the interior of Warner Brothers' exchange. Manager Stern's office will be in front, giving the full sweep of the office across the back for the office staff. His office has been besieged by his many friends, both among exhibitors and exchanges, who have stepped in to welcome him back to Seattle.

A preview of "Winds of Chance," at which Alaskans now in Seattle were guests, was given in the First National exchange here last week, with Manager Fred Sliter acting as host.

Greater Features, Inc., will move shortly into its new location at 12th and Gilsen streets, Portland, Ore., in a building now being completed for them. It is probable that a projection room will be part of the equipment.

Kansas City

And still business continues at a brisk pace along Kansas City's Film Row despite the holidays. Bob Gary, Universal exploiteer, spent a lively week at Ottawa, Kans., on a campaign on "The Phantom of the Opera" at Willard Frazier's Crystal Theatre. Leslie Durland, booker for the Independent Film Corp., knew he could sell film—and did—to Kansas exhibitors. Paul Gray, Southern Division exploitation manager for Pathe, was a Kansas City visitor. Sam Berger and Harris Wolfberg, special Metro-Goldwyn-Mayer representatives, made a sales canvass of the Kansas City territory, while E. C. Rhoden, manager of Midwest Film Distributors, Inc., made a business visit to Kirksville, Mo., Stanley Rolo, formerly connected with the old Mutual Film Company, has accepted a position as representative for the Kansas City P. D. C. branch. C. E. Gregory, Metro-Goldwyn-Mayer branch manager, is jubilant over the fact that he has a decided "edge" on Kansas City first-run bookings for the next three weeks. C. A. Schultz, P. D. C. branch manager, left on a hurried business trip for Leavenworth, Kans. Louis Reichert, Warner Bros., is branch manager, confining his efforts to Central Missouri.

(More exchange news on next page)

EVERY ONCE IN A WHILE somebody tries to cheer up an unhappy guy by saying, "Huh! That ain't so worse." L. Goldstein, manager of Metro-Goldwyn-Mayer's Central American office, says that when he hears of transportation difficulties in the States. Here you see him fording a Guatemalan river and about to throw the bull; also, with J. J. Stadler, owner of the Capitol, Guatemala City, rejoicing over an effective display of Buster Keaton in "The Navigator."

Buffalo, N. Y.

Bob Murphy is leaving Universal about January 1 to manage Shea's North Park. Bob is one of the best known exchange men in this end of the state and this is his first adventure in the exhibiting end of the business. He leaves "U" and the new manager, Charlie Goodwin, with much regret but he goes with the well wishes of his office associates and the congratulations of many exchange and theatre men in the city.

Art Young, who has been with the Buffalo office of Universal for some 15 years, recently as booker and assistant manager, has been appointed assistant manager of the Philadelphia exchange of the same company by District Manager Earl Kramer. Mr. Young is succeeded at the Buffalo office by O. T. Schroeppel, recently with Fox. Lou Beckerich, brother of Al Beckerich, manager of Loew's State, is resigning as assistant booker at the "U" office to become booker at Renown. Jerry Spandau, formerly with Fox, has been engaged to represent Universal in Syracuse, while George Moeser comes in from the Salt City to cover the Buffalo city territory. District Manager Earl Kramer was in Buffalo last week end conferring with Mr. Goodwin.

Richard C. Fox, district manager for Vital, with headquarters in Buffalo, was in Detroit last week where he opened an exchange and arranged for private previews of some of the new product.

Basil Brady, Pathe manager, has received a "Freshman" trophy from Harold Lloyd, together with a letter congratulating Basil on the excellent showing made by the local office with the latest Lloyd comedy. Mr. Brady's position on the "Freshman" team is left tackle. Buffalo stood seventh on the list of the eleven best offices of the 32 in the country on sales.

Paul J. Swift has succeeded Harry Hollander as manager of the Warner Brothers' exchange. Mr. Hollander has departed for New York City.

"Hub" Taylor has been appointed Rochester sales representative for Pathe, while Paul Shaver will cover the Buffalo territory. Barney Frank, former Syracuse representative, has been appointed special Sennett representative out of the home office.

The members of the Film Board of Trade of Buffalo are all pepped up over the big Movie Ball to be given on the evening of January 4 in the Hotel Statler. Henry W. Kahn, Metro-Goldwyn-Mayer manager, is chairman of the event.

St. Louis

Tom Tobin, salesman for F. B. O., had the misfortune to have his automobile skid into a ditch on the road about four miles from Poplar Bluff, Mo., on December 4.

G. E. McKean, manager for Fox Pictures, is attending a sales convention in Chicago. J. R. Grainger, general sales manager, was the principal speaker.

C. E. Penrod, division manager for F. B. O., is due in St. Louis.

James Harris, manager for Pathe here, has assumed his duties.

Leon Lee, a special representative for Chadwick Pictures, was a caller December 5. He visited Barney Rosenthal of Columbia Pictures Corporation, local distributors for Chadwick Pictures.

Sam P. Faber, general manager for the National Screen Service, visited the local Metro-Goldwyn-Mayer exchange.

L. C. Thompson, Associated Exhibitors new district manager, paid a visit during the week. His headquarters are in Cleveland.

John D. Clark, who has charge of District No. 3 for Famous Players, was here December 5. He came from Memphis and departed Saturday night for Chicago. He is touring the exchanges in his territory.

C. D. Hill, district manager for Producers Distributing Corporation, has gone to Omaha,

Eddie Saunders, general sales manager for Metro-Goldwyn-Mayer, presided at a general sales conference held at the local exchange on November 15.

Tom McKean of F. B. O. visited Jefferson City, Fulton, Eldon and other towns in that vicinity during the week.

Pittsburgh

George A. Hickey is the new district manager for Metro-Goldwyn-Mayer, covering the Pittsburgh office. Mr. Hickey has brought three new salesmen to Pittsburgh—W. B. Zoellner, Seymour Stone and Edward Seibert. Ira Furnam, formerly office manager at Chicago, has arrived in Pittsburgh to take up similar duties.

"Bill" Lee Barton, city salesman for Universal, has been appointed short subject sales manager. "Bill" has been with Universal in Pittsburgh for eighteen years, no other local film man coming within years of this remarkable record. "Bill" began when the office was first opened, at which time it was known as the independent Film Exchange, Inc.

Samuel Fineberg, city salesman for the Columbia exchange, had a narrow escape from serious injury or death recently when his sedan skidded and overturned on a wet road. Sam suffered severe cuts on the right eye and on his nose. The car just missed going over a twelve-foot embankment.

I. T. Sweeney, former Universal salesman at the Cincinnati branch of the company, has reported to the Pittsburgh office and will look after the West Virginia territory.

Roy W. Davis, formerly ad sales manager for the local Paramount exchange, is now officiating in a similar capacity at the United Artists branch of this city.

"Bert" Stearn, special representative for the Warner Bros.' home office in New York, is spending a short time in the Pitsburgh teritory. Lloyd Willis, division manager for Warners, was also a recent visitor.

George Wilson, former Universal salesman, is again back with the "U" after having been connected with the S. & S. Film & Supply Company, this city, for almost two years.

Omaha

M. G. Rogers has taken the Northern Iowa territory for the Omaha office of Pathe.

E. J. Smith, formerly with Universal and with F. B. O., has joined the sales force of Associated Exhibitors.

Walter Neiland has taken charge of exploitation in the Middle West for Warner Bros., with headquarters in Chicago.

Robert Greenblatt has gone back on the road after an auto accident which laid him up for six weeks. Greenlatt is a salesman for Universal. It was October 2 when he was hit by a car at Nebraska City, Neb., while he was in the act of putting his portfolio in his own car ready to start for Omaha.

Albany, N. Y.

When J. N. Klein, who has handled the Warner Brothers' exchange in this city, left a few days ago to assume his duties with Associated Exhibitors, the office force presented him wiht a brief case and pen.

Amos Leonard has found himself the owner of a title so long that he can not get it on his ordinary business card. His new title is "District Serial Sales Representative."

Austin Interrante, new manager for Warner Brothers in this territory, made a trip throuh Northern New York last week.

After returning to the film business as a salesman for a week, Vic Bendell has resigned and is now selling bonds.

Leon Medem, former manager for Pathe here and now located in New York City, paid a visit to the Albany exchange last week.

Jules Liggett has been named as special sales representative in the Albany territory for Universal.

E. Manheim has succeeded E. H. Arnold in the Albany and Buffalo territory as exploitation man for Universal, and was working last week in Utica.

Detroit

The condition of Robert Rowan, manager of the Standard Film Service, who has been ill with high blood pressure for two months, is reported to be very grave following a recent relapse that has caused him to again take to his bed. Herbert Ives is in charge of the Standard office during Mr. Rowan's illness.

The Butterfield Enterprises have added another office to their large suite in the Film Building, the new room to be used for the bookkeeping and auditing departments. The circuit now occupies a suite of seven rooms.

Town Laws Conflict With Operation of Theatre

THERE is a fine little mix-up at the present time in Lowville, N. Y., over the management of the Opera House. The town board recently awarded the management of the theatre to J. H. Gerner, who has been associated with E. J. Wolfe in handling the Bijou Theatre of Lowville. Mr. Gerner made two propositions to the town board, one to lease the house outright and the other to manage the theatre on a percentage basis. The town board went on record as in favor of the latter plan.

It now develops that there is a section in the law under which the theatre was erected as a town hall to the effect that the net receipts from the house are to be paid over to a person named, and applied on the payment of bonds and interest.

In the neighboring city of Ogdensburg, a similar case recently came up and was taken into the courts with a resultant decision that no town board could legally take chances of loss or gain in operating a theatre, and that in case of loss, the taxpayers would be called upon to make up any deficiency.

CHRISTMAS FILM DELIVERY

First Assistant Postmaster General John H. Bartlett at Washington, D. C., announces that delivery service will be accorded films for Christmas, if special delivery stamps are films, as the department will discontinue all used. That is a special dispensation for films, as the department will discontinue all possible postal service on Christmas to allow employes a holiday.

Little Pictures with the Big Punch

News, Reviews and Exploitation on Short Features and Serials

Edited by Charles Edward Hastings

National Laugh Month Bookings Mount To New "High" as January Draws Near

JUDGED by the bookings (the only test in any drive), NATIONAL LAUGH MONTH will, it is asserted, take first place in special selling events in the motion picture industry.

Theatre owners who never bothered about short features before have been "shopping early" for special attractions for their January show bills.

Theatre owners who book short features week in and week out have been trying to beat their competitors to the "good things" listed in the various producer-distributor announcements.

Gordon S. White, of Educational, Chairman of the National Laugh Month Committee of the Short Features Advertising Association (the "silent" hustler), gathered a bundle of telegrams together when the representative of Moving Picture World dropped into National Laugh Month headquarters, and said:

"Looks good."

(This may be interpreted thus: "We've been knocked for a goal. Never saw anything like it. Easily the 'biggest thing' in the history of short features.")

When the committee of distributors of short length comedies gathered together and decided to make January National Laugh Month they laid out an ambitious schedule —a high goal to reach. When the final details of the plan had been agreed upon there remained but a short space of time in which to accomplish the desired results.

A broadside to exhibitors, to be followed by a press sheet containing ideas for "putting it over," were the main items of the budget. The aid of accessory manufacturers was to be sought in the preparation of posters, banners, pennants, slides, trailers, buttons and advertising cuts and mats. Each company participating was to work with and through its own exchanges and through its advertising and publicity department.

Committee Reports "Progress"

At the end of three weeks the committee reports to the industry—"progress." But it does not report in the usual manner of most committees using that work as a "stall" to mean that nothing has been done. Instead, the National Laugh Month Committee is able to report very definitely things accomplished.

The movement to make January an industry affair is broadnened. It has been taken up all over the country by newspapers, magazines and prominent individuals. Exhibitors, individually and "en circuit" have responded wholeheartedly. Large picture palaces and small show houses have stepped into line—in a word Laugh Month is now an assured success.

The New York newspapers (in which no amount of money could buy news space) have co-operated splendidly. The main editorial writers and colyumnists have co-operated to the limit. A suggestion of the scope and the possibilties of the idea was all they needed and they responded.

The newspapers in Los Angeles heard of the idea from the local exchange managers and immediately set their advertising staffs to work on two two-page spreads. The first will be devoted to the theatres, featuring Laugh Month, and the second, to appear two weeks later, to featuring the comedy stars. Of course, the star angle is only possible in one spot but papers in other parts of the country are falling in behind the idea of co-operative pages for the theatres.

The Milwaukee branch managers interviewed a committee of newspapermen and have received the promise of co-operation from the dailies in every key city and town in Wisconsin.

By no means the least of those co-operating is the King Features Syndicate. With 180 features, including many of the best known comic strips and cartoons in the world and with many of the best known feature writers, this organization is in thorough accord with the plan. It is preparing to join forces with the National Laugh Month Committee and the added impetus which this will give will be seen throughout the entire country.

Idea Becoming International

The idea has spread to England. Already suggestions have been made to the trade press of the "tight little isle" for a similar campaign and in due time we shall hear the Laugh Month echo come rolling back from across the Atlantic.

Theatre men everywhere are forming special committees to push the plan vigorously. In Atlantic City the group that handled "Greater Movie Season" has been rebuilt and expects to put it over with a bang. In Waterloo, Iowa, Alexander Frank, President of the Frank Amusement Campany, has called a meeting of all the interested people in Waterloo, Cedar Rapids and Clinton, Iowa. In his letter to New York headquarters he says, "This innovation should prove a great stimulant for the month of January. As a matter of fact, with proper exploitation, it should show still greater results than "Greater Movie Season"!

On the matter of accessories the Sweeney Lithograph Company who made the posters, banners and pennants, reports that practically half the first printing of these accessories have been ordered. The broadsides have all been mailed to exhibitors with the opening announcement and these will be followed within a week by the press sheets. These contain a variety of material from three-quarter inch cuts to 8 column size, suggestion for local tie up, illustrations of all cuts and accessories. One special feature is the "Laugh Month Calendar." This is made in four column size and can be used by the local exhibitor for a calendar, a throw-away, the back of a herald or the center of a group of advertisements.

Newspaper Ad Drives

Every newspaper in the country is receiving proof sheets of the cuts contained in the press book and will receive mats and such cuts as it can in co-operation with local merchants as well as with the theatre men. They are being urged to get their advertis-

(Continued on page 688)

National Laugh Month Committee

Queries regarding National Laugh Month may be addressed to the Committee in Charge of National Laugh Month.

This Committee consists of Gordon S. White, Educational Film Exchanges, chairman; P. A. Parsons, Pathe Exchange; Fred McConnell, Universal Pictures; Nat. G. Rothstein, Film Booking Offices; Julian M. Solomon, Davis Distributing Division, secretary; Fred Quimby, Fox Film Corp.; W. E. Shallenberger, Arrow Pictures Corporation, and W. Ray Johnston, Rayart Pictures.

The headquarters of the committee are located at 218 West 42d Street, New York City, and information or inquiries regarding the activities and the material available should be sent to the committee at that address.

Big "Ad" Drive Planned for "Laugh Month" By Mack Sennett and Hal Roach Comedies

PATHE EXCHANGE, INC., will plunge heavily on an advertising campaign in behalf of their short features for the National Laugh Month drive.

Hal Roach's stars in two-reel comedies will play a prominent part in providing fun during "Laugh Month" in Pathe comedies, and the producer is keeping up a busy production schedule with five units in action. Clyde Cook, Charley Chase, Glenn Tryon, "Hal Roach" and "Our Gang" comedies will be released during "Laugh Month."

Charley Chase's next comedy vehicle is being prepared by Leo McCarey, his director, and Chase, himself, under the supervision of F. Richard Jones, director-general of the Roach studios. Chase has just completed a comedy, in which he was supported by Mildred Harris, Vivian Oakland and Syd Crossley.

Glenn Tryon's next story is under preparation as the last one is now being completed by Fred Guiol. The cast with Tryon in his latest vehicle includes Katherine Grant, Sue O'Neil, Charlotte Mineau, "Rube" Clifford, Helen Gilmore, Bobby Young, Tiny Sandford and Al Hallett.

Clyde Cook's newest fun film is nearing completion under the direction of James W. Horne, with Eileen Percy, Stuart Holmes, Shirley Palmer and James Mack in the cast. Some spectacular photographic and thrill effects are promised in the appearance of two gigantic apes.

Robert McGowan is preparing a new "Our Gang" comedy, having completed a two-reeler a few days ago.

Richard Wallace is completing the latest "Hal Roach" comedy with Jimmie Finlayson, Gertrude Astor, Sue O'Neil, Charlotte Mineau, Mildred June, Tyler Brooke, "Spec" O'Donnell, Ivor McFadden and Jerry Mandi in the cast.

Mack Sennett announces an addition to his staff of comedy writers who devise fun for this producer's Pathe comedies, which will help make "Laugh Month" a merry success. The newcomer is James Gruen, well known scenario and continuity writer. He is now busily engaged with Jefferson Moffitt in the preparation of a story for Ralph Graves.

"A Love Sundae" is the title of the latest two-reeler featuring dainty Alice Day. Youth, sweetness and sparkling humor are the ingredients that Alice brings to her new fun film.

Del Lord is now guiding Billy Bevan and the "Mack Sennett" two-reel unit in a fun concoction. In addition to Bevan the cast includes Madeline Hurlock, Andy Clyde and Kewpie Morgan.

Eddie Cline is wielding the megaphone on a new Alice Day vehicle, in which the little star is supported by Danny O'Shea, Ruth Taylor, Joe Young and Eddie Quillan.

Lloyd Bacon is making a new Ralph Graves two-reeler in which Thelma Parr again plays opposite the popular comedian. The cast also numbers such favorites as Marvin Lobach and Sunshine Hart.

Word has just reached the Sennett studio that Ben Turpin is the most popular screen comedian in Russia. Revolutions may come and go, but the drawing power of the Mack Sennett comedian never wanes. The Russians are enthusiastic movie fans with a discriminating comedy sense. They have chosen Ben as their favorite because they consider him a great artist.

News Reels Feature "Laugh Month"

The various companies releasing news reels have made arrangements for special material to be used in boosting January as Laugh Month.

Pathe News editorial department has made arrangements to shoot a group of well-known cartoonists doing their stuff on heads or other drawings suitable for Laugh Month. Among those who will be filmed are, George McManus, creator of Jiggs and Maggie in "Bringing Up Father"; Billy DeBeck of Barney Google and Spark Plug fame; Russ Westover who makes "Tillie" a toiler—sometimes; Cliff Sterrett, creator of "Polly and Her Pals," and Harry Hirschfield, raconteur par excellence—also a cartoonist of note who features Abie The Agent and Kabibble Kabaret.

Kinograms through its West Coast representative has arranged to take pictures of various comedians doing special stunts apropos of the season and of Laugh Month. So far the following have been lined up for the Kinogram reel, Bobby Vernon, Walter Hiers, Harry Langdon, Floyd Hamilton, Lupino Lane, Lige Conley, Jimmie Adams, Al St. John, and Johnny Arthur. By the time the reel is ready to be shot there will be additional names on the list.

From Fox comes the information that the Fox newsreel is working on an idea but they are not ready to tell about it yet. They promise that it will be a laugh provoker.

All of the newsreel companies are planning to make their releasing fall between Christmas and New Years so that they will prove most effective for the Laugh Month campaign.

140 FEATURETTES
DURING 1925-26
8 distinct series

Animated Hair Cartoons
Ko-Ko Song Car-Tunes
Out of the Inkwells
Gems of the Screen
Marvels of Motion
Searchlights
Film Facts
Reelviews

729 7th Ave RED SEAL PICTURES CORP. N. Y. C.

Edwin Miles Fadman, Pres.

Alice Day and Charley Chase divide two-reel comedy starring honors on the Pathe short feature schedule for the week of December 20th. Miss Day appears in "Hotsy Totsy" produced by Mack Sennett, and Charley Chase lures laughs in "His Wooden Wedding" made by Hal Roach. Other subjects on this week's program include "Tol'able Romeo," a Roach single reeler; chapter three of the Patheserial "The Green Archer"; "The English Channel Swim," one of "Aesop's Film Fables"; Pathe Review No. 51, and two issues of the Pathe News, and "Topics of the Day."

"His Wooden Wedding" is just as its title implies, a matrimonial mix-up. Chase is the groom who nearly becomes the gloom when somebody informs him that his bride has a wooden leg. The information was supplied by a rejected suitor but failed to be true. Katherine Grant portrays the bride who is just the kind of a girl to risk marriage on Friday 13th. Gale Henry, Fred De Silva and John Cossar are in the cast. Leo McCarey directed this two-reeler which was produced by Hal Roach.

"Hotsy Totsy" is a merry comic concoction of funny situations. Alice Day is a charming department store girl who attends a banquet given by her boss for a new partner. Alice received an invitation because she could recite a presentation speech and bestow a loving cup. Since it is her first appearance in this guise, mistakes follow in rapid order to provide laughs. Eugenia Gilbert, Danny O'Shea, Barney Helleum and Kalla Pasha are in the cast. Alf Goulding directed this two-reeler for Mack Sennett.

"Tol'able Romeo" is a Hal Roach single-reeler directed by Jess Robbins. The plot concerns a presentation of Shakespeare's "Romeo and Juliet" with variations that provoke mirth. Katherine Grant is the leading lady.

"In the Enemy's Stronghold" is the third chapter of the new Pathe-serial "The Green Archer" adapted by Frank Leon Smith from the Edgar Wallace novel. Allene Ray and Walter Miller are the leads. This episode shows what happens when Valerie Howett (Miss Ray) accepts Abel Bellamy's (Burr McIntosh) invitation to call at the castle and is taken on a personally conducted tour from turret to dungeons by Bellamy who believes her to be the "Green Archer." Spencer Bennet directed. Frank Lackteen, Burr McIntosh, Stephen Grattan, Dorothy King are in the cast.

Pathe Review No. 51 presents: "The Shrine of the Faithful," the ancient capitol of Japan; "American Wild Flowers," a distinctive Pathe-color series produced by the time-lapse camera by Arthur C. Pillsbury of Yosemite National Park; and "The Bee's Daily Bread," one of the L. H. Tolhurst "Magic Eye" series of microscopic studies.

"The English Channel Swim" is the Paul Terry creation of "Aesop's Film Fables." "Topics of the Day" and two issues of Pathe News complete the Pathe short feature schedule for the week of December 20th.

Hays Hopes Every Theatre Will Join in Helping National Laugh Month Idea

Motion Picture Producers & Distributors of America, Inc.

469 Fifth Avenue
New York City

December 3, 1925.

Mr. Gordon White, Chairman, Laugh Month Committee,
Short Features Adv. Ass'n,
370 Seventh Avenue,
New York City.

My Dear Mr. White:

I want to congratulate your association upon its plans for National Laugh Month, to be held in January. One of the effective functions of the motion picture is to make people cheerful and you are doing a real service in promoting the showing of worthy comedies. I hope that every theatre in the United States will join in your plan and I know that the motion picture will help in a big way to make it a really Happy New Year.

With kindest personal regards, and best wishes always, I am,

Sincerely yours,
(Signed) WILL H. HAYS.

Big List of Century Comedies Scheduled for Holidays and National "Laugh Month"

THE STERN BROTHERS announce an unusually large schedule of Century Comedies for release during the December holiday period.

In addition to their availability for booking during the Christmas season, these comedies have been selected so that they will be equally as appropriate for presentation during January, National Laugh Month.

The Century holiday list is headed by a new Buster Brown Comedy and includes two-reelers starring Wanda Wiley, Edna Marian, Al Alt and Eddie Gordon. These comedies have been selected from a big list of completed Century products as being of especial box-office value, and therefore of the maximum pulling power during the holidays.

The new Buster Brown Comedy is "Buster's Nightmare." It is the fourth in the Buster Brown series and recently had its Broadway premiere in the Warner's Theatre, New York City. Following its successful week in that house, it was played over the entire Loew circuit in and around New York City and went far in establishing the Buster Brown Comedies as one of the outstanding comedy offerings of the year.

"Buster's Nightmare" was directed by Gus Meins, with Arthur Trimble as Buster, Doreen Turner as Mary Jane, Pete the dog comedian as Tige, and Pinto Colvig as the Brown butler. The two-reeler is filled with humorous pranks and comedy situations. Reports from Warner's and the Loew houses state that the audiences were in a continuous uproar during the running of this big comedy.

"Going Some," the Wanda Wiley Comedy slated for current release, is that star's latest two-reeler. It was made by Edward I. Luddy with Jack Singleton in the leading male role. In it Miss Wiley has ample opportunity for numerous comedy stunts and daring escapades, such as have gained for her the reputation as the outstanding stunt comedienne of the screen.

WANDA WILEY
All set for more of her roles in Universal's Century Comedies.

"Eighteen Carat," is by far Edna Marian's best comedy. In selecting it for holiday release, the Sterns were actuated by the exceptional reviews recently given on this picture by the trade reviewers. It is another of Miss Marian's inimitable "fresh from the farm" roles in which she is seen first as a farmer's daughter and then as a shop girl in the big city. Her escapades are many and the action is enlivened by many new gags. The comedy was directed by William Watson. This two-reeler is said to have one of the funniest automobile sequences ever screened.

"Scandal Hunters" is the Al Alt comedy included in the holiday schedule. It was directed by Jess Robbins and is a take-off on the adventures of a cub reporter on the trail of a big story. Larry Richardson and Marie Torpie are in the cast. Wherever it has been pre-released this comedy has met with great approval.

The Eddie Gordon comedy for December is "Captain Suds." Eddie is supported by Beth Darlington, Larry Richardson and Lillian Worth. The main feature of this two-reeler is a comedy prize fight in which Eddie is matched against Richardson, who is almost twice his size.

The Century Comedies are released through Universal Exchanges.

Start the New Year Right with Sunshine and Mirth-

Laugh

January

Tie up to "Laugh Month!"

Get more money, get bigger audiences by emphasizing comedies during January, 1926.

If you have your house filled with laughing people every show day during January, you will get word-of-mouth advertising that will help you all through the year.

Get the best comedies money will buy—the Hal Roach and Mack Sennett two-reel comedies. Then ADVERTISE them.

"Laugh Month" was made for you and for your audiences.

Play it up big, for your bigger profits.

Over 12000 Theatres are Showing Pathé Short Subjects Regularly.

Pathécomedy

TRADE MARK

Month

1926

Two Reel Hal Roach Comedies

"OUR GANG"; the best known, widest booked two reel comedies ever produced

CLYDE COOK; the india rubber riot in monuments of mirth

GLENN TRYON; as sap or sheik, always funny

CHARLEY CHASE; the Beau Brummel of comedy, a perfect panic

ROACH STAR COMEDIES; feature stars, with box office names, in feasts of fun and folly. Watch for the big names!

Mack Sennett Two Reel Comedies

HARRY LANGDON; now risen to feature stardom through these two reel comedies. Enough said

MACK SENNETT; the most beautiful belles of the screen and a galaxy of real comedians in classics of mirth

ALICE DAY; the screen's outstanding comedienne

RALPH GRAVES; debonair and delightful

There are Nine Big Reasons, the Comedies Mentioned Above.

Pathécomedy

TRADE MARK

AESOPS FABLES. (Pathe—Cartoon). PATHE NEWS (Pathe). Both of these subjects are very good, Fables best short subject on market. Charles Epler, Lyric Theatre, Hamburg, Pennsylvania.

ANDY'S STUMP SPEECH. (Universal—Comedy). "The Gumps." This one is a great improvement over the others of this series and is a good comedy that will bring in the kiddies. Print new. Big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

ARE BLONDE MEN BASHFUL. (Pathe—Comedy). Star, Arthur Stone. A very funny comedy. Nuf sed. Print new. Good appeal. Big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

BLACKHAND BLUES. (Pathe—Comedy). "The Spats." One of the most laughable comedies in a long while. Black handers are supposed to be threatening the Spats and they rig up all kinds of traps which they spring on themselves. Will absolutely make them roar. Tone, fair. Appeal, ninety-five per cent. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

BREAKING THE ICE. (Pathe—Comedy). Star, Ralph Graves. Shown with Lloyd and seemed to please majority. Football scenes toward end of film might detract a bit from the enjoyment of the "Freshman" film. Wouldn't suggest an exhibitor buy this with Lloyd. It's fine comedy though. Tone, fair. Appeal, ninety per cent. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

DECLARATION OF INDEPENDENCE. (Pathe—Chronicles of America Series). Pleased the kiddies but none of this series goes over very well with the adults. Print good. Tone, good. Sunday, yes. Special, no. Fair appeal. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

DOG DAZE. (Educational—Comedy). Star, Cliff Bowes. A fair one-reel comedy with one or two-reel good laughs in it. There never seems to be much time spent on them. Tone, okay. Appeal, fair. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

DOME DOCTOR. (Educational—Comedy). Star, Larry Semon. It has plenty of laughs in it but it was full of old gags that to me were stale. His name sure draws the kids Tone, okay. Appeal, fair. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

DR. PICKLE AND MR. PRIDE. (F. B. O.—Comedy). Star, Stan Laurel. A comedy on "Dr. Jekyl and Mr. Hyde" and a very good comedy. Print new. Appeal, good. All classes in big city. Stephen G. Brenner, Eagle heatre, Baltimore, Maryland.

EVERY MAN FOR HIMSELF. (Pathe—Comedy). "Our Gang." Again the Gang sent them out in good humor. Print new. Big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

FOX NEWS. (Fox). Adds to one's box office. Sure are wonderful. Tone, good. Sunday, yes. Appeal, one hundred per cent. Farm class town of 150. Admission 25-50. Robert W. Hines, Hines Theatre (250 seats), Loyalton, South Dakota.

FOX NEWS. (Fox). As good as the best, better than a lot of the rest. Good prints, good "news" and good service. Student and mixed class town of 4,500. Admission 10-25. Raymond Cleveland, Lyric Theatre (500 seats), Lebanon, Tennessee.

LION LOVE. (Fox—Comedy). A good comedy of the laughing variety, great to help out a weak feature. Print good. Appeal, good. Big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

THE MECHANIC. (F. B. O.—Comedy). A-1 comedy. Can't be beaten, as a two-reeler. Tone, good. Sunday, yes. Special, no. Appeal, ninety-five per cent. Farm class town of 150. Admission 25-50. Robert W. Hines, Hines Theatre (250 seats), Loyalton, South Dakota.

MEET THE AMBASSADOR. (F. B. O.—Comedy). Star, Jimmy Aubrey. Another ordinary comedy from Aubrey who seems to be losing out with me. They just don't like his comedies anymore. Print new. Poor appeal. Big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

NEPTUNE'S STEPDAUGHTER. (Fox—Comedy). A good comedy. Print good. Appeal, good. Big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

STEP FAST. (Educational — Comedy). Star, Jimmie Adams. The same old song (another good Christie Comedy). Everybody had their share of laughs with this one. Tone, okay. Good appeal. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

TENDERFEET. (Educational - Comedy). Star, Walter Hiers. Another Walter Hiers comedy that did not hit the spot for us. One or two laughs, but not near enough. He tries hard, but it doesn't god across here. Tone fair. Fair appeal. Draw better class; town about 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (410 seats), Nazareth, Pennsylvania.

SUPER-HOOPER-DYNE LIZZIES. (Pathe-Cemedy). Star, Billy Bevan. If you like to hear the kids roar be sure and give them this comedy. When the kids laugh it makes the older ones laugh, too. This is a scream. Draw working class, city 200,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, L. I., New York.

BIG U COMEDIES. (Vitagraph). These are very good two reelers. Always funny. Tone, yes. Sunday, yes. Fine appeal. Rural class town of 850. Admission 10-25, 15-35. Helen Drexler, Star Theatre (220 seats), Crofton, Nebraska.

LARRY SEMON COMEDIES. (Vitagraph). These comedies are pretty good, but pretty high too. Tone, good. Sunday, yes. Fine appeal. Rural class town of 850. Admission 10-25, 15-35. Helen Drexler, Star Theatre (220 seats), Crofton, Nebraska.

LYIN' TAMER. (F. B. O.—Cartoon). One reel Dinky Doodle Bray cartoon. This will get the laughs from all of them. A good one reeler. Small town class and farmers town of 350. Admission 10-35. Nelson & Otem, Rex Theatre (140 seats), Osnabrock, North Dakota.

TELEPHONE GIRL SERIES. (F. B. O.). Star, Alberta Vaughn. They do not even get a grin any more. Price too high. Lost money on these. Rural class town of 850. Admission 10-25, 15-35. Helen Drexler, Star Theatre (220 seats), Crofton, Nebraska.

EXIT CAESAR (Educational-Comedy). This comedy is full of pep. An all star cast and everybody busy all the time. This comedy is different from the general run of comedies. Draw working class, city 200,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, L. I., New York.

PLAY BALL. (Pathe-Serial). Eighth chapter and business getting worse. Can't see much to it and feel I certainly got stuck on this one. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

Straight from the Shoulder, Jr.

Edited by VAN

They like a laugh—they like News reels—they like serials—they like cartoons.

Even if a feature doesn't hit everybody's fancy, an audience can find something to satisfy it in the Little Picture with the Big Punch.

That's why I urge you to send tips on these business builders. VAN

Strong Supports in Christie Productions

IN addition to the regular comedians who are starred in current series of two-reel comedies produced by the Christie organization for Educational's program, the Christie studio organization claims to have one of the strongest line-up of supporting players and while all of these players are not featured on the screen or in the billing of these current comedies, the company points out the fact that in practically all of the new comedies there are comedians filling the minor roles who have themselves been comedy stars.

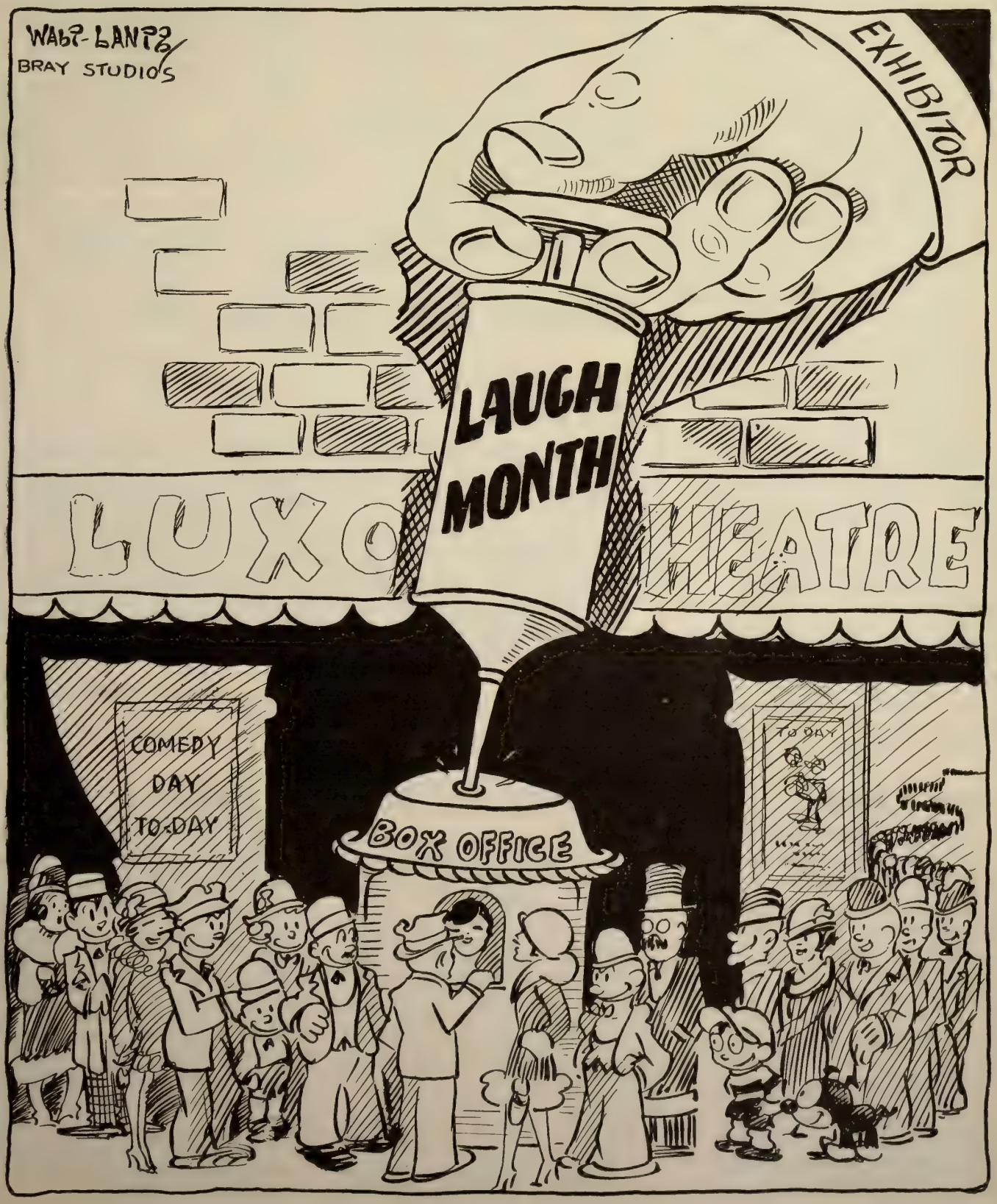
Appearing in the current Vernon, Hiers, Adams and Christie two-reel series in current releases is an imposing array of comedians including Bill Irving, Jack Duffy, Hank Mann, Kalla Pasha, Eddie Baker, Billy Engel, Lincoln Plumer, Eddie Barry, George Hall, Billy Bletcher, Jay Belasco, Fred Peters, Gus Leonard, George French, Ward Caulfield, Bill Blaisdell and Victor Rodman. A great many of these comedians are members of the Christie studio stock company, while others are engaged for individual pictures in line with Al Christie's policy of assembling real feature casts in the short comedies.

The girls whose faces are familiar on the screen appearing in these new series comedies are Molly Malone, Vera Steadman, Frances Lee, Duane Thompson, Natalie Joyce, Yola D'Avril, Jean Lorraine, Marian Andre, Aileen Lopez, Amber Norman and Anita Garvin. Three well known character comediennes in Gale Henry, Rosen Gore and Blanche Payson figure prominently in current casts of Christie two-reelers.

In claiming to have one of the strongest group of players appearing in the two-reel field, Al Christie points out the fact that while it is not always possible to give recognition in the advertising or on the screen to all of the good and competent players appearing in each comedy, the policy of assembling such casts rather than having minor roles filled by players who are nonentities is worth while from the producer's point of view in insuring himself of well acted pictures, not only on the star's part but all the way through.

"In offering star series of comedies such as the Bobby Vernon, Walter Hiers and Jimmie Adams comedies and in featuring the names of such comedians as Billy Dooley and Neal Burns in the Christie series of two-reelers," declares Christie, "the advertising is necessarily placed heaviest on those names which have come to be recognized as of box-office value, but one should not lose sight of the fact that those names are not offered alone, but are surrounded with players who can contribute largely to the success of the whole picture."

Get the New Laugh Month Lubricating System for Your Box-Office in January



"Laugh Month" Big Success Reports to Fox Indicate

EARLY reports received by the short subjects sales department of Fox films from all parts of the United States indicate that National Laugh Month will be the biggest and most successful project of the kind in the history of motion pictures.

Most exhibitors were quick to appreciate the tremendous possibilities of the national publicity campaign on Laugh Month and they were not slow in taking advantage of their opportunity. Many of them have planned to supplement the countrywide campaign with special advertising tieups of their own, and it seems safe to predict that ninety per cent. of the theatres in the country will offer all-comedy programs throughout the month of January.

While the national campaign has created a broad and general interest in short films, particularly comedies, it is pointed out that the individual exhibitor, to reap the greatest possible benefit from Laugh Month, must link up his theatre with the national movement by judicious advertising and exploitation of such pictures. The unusually attractive array of short comedies scheduled by Fox for January release would in itself warrant extra advertising and big profits await the exhibitor who is willing to meet his opportunity halfway.

The real purpose of National Laugh Month, however, according to those in charge of the movement, is not merely to book a tremendous volume of short films, particularly comedies, for January showing, but to impress both the public and exhibitors with the real importance of short subject films. It is believed that Laugh Month will accomplish this, and, once such recognition is gained, tabloid comedies will be able to hold their own with feature productions ever afterward.

International News Gets Locarno Treaty

Officials of the International Newsreel Corporation announced that exclusive rights in the United States to the world-famous motion pictures of the signing of the Locarno Treaty had been obtained by International and that beginning December 12 the pictures will be shown on the screens of all International Newsreel customers in the United States. The films of the momentous event are now on their way to America.

Stanley Books Red Seal

"Ko-Ko Packs Up" is the Featurette which Red Seal announces as having been recently booked by the Stanley Theatre of Philadelphia. The Ko-Ko out of the Inkwell series have been booked by most of the exhibitors in this territory, according to President Edwin Miles Fadman.

Title Hiers Comedy

The Walter Hiers Comedy scheduled by Educational for releasing on their Laugh Month program, and which was previously untitled, has been called "Weak But Willing." This two-reeler shows Walter, garbed as a little boy, going through a series of thrilling adventures while running the gauntlet of a secret society's new member third degree team. The release date is January 3.

Sydney S. Cohen Suggests Slogan for "Laugh Month"

December 7, 1925.

Mr. Nat Rothstein,
Film Booking Offices of America,
723 Seventh Avenue,
New York, N. Y.

Dear Nat:—It is with distinct pleasure that I attempt to accede to your request anent LAUGH MONTH and what it holds for exhibitors throughout the Nation. (The capitals are yours.) I hasten to emphasize what has long been my constant claim, namely, that all too frequently short subjects have been considered solely in the light of so much additional footage needful to round out a two-hour show. This is not as it should be, for the many splendid sparkling miniature features which abound today, and which we have been wont to term comedies or novelty reels, are in many instances worthy of the place of honor on any one's film program.

LAUGH MONTH, if its fundamental idea is carried out faithfully, will serve to present to the public as well as to those theatre owners who as yet are unenlightened to their worth, these miniature features in such a manner as to establish their real value and dignity. The fact that most of these subjects seek to induce mirth in the degree of giggles, chuckles or roars need in no wise detract from the place of real dignity they hold, for a laugh is the universal moulder of fellowship. "Laugh and the world laughs with you" might well be the Industry's slogan for LAUGH MONTH.

Sincerely yours,

(Signed) SYDNEY S. COHEN.

National Laugh Month Bookings

(Continued from page 681)

ing staffs to work immediately and line up the merchants.

Adding to the long list of theatres and circuits which have previously been reported as having joined the National Laugh Month movement for January, 1926, reports received by the National Laugh Month Committee indicate that by January 1, 1926, every large and small house in the country will be in line.

Frank W. Buehler, managing director of the Stanley Company of America, writes from Philadelphia:

"We are getting back of Laugh Month, and will do all that we can to put it across. We are with you one hundred per cent."

The exchange managers of Dallas, Texas, are meeting and formulating plans to line up the houses in their territory.

In Kansas City, the following theatres have already promised to join the movement: Main Street, Liberty, Isis and Newman-Royal Theatres.

From Atlanta, Ga., come reports that the local district managers of Famous, Loew's, Universal (Florida) and other circuits promise complete co-operation and are laying their plans accordingly.

Universal's home office reports that the following theatres have wired in that they are going to "whoop 'er up" for Laugh Month and promise complete co-operation:

Capital Theatre, Dallas, Texas; Alhambra, Milwaukee, Wis.; America, Denver, Colo.; Broadway Strand, Detroit, Mich.; Cameo, Pittsburgh, Pa.; Cameo, Los Angeles, Cal.; Cameo, San Francisco, Cal.; Clemmer, Spokane, Wash.; Columbia, Portland, Ore.; Columbia, Seattle, Wash.; Liberty, Kansas City, Mo.; Apollo, Kansas City, Mo.; Olympia, Buffalo, N. Y.; Randolph, Chicago, Ill.; Rialto, Washington, D. C.; Rivoli, St. Louis, Mo.; Tudor, Atlanta, Ga.

In St. Louis, the managers of the companies associated with the committee's activities are formulating plans which will be announced on completion.

From Omaha come promises of a tie up from the following theatres: Rialto, Strand North Star and Hamilton Theatres.

Louisvile, Ky., is right in line with Keith's Rialto, Keith's Majestic, Kentucky, Louisville, Kentucky Theatre, Lexington, taking up the movement.

Atlantic City, home of beauty pageants, is thoroughly organized. As we go to press, word is received that Eddie O'Keefe, managing director of the City Square Theatre, has been appointed General manager of the Laugh Month Committee in that city. This means that every theatre in the famous seashore resort will put in a drive to entertain visitors with flocks of laughs during Laugh Month. A complete list is not available but it means one hundred percent in that territory.

Letters and telegrams from other centers are arriving hourly showing that Laugh Month is taking the country by storm inside and outside the industry.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C. S. Sewell

"The Splendid Road"—First National

Vigorous and Realistic Drama of Gold Rush of '49 in Splendid Frank Lloyd Production

Reviewed by C. S. Sewell

DIRECTOR FRANK LLOYD'S two latest pictures for First National have one striking point of similarity. In both, does mankind's mad rush for gold when a new field is discovered furnish the basis for the story, in "Winds of Chance" it was the Klondike stampede of '98, while in "The Splendid Road" the rush to California in the days of '49 opens the story.

Both pictures have been produced on a big scale with a large number of persons employed in many of the scenes, forcefully reproducing the atmosphere of the respective periods, and are epic in their nature. The treatment of the story in the two differs considerably. "The Splendid Road" starts off with the characters taking the land instead of water route to their goal, and happening on board ship serve to so change the plans of the leading character that she never gets farther than Sacramento, the story becoming one of romance and adventure between squatters, pioneers and capitalists.

One of the passengers on the ship sailing from Boston around Cape Horn is an adventurous young woman, Sandra. A widow dies, her little girl appeals to Sandra and rather than split the little family she adopts all three children, and decides to remain in Sacramento and make a home for them. Chance causes Halliday, agent for a capitalist to come to her rescue and they are attracted to each other. Doctor Bidwell loves the capitalist's daughter Lillian but believing she loves Halliday he persuades Sandra that she must give him up or ruin his career. Halliday is ordered to evict Sandra who is a squatter, but refuses and goes to her rescue and is shot by Chehollis a gambler who seeks to force his attentions on Sandra. While convalescing, he learns of Bidwells action and goes back to Sandra arriving in time to take her and her family away to safety after a mad wagon ride, as floods have caused the levee to burst and the town is flooded.

Here is a vigorous, red-blooded story, finely produced. So real and true and attention-holding are the incidents aboard the picturesque old sailing ship, and the scenes in Sacramento, with hundreds of persons in the quaint costumes of that day that before you realize it, the picture is in the sixth reel, as the events begin to shape to a climax, however, the action becomes less spontaneous but allows for a satisfactory solution of the tangled threads of the story and the flood scenes.

This picture is portrayed by an unusually fine cast headed by Anna Q. Nilssen as Sandra, with Robert Frazer as Halliday. Lionel Barrymore in the heavy role of the gambler gives a fine performance, Pauline Garon is good as the dance-hall girl in love with the gambler and jealous of Sandra. Marceline Day is attractive and capable as the banker's daughter and George Bancroft who scored such a triumph as the villain in "The Pony Express" scores again here in a rough comedy role as a drunken pioneer. Edward Earle is entirely satisfactory as the doctor and Russell Simpson makes the best of a minor role. Other well-known players make up the large cast.

"The Splendid Road" with its vigorous story, finely directed and acted and its exceptionally realistic atmosphere of the early pioneer days, combined with its punch climax should prove a thoroughly satisfactory attraction for the majority of spectators, and a good box-office bet.

Cast

Sandra Dehault	Anna Q. Nilsson
Stanton Halliday	Robert Frazer
Dan Clehollis	Lionel Barrymore
Lightfoot	Russell Simpson
Lockwell	George Bancroft
Satan's Sinster	Gladys Brockwell
Angel Annie	Pauline Garon
Lillian Grey	Marceline Day
John Grey	Edwards Davis
Captain Sutter	Roy Laidlaw
Captain	DeWitt Jennings
Hester	Mary Jane Irving
Billy	Mickey McBan
Doctor Bidwell	Edward Earle

Based on story by Vingie E. Roe.
Directed by Frank Lloyd.
Length—7,646 feet.

"The Desert's Price"—William Fox

Abundance of Stirring Action and Good Story Make Buck Jones Film Unusually Fine Western

Reviewed by C. S. Sewell

A PARTICULARLY satisfying and effective Western is "The Desert's Price" the latest William Fox offering starring Buck Jones. It has all the elements which go to make a picture of this type popular and is backed up by an unusually good story.

While McCann is away, Julia Starke's father is shot and many of their sheep killed and she blames the McCann outfit. Not knowing that Buck is McCann, Julia accepts his help when an unruly ram chases her. Buck learning her suspicions, discovers that a shady bunch, the Martin Brothers are the real culprits. The Martin Brothers attempt to win the Starke sisters but are refused. Sam attempts to kiss Peggy and she falls and is badly hurt. Julia goes after Sam and shoots at him, her brother Phil later has a fight with Sam who is shot. On a tip from Jim Martin, the sheriff comes to arrest Julia and makes Buck his deputy. He offers her a chance to escape but she insists on giving herself up. Sam incites the mob to attack the sheriff's home. Buck inveigles him there while Julia rides for Buck's men who arrive in time to disperse the mob. Sam's henchman accuses him of killing father and her sheep. Sam tries to make a getaway but Buck goes after him and subdues him. Phil is freed by the jury and Julia acknowledges her love for Buck.

It will be seen that while the incidents are of a familiar type, there are plenty of opportunities for action and enough situations to keep the story moving at a fast pace, they dovetail smoothly into each other and the result is a fast-moving and thoroughly entertaining "Western," one of the best of its kind and one that admirers of this type of entertainment should "eat up." It should also prove a thoroughly enjoyable picture for spectators to whom westerns as a rule do not appeal, because of its forceful story,

(Continued on page 695)

Cast

Wils McCann	Buck Jones
Julia	Florence Gilbert
Peggy	Edna Marion
Phil	Ernest Butterworth
Sam Martin	Arthur Housman
Jim Martin	Montague Love
Gitner	Carl Stockdale
Sheriff	Harry Dunkinson

Based on novel by William MacLeod Raines.
Scenario by Charles Darnton.
Directed by W. S. Van Dyke.
Length—5,709 feet.

Mr. Exhibitor: Ask at the Film Exchanges for the
Thematic Music
Cue Sheet
M. J. MINTZ
It's little to ask for, but it's the only reliable aid you can give your musicians to help put the picture over.

"Seven Sinners"—Warner Brothers

Marie Prevost and Clive Brook in Exciting Picture in Which All Characters Are Crooks

Reviewed by C. S. Sewell

WARNER BROTHERS' "Seven Sinners is well-named, for with the exception of the minor role of a lone policeman and a flash of the district attorney, everyone of the characters, seven of them, are crooks

The picture opens with a flash of a newspaper story concerning homes of the wealthy being unguarded because of a strike of private detectives. The action immediately gets under way with the appearance of Marie Prevost and John Patrick stealthily entering one of these homes. Marie runs into another crook portrayed by Clive Brook and before they get away an aged and dignified pair, Claude Gillingwater and Mathilde Brundage who are cast as a religious crook and his wife come on the scene posing as friends of the owner. Marie introduces herself as the housekeeper, Patrick as the cook and Brook as the butler. The action also introduces Charles Conklin in the character of a real crook and Dan Mason as his pal posing as a doctor. A policeman sets a burglar alarm which keeps them prisoners and the fake doctor adds to their dilemma by quarantining the house for scarlet fever. Two of the crooks get away, Brook and Marie are so impressed by the old man's faith that they admit theft of the jewels and the old fellow gives himself up to save them. They find happiness going straight as man and wife, selling burglar alarms.

None of the characters know until the action is well under way that the others are crooks, though this is disclosed to the audience. This adds unusual suspense and tension to the events that transpire in the house. The earlier reels hold the spectator's interest taut, although there is a slight let-down later on. While highly improbable, the idea is decidedly out of the ordinary and with its effective comedy relief should prove pleasing especially to patrons who like crook stories.

Cast

Molly Brian ..... Marie Prevost
Jerry Winters ..... Clive Brook
Joe ..... John Patrick
Saunders ..... Charles Conklin
Holy Joe ..... Claude Gillingwater
Holy Joe's Wife ..... Mathilde Brundage
Doctor ..... Dan Mason

Story and Scenario by D. F. Zanuck and L. Milestone.
Directed by Louis Milestone.
Length—6,927 feet.

"A Broadway Lady"—Film Booking Offices

Evelyn Brent in Entertaining Production Is Cast as Chorus Girl Instead of Crook

Reviewed by C. S. Sewell

FORSAKING her usual role of a female crook, Evelyn Brent appears in the role of a chorus girl in "A Broadway Lady" her newest starring vehicle for F. B. O. release. The story, however, does involve her in trouble with the police as she is accused of murdering a former admirer.

Evelyn, as a chorus girl is admired by a young blue-blood whose family invite her to a reception to show her up. To teach them a lesson for their snobbery she marries this chap, Bob. His sister becomes infatuated with a libertine, Martyn, and to save her when she prepares to elope, Evelyn goes to Martyn's apartment. He is shot and Evelyn captured and accused. It develops that Mary, a girl Evelyn has befriended has a row with Martyn and the shot was accidental. Both girls are freed and Bob's family are glad to receive Evelyn as a member of the household.

While the situations are largely familiar, they have been nicely handled and will hold the interest of the average fan. There is good suspense and the introduction of the murder angle comes as an entertaining surprise. The story moves forward at a good pace, has sympathetic interest and touches of humor with quite a few peppy subtitles. Altogether it should prove pleasing entertainment for the average theatregoer.

Miss Brent is thoroughly at home in this role and particularly effective in her difficulties with the police. Theodore Von Eltz gives a good performance as the wealthy chap, while Joyce Compton scores a personal success as his sister. Johnny Gough furnishes comedy as a chauffeur and Marjorie Bonner is good as the wronged girl.

Cast

Rosalie Ryan ..... Evelyn Brent
Mary Andrews ..... Marjorie Bonner
Rob Westbrook ..... Theodore Von Eltz
Phyllis Westbrook ..... Joyce Compton
Mrs. Westbrook ..... Clarissa Selwyn
Martyn Edwards ..... Ernest Hilliard
Chauffeur ..... Johnny Gough

Story and continuity by Fred Myton.
Directed by Wesley Ruggles.
Length—5,500 feet.

"Cobra"—Paramount

Valentino in Modern Dress Is Somewhat Lacking the Dash and Verve of Costume

Reviewed by Epes W. Sargent

ADMIRERS of Rudolph Valentino will like him in "Cobra" better than the admirers of "Cobra" will like the Valentino version. Remodeling the stage version to fit a male star has so altered the structure and even the plot, that little of the original has been retained. Very little has been kept, beyond the main theme, and every effort has been made to supply Valentino with the usual dashing character of his romantic roles, with a shocked swing to virtue toward the close. The result will probably please his followers, but it will add little to his glory. Valentino in business suits and evening clothes is not the Valentino of the pampas or the bull ring.

In spite of the skillful tailoring, the play does not fit his personality. He is cramped in modern clothes and the story works to a moral finish that does not sustain the interest. Mindful of the fact that the censors would be particularly alert on account of the daring nature of the original play plot, the scenarist seems to have sought to disarm censorship with a shift to respectability tinged with renunciation.

The big situation of the original play is retained; the young wife who is killed in a hotel fire while keeping a rendezvous but an effort has been made to throw the chief interest to Valentino's renunciation of his one respectable love in favor of his friend. The situation becomes forced and unnatural and fails to carry a very strong effect.

It is so different from his usual swashbuckling roles that it is difficult to accept him, and the full effect of the sacrifice fails because you feel that presently he will be up to his old tricks again and find ample recompense.

Valentino plays carefully. He is pleasing of personality and he avoids overaction in the renunciation, but the role will probably prove the least well-liked of his characterizations. Greater sympathy goes to Casson Ferguson as the duped husband. He gives a singularly good performance even for this always reliable player. Nita Naldi evidently vamps under the wraps of editorial direction and is almost colorless and Gertrude Olmstead proves the more interesting of the two leading women.

Cast

Count Rodrigo ..... Rudolph Valentino
Elsie Van Zile ..... Nita Naldi
Jack Dorning ..... Casson Fergusin
Mary Drake ..... Gertrude Olmstead
Victor Minardi ..... Hector V. Sarno
Rose Minardi ..... Claire DeLorez
Sophie Binner ..... Eileen Percy
Mrs. Palmer ..... Lillian Langdon
Store Manager ..... Henry Barrows
Marie ..... Rose Rosanova

Based on stage play by Martin Brown.
Scenario by Anthony Coldewey.
Directed by Joseph Hennbery.
Length—6,895 feet.

"What Happened to Jones"—Universal

Real Laughs and a Lot of Them in Crackerjack Farce Comedy with Reginald Denny as the Star

Reviewed by C. S. Sewell

THAT a farce which proved a big hit on the stage can not only be successfully transferred to the screen, but even improved upon, is amply demonstrated in the Universal-Jewel roduction "What Happened to Jones" starring Reginald Denny. Of course, you must not only have a corking story based on a real idea but one that will utilize the broader possibilities of the camera, and that is just what this play by George Broadhurst does. Consequently, backed up by fine acting and direction this picture is a crackerjack comedy, guaranteed to make any audience laugh as it did a bunch of so-called hard-boiled reviewers when shown cold in a projection room.

Tom Jones, the hero, who is to be married the next day, goes home but is inveigled into a poker game. The place is raided and Tom and a fat elderly friend, Goodly, escaping down a fire escape land in a ladies Turkish bath establishment, where they naturally create a hullabaloo and finally make a getaway in women's clothes, reaching Goodly's home in a milk wagon the next morning. Tom dons the clothes of Goodly's brother, a bishop, who is expected that morning, is seen by Mrs. G and has to pose as the bishop. Complications follow thick and fast including the jealousy of a chap because Tom kisses his sweetheart, and the forcing of Tom as the bishop to officiate at the wedding of his fiance to another chap. It all turns out right, for she recognizes Tom, says "I Don't" instead of "I Do." So Tom escapes from the waiting cops by grabbing her and the real bishop and getting married in a speeding auto.

While the first few scenes are amusing, they give no hint of the riotous fun that is to follow, but with the raiding of the game by the police, the rollicking comedy starts with a bang and laughs pile up with increasing rapidity. Being farce comedy, probability has been of course sacrificed to laughter, but at that the smoothness and apparently reasonable way that one amusing situation develops right into another is a tribute to the skill of author and director.

Cast

Tom Jones	Reginald Denny
Lucille Bigbie	Marian Nixon
Bigbee	Melbourne MacDowell
Goodly	Otis Harlan
Mrs. Goodly	Emily Fitzroy
Marjorie Goodly	Margaret Quimby
Richard	Ben Hendricks, Jr.
Fuller	William Austin
Hilda	Zesu Pitts
Minerva	Nina Romano

Based on stage play by George Broadhurst.
Scenario by Mel Brown.
Directed by William Seiter.
Length—6,700 feet.

Reginald Denny is capitally cast in the leading role and adds one more to his list of clever portrayals as the fake bishop. As his fat friend Goodly, Otis Harlan gives Denny a race for the honors, his comedy walk is a scream in itself and with his short, rotund figure, he is a regular riot in woman's clothes. These two carry the bulk of the action but have good support in the minor roles. Marian Nixon is attractive and capable as the girl and Emily Fitzroy is capital as Goodly's wife.

Real laughs pile up on each other with such rapidity that we cannot begin to recall them all, but among the best are, fat Otis Harlan trying to go down a narrow fire escape, a lot of things that happen in the Turkish bath but especially the steam room scene and the hiding of Denny and Harlan in electric bath cabinets when the attendant turns on the heat and they proceed to shed their clothes; the chase by cops, the attempt of corner loafers to flirt with the two "girls" the whole sequences where Denny poses as a bishop and particularly his handling of the wedding ceremony. While some may take exception to this, it is genuinely funny and well handled.

Don't be afraid of "What Happened to Jones." Its humor is whole-hearted and spontaneous. It should make a sphinx laugh and provide genuine enjoyment for any type of patronage.

"Sally, Irene and Mary"—Metro-Goldwyn-Mayer

Broadway Musical Comedy Success Made into a Pleasing Production by Edmund Goulding

Reviewed by C. S. Sewell

BASED on a musical comedy that enjoyed a long Broadway run, "Sally, Irene and Mary," adapted and directed by Edmund Goulding for the Metro-Goldwyn-Mayer offers light but pleasing entertainment.

The story deals with three members of the chorus of a Broadway show, Sally, the worldly-wise one, Irene, the dreamer, sought after by one of the Broadway wolves and also by a fine young chap, and Mary, an innocent little Irish girl who almost gets singed by the Bright lights. Sally's wealthy protector sees in Mary a new beauty and falls for her. Sally is dazzled and resents the attitude of her sweetheart a plumber. Irene succumbs to the lure of the Broadway wolf but in a moment of goodness he sends her home before it is too late and she marries the other fellow but they are killed when a train strikes the honeymoon auto. Sally's genuine grief and real love for her moneyed friend coupled with her unmasking of his real character, together with Irene's sudden death, so impress Mary that she says Broadway will never get her and forsaking this gilded street she returns to her plumber sweetheart.

With the exception of the railroad crossing wreck which provides a good punch, there is little dramatic action, the picture being more a study in contrasting characters of the three types of chorus girls. The story is carried along sympathetic lines and the interest sustained by situations that should prove entertaining to the majority, for instance, the Irish comedy scenes in Mary and Jimmie's homes with the spat between their mothers, backstage scenes of chorus girl life, attractive stage scenes, human interest touches in the love and watchful care of Irene's parents and the grief of the girls at her death, snappy dancing of the Charleston in a handsomely mounted stage scene and the final fade-out on the tenement roof under the new moon. The story does not move fast or develop any tense drama, but it is distinctly pleasing.

The story has been given a high-class production and is portrayed by a thoroughly capable cast. Both in type and in acting, Constance Bennett, Joan Crawford and Sally O'Neill prove fine selections for the title roles. Miss O'Neil as Mary, however, not only has the most sympathetic and interesting role, but scores a big personal success by her handling of this part. She is a newcomer but seems destined for wide popularity on the strength of this performance. The male roles are subordinate, Henry Kolker gives an exceedingly fine portrayal of the only one of importance as the millionaire Broadway roue who finally falls really in love with Mary after affairs with many women.

We believe that the average patron will like the back-stage atmosphere and the human note in the sketching of the characterters of the three girls.

Cast.

Sally	Constance Bennett
Irene	Joan Crawford
Mary	Sally O'Neill
Jimmie	William Haines
Morton	Henry Kolker
Jimmie's Mother	Kate Price
Irene's Father	Sam de Grasse

Arranged for screen and directed by Edmund Goulding.
Length—5,564.

"The Desert's Price"

(Continued from page 693)

snappy action, vigorous drama, capable acting, humorous touches and the high class scale on which it has been produced.

Buck Jones gives a sterling performance as Wils McCann, and Florence Gilbert who has been appearing in the Van Bibber series of Fox comedies proves a happy selection for the heroine, scoring in a different type of role. Montague Love, a popular actor, probably better known to the older fans has an exceptionally good performance as the villain. Edna Marion and Ernest Butterworth do good work as Julia's sister and brother, with Arthur Houseman and Carl Stockdale effective in subordinate heavy roles.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

F. B. O.

AIR HAWK. (5 reels). Star cast. An action picture that's hard to beat. Something different and pleased my western fans. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

BANDIT'S BABY. (5 reels). Star, Fred Thomson. While we did not break any records with this one it was no fault of the picture or star. It certainly was fine action and Silver King at his best. Bad weather kept the attendance down. No tone. Sunday and special, no. Good appeal. General class town of 3,000. Admission 10-25, 15-30 for specials. A. E. Andrews, Opera House (500 seats), Emporium, Pennsylvania.

BANDIT'S BABY. (5 reels). Star, Fred Thomson. "Durned good pitcher," that's what several of our husky country farmers told us. And they were correct. Anybody knows when they see a good picture, and this is good enough for anybody. Good posters, good print. Student and general class town of 4,500. Admission 10-25. Raymond Cleveland, Lyric Theatre (500 seats), Lebanon, Tennessee.

FIGHTING DEMON. Star, Richard Talmadge. Fair picture. All Talmadge needs is the story and good direction. He can deliver. This thing of just jumping around doesn't make the whole show. People are growing more critical and demand a good story along with action. Tone, okay. Sunday, yes. Special, no. Appeal, eighty per cent. General class town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

IF MARRIAGE FAILS. (6,000 feet). Star, Jacqueline Logan. Fine show Suitable for any house catering to the better classes, the whole town will turn out if you advertise it as a special and let them know that it is "The Stuff." Probably suitable for Sunday. Special, yes. Good appeal. Student and general class town of 4,500. Admission 10-25. Raymond Cleveland, Lyric Theatre (500 seats), Lebanon, Tennessee.

JIMMIE'S MILLIONS. (5,167 feet). Star, Richard Talmadge. Fine action picture and plenty of it. Tone, good. Sunday, yes. Special, no. Appeal, ninety-five per cent. Farm class town of 150. Admission 15-30. Robert W. Hines, Hines Theatre (150 seats), Loyalton, South Dakota.

MILLIONAIRE COWBOY. (4,841 feet). Star, Lefty Flynn. About the poorest excuse for a western that I have ever run as this boy cannot act or ride and none ever saw a cowboy dress as this Montgomery Ward cowboy does. The picture is simply punk. Nuff said. Tone, okay. Sunday and special, no. No appeal. Railroad class and miners' town of 3,000. Admission 10-35. Giles Master, Strand Theatre (700 seats). Gallup, New Mexico.

RIDING THE WIND. Star, Fred Thomson. A good western. Played it Hallowe'en to a fair crowd. Tone and appeal, okay. Sunday and special, no. General class town of 3,300. Admission 10-25. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

SCAR HANAN. (6,000 feet). Star, Yakima Canutt. A very good western that drew a nice Saturday crowd. Lots of action and thrills. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

THUNDERING HOOFS. (6,913 feet). Star, Fred Thomson. Next to Mix and Jones, Fred Thomson should hold the field as the most agreeable western actor. His personality is not disgusting like some of the hoodlums that are doing westerns. A nice story to this show. Tone, fair. Sunday and special, no. Appeal, eighty-five per cent. All classes, town of 3,500. Admission 15-20. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

WILD BULL'S LAIR. (6 reels). Star, Fred Thomson. Not up to Fred's standard. Had quite a few remarks. "Silver King" is a wonder, but we can't give Fred much as his stories are poor Fred, don't spoil your chance by poor stories and them badly named too. Get in some big nationally known western stories and clean up. You have the makings. so go to it and top all the boys. We are for you and push you all we can so back us up as strong as you can and your name will be as much of a household word as Tom Mix. Tone, okay. Sunday, okay. Special, no. Appeal, ninety per cent. General class town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

"Boys, every one of us is running a theatre for the good of the commnunity or city and for profit.

"That's why we realize the need of every booking tip. These reports are OUR contribution toward better booking conditions.

"We avoid bias—we're fair to the picture and to YOU. Use these tips and show your appreciative generosity by sending your tips in turn." OUR GANG

First National

BAD MAN. (6,404 feet). Star, Holbrook Blinn. If you haven't seen the "Bad Man" you haven't seen one of the best western comedies made. It is serious in parts and until the bad man makes his appearance doesn't move very fast; after that, Oh boy, it's some show. Tone, fair. Sunday, no. Special, yes. Appeal, ninety per cent. All classes, town of 3,500. Admission 15-30. Henry Nauman. Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

BLACK OXEN. (7,831 feet). Star, Conway Tearle. Saw this one before and didn't like it. People here seemed to think it was great. I guess reputation has a lot to do with it. Tone, fair. Sunday and special, no. Appeal, eighty per cent. All classes, town of 3,500. Admission 15-30. Henry Nauman. Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

BLACK OXEN. (7,831 feet). Star, Corinne Griffith. This picture received much adverse criticism from other exhibitors, therefore, it was a pleasant surprise to me when I received good comments from my patrons. Good business for one day. Buy it right and play it. Sunday and special, no. Good appeal. General class town of 3,000. Admission 10-25, 15-30 for specials. A. E. Andrews, Opera House (500 seats), Emporium, Pennsylvania.

DARK ANGEL. (7,311 feet). Star, Vilma Banky. Vilma lives up to expectations and with Ronald Colman, what a wonderful picture it is; couldn't be improved upon and was apprceiated by everyone who saw it. Men wiped their eyes and women wept aloud so step on the pathos angle including numerous laughs; can stand a raise in admission if you have the music to go with it. Tone, okay. Sunday, yes. Maybe suitable for special. Appeal, one hundred per cent. Mixed class town of 1,300. Admission 10-30. Pace & Bouma, Rialto Theatre (300 seats), Pocahontas, Iowa.

DULCY. Star, Constance Talmadge. Norma is there, Connie isn't at least not in this. Of all the pifflicated plash ever seen this is the rankest. Clever titles like "Night Fell But No One Was Hurt." Bah. The titles go far to make the show or unmake it. Tone, fair. Sunday and special, no. Appeal, seventy per cent. All classes, town of 3,500. Admission 15-30. Henry Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

FINE CLOTHES. (6,971 feet). Star, Lewis Stone. A fine picture of its kind but not the kind to get business with in small towns. Lost money with it on one day run. Sunday and special, no. Poor appeal. General class town of 3,300. Admission 10-25, 15-30 for specials. A. E. Andrews, Opera House (500 seats), Emporium, Pennsylvania.

JEALOUS HUSBANDS. (6,500 feet). Star cast. Picture good, though did not draw so very well. Did not make hardly anything. Tone, good. Sunday, yes. Special, no. Hasn't much appeal. Rural class town of 850. Admission 10-25, 15-35. Helen Drexler, Star Theatre (220 seats), Crofton, Nebraska.

KNOCKOUT. (7,450 feet). Star, Milton Sills. This one pleased everyone. Plenty of action for the small towns. Lumber camp scenes fine. Will make a fine Saturday night picture. Will draw anywhere. Tone, okay. Sunday and special, yes. Very good audience appeal. Town and country class town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

LOST WORLD. (9,700 feet). Star, Lloyd Hughes. Here is a great picture, but I couldn't make my community realize it. I spent as much money and effort exploiting this as I did "Covered Wagon" and "Ten Commandments" and in addition gave it a Friday and Saturday night run which is something I didn't give either of the other two. I just broke even on it. The paper is good, in fact, too good; several ladies told me after they had guessed the nature of the production from seeing the advertising that I needn't expect to get them in on that one. My advice to small towners is to watch your foot on this one. It won't appeal to lots of the women nor to the class of people who have not the education to cause them to be curious concerning the kind of animals that roamed the prehistoric world. E. L. Partridge, Pyam Theatre, Kinsman, Ohio.

LOST WORLD. (9,700 feet). Star cast. Did very satisfactory business for four day run at advance prices 25-50. Everybody well pleased with picture. Animals perfect, good story, and fine scenery. Town of 2,500. Mrs. R. Pappe, Grand Theatre (250 seats), Kingfisher, Oklahoma.

SALLY. (8,636 feet). Star, Colleen Moore, It's a knockout and easy to put over if you put out the advertising, made money on two nights run, picture pleased one hundred per cent. Very best of comedy drama. Admission 10-25. Mrs. R. Pappe, Grand Theatre, Kingfisher, Oklahoma.

SALLY. (8,636 feet). Star, Colleen Moore. A clean sparkling comedy with touches of drama in which this lovable little star plays her part well. A picture that should please any audience. Sunday, no. Special, yes. Appeal, eighty per cent. Mixed class town of 5,000. Admission 15-25. L. J. Morse, Palace Theatre (400 seats), Winnsboro, South Carolina.

Fox

ARIZONA ROMEO. (4,694 feet). Star, Buck Jones. He plays a good second to Tom Mix in our town and in this cowboy love story he registers a real triumph. A good plot and plenty of comedy. S. R. O. on this one, so I can recommend it highly for pleasure and profit. Tourist class town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre (500 seats), Kerrville, Texas.

GREAT DIAMOND MYSTERY. (6,056 feet). Star, Shirley Mason. This only a fair program picture with no great appeal. Tone, fair. Sunday and special, no. Appeal, sixty per cent. Oil field class town of 700. Admis-

Look Here, Everybody!

FOLKS—all you members of "Our Gang"—I want to nail something that has come to my attention—and NAIL IT QUICK!

I have been given to understand that somebody around Seattle, Washington, has the impression that I have "clipped" or "lifted" reports from some regional published in that district.

I can't get anything more than an insinuation—can't get the low-down on whether it's the regional or an exhibitor who originated the inference.

But it's sufficiently widely circulated to get back to me.

Now, I'm mighty jealous of the integrity of our dependable tip department.

So I want to slam this back—straight from the shoulder!—

NEVER HAS A REPORT BEEN PUBLISHED IN THESE PAGES EXCEPT REPORTS THAT CAME DIRECTLY ADDRESSED TO THE DEPARTMENT, on blanks I send out or on postal cards signed by an exhibitor and postmarked at the address he gives!

Never will any reports be clipped or lifted. I don't need to do that sort of cheap cheating; I've got plenty of good friends in "Our Gang" to keep these pages filled with reports sent direct.

And if anybody thinks differently, let them send me the dope.

YOU are the department—but I am guardian of your good faith. I've never broken the pledge—and I never will.

VAN.

sion 10-25. George M. Tockey, Dixie Theatre (275 seats), Wynona, Oklahoma.

HUNTED WOMAN. (4,954 feet). Star cast. The only thing that saved this was Curwood's name. Five reels of ordinary film. Will do for Saturday. The paper especially the six sheet is good. Country class town of 1,380. Admission 10-25. Jas. B. Trout, Liberty Theatre (256 seats), Leonard, Texas.

IRON HORSE. Star, George O'Brien. This beats all the western action pictures we have had thus far in the business. It has everything to make it big and can stand all the plugging you desire to put it over and the sky is the limit. Fifty cents admission for this one. Tone, okay. Sunday and special, yes. Appeal, one hundred per cent. Mixed class town of 1,400. Pace & Bouma, Rialto Theatre (300 seats), Pocahontas, Iowa.

LUCKY HORSESHOE. (5,000 feet). Star, Tom Mix. Not up to Mix's standard. Good cast with Mix, but a rotten story. Flopped. Print new. Tone, okay. Sunday, okay. Special, never. Fair appeal. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

MAN WHO PLAYED SQUARE. Star, Buck Jones. Boys, this is real. Lots of action and good comedy. If you boys like Jones give them this. They will eat it up. It is of the impossible variety but they like it just the same. Tone, good. Sunday and special, no. General appeal. All classes. Admission 15-25. David W. Strayer, Mt. Joy Theatre (232 seats), Mt. Joy, Pennsylvania.

PAINTED LADY. (6,938 feet). Star, George O'Brien. A Larry Evans story with trimmings. One of the most entertaining pictures on the market. Not a superfluous scene to it. A straightforward story that does not require a dozen reels of explanation. Some punch too. Tone, fair. Sunday and special, yes. Appeal, ninety per cent. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

PAINTED LADY. (6,938 feet). Star, George O'Brien. Didn't mean much at the box office. It's spectacular in spots. Story lacks conviction and for this reason fails to impress. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

PORTS OF CALL. Star, Edmund Lowe. This is a good picture but not a special. Just a good program picture, play it as one and you will make no mistake. Print good. Tone, good. Sunday, yes. Special, no. Fair appeal. Big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

RAINBOW TRAIL. (5,251 feet). Star, Tom Mix. Mix as usual pulls 'em strong to the box office and this picture sent them away well pleased; what more can be expected? Print good. Special, yes. Appeal, very good. Big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

RAINBOW TRAIL. (5,251 feet). Star, Tom Mix. Better than "Riders of the Purple Sage," and that's saying a whole lot! A typical Tom Mix western with oodles of action and enough fun to make several two-reel comedies. Lost money on it, though, but not through fault of picture, as a tent show was camped here for a week, and it got all the coin in the village. Tone, fair. Sunday, maybe. Special, yes. Strong appeal. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

RAINBOW TRAIL. (5,251 feet). Star, Tom Mix. Cowboy Mix in another western melodrama. A sequel to and better than "Riders of the Purple Sage." My stars, but Tom sure puts it over in this one and our people were thrilled with his many single-handed fights against tremendous odds. Of course, you fellers know enough to buy this one and profit thereby. George W. Walther, Dixie Theatre, Kerrville, Texas.

ROUGHNECK. (7,519 feet). Star, George O'Brien. This picture is good, the best part of this print was cut out and the print sure was rotten. It was marked inspected but when you consider that I had to take out seventy-two bad splices before I could even attempt to run it you can imagine what it looked like but I got it through just the same. Tone, good. Sunday and special, no. Appeal, ninety per cent. Working class town of 2,800. Admission 15-25. David W. Strayer, Mt. Joy Theatre (232 seats), Mt. Joy, Pennsylvania.

SCANDAL PROOF. Star, Shirley Mason. Where Mason is liked will prove an excellent attraction of program quality. Tone and appeal, good. Sunday, yes; special, no. Rural and small town class town of 1,500. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

TEETH. (6,190 feet). Star, Tom Mix. From a story by Virginia Brightman this Mix film has all the thrills that can be put in a feature film and it is made in an entertaining manner with no superfluous scenes to explain details. Special, no. Appeal, ninety per cent. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

TIMBER WOLF. (4,800 feet). Star, Buck Jones. A good outside action picture which pleased our crowd. Tone, good. Sunday, yes. Special, no. Railroad class and miners' town of 3,000. Admission 10-35. Giles Master, Strand Theatre (700 seats), Gallup, New Mexico.

TROUBLES OF A BRIDE. Star cast. A lively melodramatic program picture that gave satisfaction to the few who saw it. Tone, fair. Sunday and special, no. Good appeal. Town and rural class town of 1,028. Admission 10-25, 25-50 for specials. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

TROUBLES OF A BRIDE. (4,915 feet). Star, Robert Agnew. Good melodrama with some fast action in the last two reels, although there was some padding in the first part. Bum title killed atendance. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

WINDING STAIRS. Star, Edmund Lowe, Splendid program picture. Plenty of action and suspense. Tone and appeal, okay. Sunday, okay. Special, no. General class town of 3,300. Admission 10-25. Krieghbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

WINNER TAKE ALL. (5,949 feet). Star, Buck Jones. A pretty good show if they did cut Larry Evans' story to pieces. Buck Jones is a prime favorite here and they will stand for almost anything from him. His worst is better than many others best. Tone, fair. Sunday and special, no. Appeal, eighty-five per cent. All classes town of 3,500. Admission 15-20. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

WHEEL. Star cast. The title is the only fault I could find. This one on order of the "Hottentot." Ran this with a style show and had lots of compliments on both. Tone, a gambling picture. Special, yes. Appeals to all classes. Country class town of 1,380. Admission 10-25. Jas. B. Trout, Liberty Theatre (256 seats), Leonard, Texas.

Metro-Goldwyn

CHU CHIN CHOW. (6,408 feet). Star, Betty Blythe. This one as good as some American productions. Directions not so much. Lover rotten but Blythe and robber chief good. No one walked out on it here. Received good print. You won't lose prestige by running it. Special, no. Appeal, seventy per cent. Working class town of 2,800. Admission 15-25. David W. Strayer, Mt. Joy Theatre (232 seats), Mt. Joy, Pennsylvania.

EXCUSE ME. (5,084 feet). Star, Conrad Nagle. Not a broad farce but a real funny comedy. Not much slapstick to mar it.

Should go big in any town that enjoys grade A comedy. Tone, fair. Sunday and special, no. Appeal, ninety per cent. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

GREAT DIVIDE. (7,811 feet). Star, Conway Tearle. About the only thing to recommend this is an unusual story with clever work by Conway Tearle and the big scene where the doctor and Tearle are almost caught in a box canon during a cloudburst. Good water stuff. Tone, fair. Sunday and special, no. Appeal, eighty-five per cent. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

GREAT DIVIDE. (7,811 feet). Star, Alice Terry. A great name and a good picture. A good name is half the battle with us. Metro-Goldwyn always makes a highly mounted finished picture; we advertise them as being built for big show houses and have a high class trade on them but not usually an overflow business. The Metro-Goldwyn product doesn't appeal to the farmer or working man as a rule, but you can hold the better picture lovers in your community with the program. We always push our Metro's and are not ashamed of them. We have been nicely treated by the Chicago office. Tone, okay. Sunday and special, yes. Appeal, ninety per cent. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

HE WHO GETS SLAPPED. (6,613 feet). Star, Lon Chaney. A high class production suitable for audiences that like better pictures. You must work on that class of trade to put over your Metro-Goldwyn pictures. You will soon see the appreciation. Tone, good. Sunday, yes. Special, no. Appeal, eighty-five per cent. General class town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

HIS HOUR. (6,300 feet). Star, John Gilbert. Can't give the story much. Would class as poor but picture is nicely cast and well done. Not nearly so attractive as "Three Weeks." Rather think the Glyn's have run their limit. Tone, okay. Sunday, yes. Special, no. Appeal, seventy-five per cent. General class town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

LADY OF THE NIGHT. (5,441 feet). Star, Norma Shearer. Acting good. Picture very good. Everyone satisfied. Not a blood and thunder picture. Just a nice story with Shearer taking two parts. Tone, good. Sunday, yes. Special, no. Appeal, eighty-five per cent. Working class town of 2,800. Admission 15-25. David W. Strayer, Mt. Joy Theatre (232 seats), Mt. Joy, Pennsylvania.

LITTLE OLD NEW YORK. (10,000 feet). Star, Marion Davies. This is a good picture of "Old New York" of 1807. Marion Davies is great in this. Tone, good. Sunday and special, yes. Appeal, ninety-five per cent. Oil field class town of 700. Admission 10-25. George M. Tockey, Dixie Theatre (275 seats), Wynona, Oklahoma.

MARRIED FLIRTS. (6,705 feet). Star cast. Good picture for regular program. Tone, good. Sunday, yes. Special, no. Good appeal. General class town of 3,300. Admission 10-25. Krieghbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

RAG MAN. (5,908 feet). Star, Jackie Coogan. Pretty good show. People who didn't like "Circus Days" and "Little Robinson Crusoe" admitted that they liked it. Tone, fair. Sunday and special, no. Appeal, ninety per cent. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

RED LILY. (6,975 feet). Star, Ramon Novarro. Can't see this picture. Nothing to it whether all the good stuff was cut out I don't know, but I do know it wasn't in. It came on seven reels, but it amounted to only about five. Tone and appeal, none. Sunday and special, no. All classes. Admission 15-25. David W. Strayer, Mt. Joy Theatre (232 seats), Mt. Joy, Pennsylvania.

UNHOLY THREE. (7,000 feet). Star, Lon Chaney. Excellent. A knockout as a box office and audience appeal picture. If they don't like this one then it is because they can't stand good pictures. Krieghbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

Joins "Gang"

"We have been in the moving picture business over three years and have never sent in a report on pictures.

"We enjoy the Straight from the Shoulder Reports the most of any section of your magazine and feel guilty when reading them because of not sending a report.

"They are a big help in buying and EVEN AFTER YOU HAVE BOUGHT as to advertising a picture. If report is not favorable we do not advertise it so big.

"Now—enclosed find report on 'Wild Horse Mesa.'" Oren J. Spalti, Strand Theatre, Pleasantville, Iowa.

WELCOME, MR. SPALTI.

"Our Gang" extends a warm hand in gratitude and friendship.

WINE OF YOUTH. Star cast. Good program picture. Will please an audience who likes a light jazz picture that carries a good moral. Tone and appeal, okay. Sunday and special, no. General class town of 3,300. Admission 10-25. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

WOMEN WHO GIVE. (7,500 feet). Star cast. A regular sea yarn and drama of the New England fishing folks. The photography is wonderful, taken off the Great Banks, showing fishing smacks at sea during fogs and storms. The plot has both comedy and pathos. It grips you. If you like the salt air and marine shots you'll like this one. The cast is splendid. Draw from tourists town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre, Kerrville, Texas.

Paramount

PONY EXPRESS. (9,929 feet). Star cast. Not to compare with "Covered Wagon" or "North of 36" as I look at it, quite interesting for one who is up on history, but too long and rather drags at times. Tone, good. Sunday and special, yes. Fair appeal. Small town class and farmers town of 600. Admission 10-20, 10-30, 25-50. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

PONY EXPRESS. (9,929 feet). Star cast. Played three days to good business, although third day dropped off terribly. It is a good show, almost another "Covered Wagon." Beery's work is excellent. Tone, good. Special, yes. Fine appeal. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

RUGGLES OF RED GAP. (7,500 feet). Star cast. Not a big special but a very satisfactory attractive Western comedy-drama with Torrence at his best. Tone, okay. Sunday, yes. Special, no. Not much appeal. Rural and small town class town of 1,500. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

COAST OF FOLLY. (7,000 feet). Star, Gloria Swanson. Good picture but Gloria is a dead one here. Tone, all right. Sunday, yes. Special, no. Fair appeal. General class town of 3,300. Admission 10-25. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

HE'S A PRINCE. Star, Raymond Griffith. This was a flop at the box office, but not the fault of the picture, very clever comedy that had a revolution as the background. Will go over where Griffith is established and make money. Tone, okay. Sunday, yes. Special, no. Good appeal. Town and country class town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

KISS IN THE DARK. (5,767 feet). Star, Adolphe Menjou. Although we had it marked "bunk," it drew a fair audience and we did a little better than break even. Some of our patrons liked it. Tone, okay. Sunday, yes. Special, no. All classes, town of 1,000. Admission 10-30. G. H. Perry, People's Theatre (250 sets), Cloverdale, California.

LOST A WIFE. Star cast. Just above program schedule, but not a feature. Tone, good. Sunday, yes. Special, no. Fair appeal. Farmers and merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

MADAME SANS GENE. (9,904 feet). Star, Gloria Swanson. After the picture once gets under way it turns out to be an excellent production. Had many favorable comments from patrons who were able to enjoy it, while some others didn't know what it was all about. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

MANICURE GIRL. (5,989 feet). Star, Bebe Daniels. Good picture. Daniels fans will like it. Tone, okay. Sunday and special, no. Fair appeal. General class town of 3,500. Admission 10-25. Krieghbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

MARRY ME. Star cast. Good picture. Worth seeing but not a special. Tone and appeal, good. Sunday, yes. Special, no. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

NEW BROOMS. (5,443 feet). Star cast. This is a good picture with perhaps a little more lesson to it than people like to buy, but no complaints and I enjoyed it personally. Tone, good. Sunday, yes. Special, no. Town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

NEW LIVES FOR OLD. Star cast. Had many favorable comments on this picture but business was not so good. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

TEN COMMANDMENTS. (11 reels). Star cast. We did not do the business we expected on this, but made money and will say that for a real special I have never seen its equal. Every theatre should run it. Tone, good. Sunday and special, yes. Appeal one hundred per cent. Rural class and townspeople town of 800. Firkins & Laws, Crystal Theatre (200 seats). Moravia, Iowa.

TEN COMMANDMENTS. (11 reels). A truly wonderful production. Almost perfect, but in the scene where Pharaoh's soldiers are crossing the Red Sea following Moses and his children there is a very bad error in photography for a director like DeMille to allow to slip by. It is where the water rushes in and covers the soldiers. Anyone can tell that the ditch is only six feet or so deep by the way the water rolls over the edge and in a very small fraction of a second strikes the bottom. The speed camera should have been used here to give the impression of a great mass of water falling one hundred feet or more as one is supposed to believe. Our churches tied up with us and we did a fair business in rainy muddy weather. Tone, good. Special, yes. Town of 1,028. Admission 10-25, 25-50 for specials. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

FAST SET. (6,965 feet). Star, Betty Compson. A program picture that might please one day. I tried it two days and it failed to go over. Many knocked it and very few complimented it. Tone, okay. Sunday, okay. Special, no. Appeal, fifty per cent. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

FLOWER OF THE NIGHT. (6,374 feet). Star, Pola Negri. A good program action picture. Pola has not much drawing power in my town. Good story and excellent acting. Print fine. Tone, good. Sunday, no. Special, no. Appeal, seventy-five per cent.

R. A. Preuss, Arvada Theatre, Arvada, Colorado.

FLOWER OF THE NIGHT. (8,374 feet). Star, Pola Negri. This is just an ordinary program picture. Pola Negri is a very fine actress but does not pull in country. Would like to see her in one of the big ones. Tone and appeal, fair. Sunday and special, no. Mixed class town of 1,800. Admission, twenty-five cents. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

LUCKY DEVIL. (5,935 feet). Star, Richard Dix. A good action picture but not his best. Tone, fair. Sunday, yes. Special, no. Good appeal. Rural class town of 1,500. Admission 10-30. I. I. Kennedy, Electric Theatre, Glasgow, Missouri.

NORTH OF 36. (7,908 feet). Star, Jack Holt. A good picture well liked by all who saw it. Film okay. Tone and appeal, good. Sunday, yes. Quite a special. Rural class town of 850. Admission 10-25, 15-35. Helen Drexler, Star Theatre (220 seats), Crofton, Nebraska

RUGGED WATER. (6,015 feet). Star, Warner Baxter. Don't dare buy this or run it, as it is a real flop. Lost me plenty of money on Saturday night. Old fashioned story. For me it was a real flop. Some walked out. Tone, okay. Sunday, yes. Special, no. Fair appeal. Town and country class town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

TEN COMMANDMENTS. (11 reels). Star cast. Picture is good and draws, but the exchange gets it all, no matter whether you buy it or play percentage. Tone, fine. Sunday and special, yes. Very good appeal. Rural class town of 850. Helen Drexler, Star Theatre (220 seats), Crofton, Nebraska.

THUNDERING HERD. (7,187 feet). Star, Jack Holt. Not as good as "36," but pretty well liked. It didn't draw near as well. Tone, good. Sunday, yes. Possible for special. Appeal, quite good. Rural class town of 850. Admission 10-25, 15-35. Helen Drexler, Star Theatre (220 seats), Crofton, Nebraska.

THUNDERING HERD. (7,187 feet). Star, Jack Holt. Consider it to be the best Zane Grey picture on the market today. Stampede of buffaloes not so big but picture will suit most everyone. Tone, good. Sunday and special, yes. Good appeal. Rural class town of 1,500. Admission 10-30. I. I. Kennedy, Electric Theatre, Glasgow, Missouri.

LITTLE FRENCH GIRL. (5,628 feet). Star, Alice Joyce. A weak sister that they came out pretty well to see due in a measure to Herbert Brenon having been up here so much. This film effort didn't enhance Brenon's "rep," but he has done great enough work to have an occasional slip-up overlooked. You'll play it, of course, but just play it, and don't get eloquent on its merits. Weather fair; attendance good. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

GOOSE HANGS HIGH. Star cast. A sweet wholesome picture that pleased the better class patrons very much. While it only did an average business it wasn't the fault of the picture. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

HE'S A PRINCE. Star, Raymond Griffith. Good comedy drama, but not a special. Farmers and merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

Pathe

BLACK CYCLONE. (5,038 feet). Star cast. A wonderful painstaking production. The characters portrayed by horses. Rex, Lady and Killer are the principles in a love story that is almost human and interesting to the ninth degree. You all should show this picture. Don't make the mistake thinking it can't be much. It's wonderful I say. Tourist class town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre (500 seats), Kerrville, Texas.

FRESHMAN. (6,683 feet). Star, Harold Lloyd. Played three days to fair business.

MAY McAVOY
Lending charm to a role of distinction in Universal's "My Old Dutch."

We struck one bad night as it snowed. A great comedy, but in a small town like ours the football game won't register properly. Tone, okay. Special, yes. Good appeal. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

WHY WORRY. (6 reels). Star, Harold Lloyd. This, perhaps, is the weak one of the Lloyd comedies, but we did just fair business on a two-day run. Strong opposition kept the attendance down. No tone. Sunday, no. Special, yes. Appeal, eighty per cent. General class town of 3,000. Admisison 10-25, 15-30 for specials. A. E. Andrews, Opera House (500 seats), Emporium, Pennsylvania.

Producers' Dist. Corp

BEYOND THE BORDER. Star cast. Good western. Business good. Ralph Benedict, Varsity Theatre, Champaign, Illinois.

CHARLIE'S AUNT. (7,245 feet). Star, Syd Chaplin. One of the most satisfactory pictures we ever ran. Everybody pleased and drew a good business considering business conditions here. Tone, good. Sunday and special, yes. Appeal, one hundred per cent. General class town 3,600. Admisison 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

COMING OF AMOS. Star cast. Had a bad opening due to following a one-night attraction; second day went way up. Patrons enjoyed it very much. Play to a high class audience. My personal opinion very good picture. Rod LaRocque popular here. Paul V. Phillips, Wilson Theatre, Wilson, North Carolina.

COMING OF AMOS. Star, Rod LaRocque. Excellent picture. It pleased our audience and the management. Tone and appeal, okay. Sunday, okay. Special, no. General class town of 3,300. Admisison 10-25. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

HOUSE OF YOUTH. (6,505 feet). Star Patsy Ruth Miller. Good program picture but not much drawing power, but those who saw it were pleased. Producers' programs all average good entertainment, but the names selected haven't the appeal. Tone, okay. Sunday, yes. Special, no. Appeal, sixty-five per cent. General class town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

HOLD YOUR BREATH. (5 reels). Star cast. Splendid comedy feature. Pleased one hundred per cent. W. B. Hitchcow, Jr., Star Theatre, Upper Sandusky, Ohio.

TROUPING WITH ELLEN. Star cast. Picture good. No business. M. Shetkin, Olympic Theatre, Erie, Pennsylvania.

WITHOUT MERCY. Star, Rockcliffe Fellows. A good program picture. Tone and appeal, okay. Sunday, okay. Special, no. General class town of 3,300. Admisison 10-25. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

United Artists

GARRISON'S FINISH. (8 reels). Star, Jack Pickford. A good race horse picture that will please. Drew fairly good crowds for two days. Tone, okay. Sunday, okay. Special, no. Appeal, ninety per cent. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

SALLY OF THE SAWDUST. Star, Carol Dempster. To my notion this is one of the best pictures of the year and one that you can play up to the limit. I never heard anything but praise on this. If we could only get more like this one. Tone, good. Sunday, yes. Special, yes. Excellent appeal. Giles Master, Strand Theatre, Gallup, New Merico.

TESS OF THE STORM COUNTRY. Star, Mary Pickford. One of the best pictures I have had the pleasure of showing. The best Mary Pickford ever shown here and many were loud in their praise. You can't exploit it much on account of the cheap advertising that United Artists puts out. That's my only objection to them. Tone, okay. Sunday and special, okay. Appeal, ninety per cent. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

WAKING UP THE TOWN. (4,802 feet). Star, Jack Pickford. Personally, I was disappointed in this feature, as the title had led me to look for a different type of picture. The picture seemed to please, several taking the pains to tell me that they liked it. Tone, good. Special, no. Mill and farming class town of 1,000. Admission twenty-five cents. specials, twenty-five and fifty cents. L. E. Parsons, Parsons Hall (325 seats), Marcellus, New York.

Universal

CALGARY STAMPEDE. Star, Hoot Gibson. Simply great and one of the best westerns ever made, and you can boost this one to the skies. Universal has spared no expense to make this a great picture. Tone, good. Sunday and special, yes. Excellent appeal. Railroad class and miners town of 3,000. Admission 10-35. Giles Master, Strand Theatre (700 seats), Gallup, New Mexico.

DARING CHANCES. (Star, Jack Hoxie. A first class program picture. Tone, good. Sunday, yes. Special, no. Appeal, eighty per cent. H. P. McFadden, Reel Theatre, Matoma. Kansas.

HEADWINDS. Star, House Peters. Fine water scenes but only a fair picture. Don't bill it big, it won't hold up. Tone, good. Sunday, yes. Special, no. Fair appeal. General class town of 3,300. Admission 10-25. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

OUTLAW'S DAUGHTER. Star, Josie Sedgwick. A little better than the general run of Universal's Blue Streak Westerns. Josie looks mighty good and does good work. Will please in any western house. Country class town of 1,380. Admission 10-25. Jas. B. Trout, Liberty Theatre (256 seats), Leonard, Texas.

PEACOCK FEATHERS. Star, Jacqueline Logan. One of the prettiest pictures we have ever seen and one well worth getting behind Tone, okay. Sunday, okay. Special, no. Country class and farmers town of 3,300. Admission 15-30. P. L. Vann, Opera House (600 seats), Greenville, Alabama.

PHANTOM OF THE OPERA. Star, Lon Chaney. This is certainly a wonderful show in every respect. Didn't make very much on account of high rental, but glad we played it just the same. Tone, okay. Sunday, okay. Special, yes. Country class and farmers town of 3,300. Admission 15-30. P. L. Vann, Opera House (600 seats), Greenville, Alabama.

RIDING KID FROM POWDER RIVER. (5,727 feet). Star, Hoot Gibson. Smallest house of the season, but, oh boy, we had some storm. A good western. Tone, good. Special, no. Mill and farming class town of 1,000. Admission twenty-five cents, specials, 25-50. L. E. Parsons, Parsons Hall (325 seats), Marcellus, New York.

SIEGE. Star, Virginia Valli. This is an-

other one of the good Universal's. We played it against heavy opposition yet did well with it. Tone, okay. Sunday, yes. Special, no. Country class and farmers town of 3,300. Admission 15-30. P. L. Vann, Opera House (600 seats), Greenville, Alabama.

SPOOK RANCH. Star, Hoot Gibson. Different from the average type of western subject, plenty of comedy, many thrills and enough action to hold an audience until the curtain is rung down on the closing scene. Sunday and special, no. Appeal, seventy-five per cent. Mixed class town of 5,000. Admission 15-25. L. J. Morse, Palace Theatre (400 seats), Winnsboro, South Carolina.

TEASER. (6,300 feet). Star, Laura La-Plant. Not as good as some of her other pictures. Some of my patrons said, "I liked it pretty well." You know what that means. Special, no. Country class town of 1,380. Admission 10-25. Jas. B. Trout, Liberty Theatre (256 seats), Leonard, Texas.

TORNADO. (6,576 feet). Star, House Peters. This is some picture. If it had come a week later, nature would have provided a proper setting. Tone, good. Mill and farming class town of 1,000. Admission twenty-five cents, specials, 25-50. L. E. Parsons, Parsons Hall (325 seats), Marcellus, New York.

TURMOIL. (7 reels). Star cast. Very good. Did not see it, as I have been under the weather, but all reports said great, something different and all parts well acted. Tone and appeal good. Sunday and special, yes. Small town class and farmers town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

WHITE OUTLAW. Star, Jack Hoxie. A swift moving action story that will please the lovers of clean outdoor pictures. Sunday and special, no. Appeal, seventy-five per cent. Mixed class town of 5,000. Admission 15-25. L. J., Morse, Palace Theatre (400 seats) Winnsboro, South Carolina.

Vitagraph

UNKNOWN LOVER. Star, Elsie Ferguson. Just an ordinary picture. Not as good as the average Vitagraph picture. Special, no. Country class and farmers town of 3,300. Admission 15-30. P. L. Vann, Opera House (600 seats), Greenville, Alabama.

WILDFIRE. (6,550 feet). Star, Aileen Pringle. Nothing to compare with other Pringle pictures. A negro almost becomes the star in this. Tone, no. Sunday and special, no. Country class town of 3,300. Admission 15-30. P. L. Vann, Opera House (600 seats), Greenville, Alabama.

Warner Brothers

BEING RESPECTABLE. Star, Monte Blue. Nothing great, nothing bad, very ordinary, but good picture, just the same, unless you're fed up on these neglected wife pictures. Print good. Tone, good. Sunday, yes. Special, no. Weak appeal. All classes. Admission 15-25. David W. Strayer, Mt. Joy Theatre (232 seats), Mt. Joy, Pennsylvania.

There are a lot of theatres running so close to release date that they argue "The old picture reports don't do me any good—why bother to send in tips?"

Boys—don't feel that way!

Figure it that a few minutes a week on your part will help thousands of exhibitors.

SHOOT IN THE TIPS!

BOBBED HAIR. Star, Marie Prevost. A modern story of an ancient old problem two men and a maid told in remarkable way by an able cast. This is one of the many big calibre box office attractions offered exhibitors by Warner Brothers this year. Sunday and special, no. Appeal, ninety per cent. Mixed class town of 5,000. Admission 15-25. L. J., Morse, Palace Theatre (400 seats) Winnsboro, South Carolina.

BRIDGE OF SIGHS. Star, Dorothy Mackaill. Good picture. Fair story. Will please as an average program picture. Tone and appeal, okay. Sunday, okay. Special, no. General class town of 3,300. Admission 10-25. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

EVE'S LOVER. Star cast. Good program picture. Tone and appeal, good. Sunday, yes. Special, no. General class town of 3,300. Admission 10-25. Kreighbaum Brohters, Char-Bell Theatre (800 seats), Rochester, Indiana.

COMPROMISE. Star, Irene Rich. A splendid story well woven. Pleased a large audience. Had many comments on this one. Buy it, boost it, and watch your box office results. Tone, good. Sunday and special, yes. Appeal, ninety per cent. Mixed class town of 5,000. Admission 15-25. L. J. Morse, Palace Theatre (400 seats), Winnsboro, South Carolina.

LITTLE JOHNNY JONES. Star, Johnny Hines. A very nice picture that pleased many of the gang who turned out to see a "Screen Classic." The first Warners here but reliable information says not the last if they keep coming as good as this. Tone, fair. Sunday and special, no. Appeal, ninety per cent. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

Independents

AFTER DARK. (State Right). Star, Hutchison. Hutchison isn't so bad, but the story don't amount to much. Part of it is broadly humorous and the rest is twaddle. Program picture for third-rate houses. Tone, fair. Sunday and special, no. Appeal, seventy-five per cent. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

CYCLONE JONES. (State Right). Star, Big Boy Williams. A fairly good western with lots of action. Tone, good. Sunday and special, no. Appeal, seventy-five per cent. George M. Tockey, Dixie Theatre (275 seats), Oil field class town of 700. Admission 10-25. Wynona, Oklahoma.

CANYON RUSTLIN'. (State Right). Star, Jack Perrin. A good western with lots of action. Perrin has a good following here. Tone, fair. Sunday, no. Appeal, seventy-five per cent. Oil class town of 700. Admission 10-25. G. M. Tockey, Dixie Theatre, Wynona, Oklahoma.

COMEBACK. (State Right). Star, Benny Leonard. These are sure good entertainment and above all they are clean. Tone, good. Sunday, yes. Special, no. Appeal, eighty-five per cent. Oil class town of 700. Dixie Theatre, Wynona, Oklahoma.

EMPTY HEARTS. (State Right). Star cast. A good heart interest picture that pleased most of the audience. Tone, good. Sunday, yes. Special, no. Appeal, eighty per cent. Oil class town of 700. Admission 10-25. George M. Tockey, Dixie Theatre, Wynona, Oklahoma.

HIS MASTER'S VOICE. (Gotham). Star, Thunder (dog). Good picture that pleased. A great deal more than average attendance. A better picture than the average from the big three. Tone, okay Sunday and special, yes. Town and country class town of 5,000. Admission 10-25. W. F. Jones, Criterion Theatre (300 seats), Frederick, Oklahoma.

MADEMOISELLE MIDNIGHT. (State Right). Star, Mae Murray. There is no entertaining value in this picture, the plot is perfectly stupid and absolutely senseless. Mae Murray as a Mexican senorita is insipid and without any appeal whatsoever. The play is obviously written to permit Mae to pirouette through a number of Spanish fandangoes. Nothing doing, sorry. Draw from tourist town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre (500 seats), Kerrville, Texas.

STRANGER OF CANYON VALLEY. (Arrow). Star cast. A dandy western that left us a few dollars after expenses were paid. You small exhibitors look these up. It will pay you. Tone, good. Sunday, good. Appeal, fine. Rural class town of 850. Admission 10-25, 15-35. Helen Drexler, Star Theatre (220 seats), Crofton, Nebraska.

SUPERSPEED. (Enterprise). Star, Reed Howes. A good action picture that went over big. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

TURNED UP. Steiner. Star, Charles Hutchison. A very poor attraction and very little action. Not anywhere near as good as "Hutch Of The U. S. A." Print new. Sunday and special, no. Poor appeal. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

INDEX COMES NEXT WEEK

Fill In **Tear Out** **Send Along**

A Straight From the Shoulder Report

Fellow Exhibitors: Being an exhibitor myself, I appreciate what help comes from dependable picture tips, so I'm sending "Our Gang" the subjoined dope on the feature and surrounding program I've run. When Van sends me a report blank I'll send more tips. Here's the starter:

Title ..... **Producer** ..... **Star** .....

My report .....

.....

With it I ran (Short Subjects) ..... **and** .....

My tip on these is: .....

.....

My name ..... **Theatre** .....

City ..... **State** ..... **Class I draw** .....

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

ARROW

	Kind of Picture	Review.	Feet
		1925	
Primrose Path (Clara Bow)	Melodrama	Oct. 3..	6,840
Tessie (May McAvoy)	Comedy	Oct. 10..	6,800
Wandering Fires (all-star)	Drama	Oct. 17..	6,300
Children of the Whirland (all star)	Crook melodrama	Oct. 17..	6,500
Unnamed Woman (Leah Baird)	Society drama	Oct. 24..	6,300
Substitute Wife (Novak)	Domestic drama	Oct. 31..	6,580

ASSOCIATED EXHIBITORS

			1924	
Never Say Die (MacLeod)	Comedy of thrills	Sep.	13..	5,803
East of Broadway (O. Moore)	Police drama	Nov.	22..	5,785
Price of a Party (H. Ford)	Modern drama	Oct.	18..	5,315
Barriers Burned Away	Spectacle	Dec.	27..	6,236
Is Love Everything?	Sex melo.	Nov.	15..	6,000
Battling Bunyan (Barry)	Comedy-dr.	Dec.	27..	4,718
			1925	
Greatest Love of All (Beban)	Drama	Jan.	17..	6,486
Bad Company (Tearle)	Society drama	Jan.	24..	5,551
Introduce Me (Douglas MacLean)	Comedy thrills	Mar.	21..	6,710
Sky Raider (Logan)	Drama			6,638
Back to Life (Patsy Ruth Miller)	Drama	Feb.	28..	5,628
Manhattan Madness (Dempsey-Taylor)	Action melodrama	Aug.	1..	5,580
Under the Rouge (Percy-T. Moore)	Crook drama	Aug.	1..	6,055
His Buddy's Wife (Glenn Hunter)	Sentiment drama	Aug.	1..	5,226
Headlines (Alice Joyce)	Sacrifice drama	Aug.	1..	5,600
Fifty-Fifty (Hampton-L. Barrymore)	Drama	Aug.	1..	5,531
Keep Smiling (Monty Banks)	Comedy	Aug.	1	5,400
Camille of Barbary Coast (O. Moore-Busch)	Drama	Aug.	1..	5,308
Never Weaken (Harold Lloyd)	Reissued comedy	Aug.	1..	3,000

CHADWICK PICTURES CORP.

			1924	
I Am the Man (L. Barrymore)	Dom. melo.	Nov	1	7,600
Flattery (Bowers)	Political dr.	Nov	8	6,000
			1925	
Tomboy (Devore-Rawlinson)	Melodramatic com.	Jan	3	6,000
Midnight Girl (Lila Lee)	Drama	Mar	28.	6,300
Wizard of Oz (Larry Semon)	Slapstick com.	Apr	25	6,300
Man of Iron (L. Barrymore)	Drama	July	4	6,200
American Pluck (G. Walsh)	Action melodrama	July	11	5,900
Unchastened Woman (Theda Bara)	Domestic drama			
Some Pun'kins (Chas. Ray)	Rural com.-dr.			
Prince of Broadway (G. Walsh)	Action romance			
The Bells (L. Barrymore)	Drama			
Perfect Clown (Larry Semon)	Typical comedy			
Blue Blood (G. Walsh)	Action romance			
Paint and Powder (E. Hammerstein)	Stage life drama	Oct.	17..	7,000

EDUCATIONAL FILM CORP.

			1925	
Don't Pinch (Bobby Vernon)	Comedy	Apr	25.	2,000
Dome Doctor (Larry Semon)	Comedy	Apr.	25.	2,000
Village School	Hodge-Podge	May	2	1,000
Wide Awake (Lige Conley)	Mermaid comedy	May	2	2,000
King Cotton	Hamilton comedy	May	9	2,000
Dragon Alley	Juvenile comedy	May	9	2,000
Rock Bottom (Bowes)	Cameo comedy	May	9	1,000
Tender Feet (Hiers)	Hiers comedy	May	16.	2,000
Fares Please (St. John)	Mermaid com.	May	16..	2,000
Only a Country Lass	Novelty	May	16..	1,000
Wild Waves	Cameo comedy	May	23..	1,000
Balto's Race to Nome	Special	May	23	2,000
Curses (St. John)	Comedy	May	30	2,000
Hello Goodbye (Conley)	Mermaid comedy	May	30	2,000
Two Poor Fish	Hurd cartoon	May	30	1,000
Earth's Other Half	Hodge-Podge	June	6	2,000
Fun's Fun (Bowes)	Cameo comedy	June	6.	1,000
Clodhopper (Larry Semon)	Comedy	June	6.	2,000
Air Tight (Vernon)	Christie comedy	June	13..	2,000
Going Great	Mermaid comedy	June	13..	2,000
Wake Up (Bowes)	Cameo comedy	June	13..	1,000
Baby Blues	Juvenile comedy	June	20..	2,000
Prop's Dash for Cash	Hurd cartoon	June	20..	1,000
Call a Cop	Christie comedy	June	20..	2,000
Oh, Bridget (Walter Hiers)	Hiers comedy	June	27..	2,000
Mexican Melody	Hodge-Podge	June	27..	1,000
Never Fear (Bowes-Vance)	Comedy	July	4..	1,000
Lewis-Mann Bout	Magazine	July	4..	2,000
Bobby Bumps & Co.	Hurd cartoon	July	4..	1,000
Below Zero (Lige Conley)	Mermand comedy	July	11..	2,000
Permit Me (Bowes)	Comedy	July	11..	1,000
Waiting (Hamilton)	Hamilton comedy	July	11..	2,000
Hot and Heavy (Eddie Nelson)	Mermaid comedy	July	18..	2,000
Travel Treasures	Hodge Podge	July	18..	1,000
Beware	Comedy	Aug.	1..	2,000
Look Out	Comedy	Aug.	1..	1,000
Tourist	Tuxedo comedy	Aug.	15..	2,000
Pictorial Proverbs	Hodge Podge	Aug.	15..	1,000
Be Careful (Adams)	Christie comedy	Aug.	22.	2,000
Pleasure Bound (Conley)	J. White prod.	Aug.	23..	2,000
Watch Out (Vernon)	Christie comedy	Aug.	29	2,000
Felix the Cat Trifles With Time	Sullivan cartoon	Sep.	5	1,000
Soup to Nuts (Neal Burns)	Comedy	Sep.	5	2,000
Props and The Spirits	Pen and Ink Vaud.	Sep.	5..	1,000
Off His Beat (Hiers)	Comedy	Sep.	12	2,000
Wild Beasts of Borneo	Animal special	Sep.	12..	2,000
Busts into Business	Sullivan cartoon	Sep	19..	1,000
Fair Warning (St. John)	Camedy	Sep	19	2,000
The Movies (Lloyd Hamilton)	Comedy	Sep.	26..	2,000
Felix the Cat Trips Thru Toyland	Cartoon	Oct.	3.	1,000
In Deep (Bowes)	Comedy	Oct.	3..	1,000
A Misfit Sailor (Billy Dooley)	Comedy	Oct.	3..	2,000
Dog Daze (Cliff Bowes)	Cameo comedy	Oct.	10..	1,000
Felix Cat on the Farm	Sullivan cartoon	Oct.	10..	1,000
Who Which?	Cameo comedy	Oct.	10..	1,000
The Story Teller	Hodge-Podge	Oct.	10..	1,000
Maid in Morocco (Lupino Lane)	Comedy	Oct.	17..	2,000
Scrambled Eggs	Cameo comedy	Oct.	17..	1,000
Spot Light (Lige Conley)	J. White comedy	Oct.	17..	2,000
Baby Be Good	Juvenile comedy	Oct.	24..	2,000
A Goofy Gob (Dooley)	Comedy	Oct.	31..	2,000
Slippery Feet (Vernon)	Comedy	Oct.	31..	2,000
Felix the Cat on the Job	Sullivan cartoon	Oct.	31..	1,000
Knicknacks of Knowledge	Hodge-Podge	Oct.	31..	1,000
Sweet and Pretty (Cliff Bowes)	Cameo comedy	Nov.	7..	1,000
Fire Away (St. John)	Mermaid comedy	Nov.	7..	2,000
Felix, the Cat in the Cold Rush	Sullivan cartoon	Nov.	7..	1,000
Cleaning Up (Johnny Arthur)	Comedy	Nov.	14..	2,000
Hot Feet (Bowes)	Comedy	Nov.	14..	1,000
Hot Doggie (Hiers)	Comedy	Nov.	14..	2,000
On Edge (Conley)	J. White prod.	Nov.	21..	2,000
Eats Are West (Felix-cat)	Sullivan cartoon	Nov.	21..	1,000
Slow Down (Bowes)	Comedy	Nov.	28..	1,000
Framed (Hamilton)	Comedy	Nov.	28..	2,000
Magical Movies	Hodge-Podge	Nov.	28..	1,000

About That Buck We're Shelling Out

WE'RE getting a good kick out of handing over a dollar for any major error that one of you folks writes us to point out. The letters are coming along often enough to show that you're taking real interest in helping us make this the most accurate Chart being published.

But, remember this, please!—Major errors, such as wrong feature footage. A parenthesis left off after a star name—or a release eliminated as we do cut them out at top of list when we add new releases—those aren't major errors. They don't work any hardship on exhibitors.

Last week we got three different letters from exhibitors—glad to get 'em. They brought out the point that Paramount's "Golden Princess" footage was away out. One said correct footage was "less than 7,000" —another gave it from an exchange measurement as 6,400, and the third had it 6,502.

So you see, prints differ SOME in different places—BUT—these boys will get the buck because we were away up around 8,000, as we got it with the information published with the review of that film. But it shows you that minor differences are bound to occur—just wise us up when they're REAL ERRORS.

Oh, yes—the New York Paramount office gives that footage on "Golden Princess" as 6,546.

FILM BOOKING OFFICES OF AMERICA

	Kind of Picture	Review.	Feet
1925			
No-Gun Man (Lefty Flynn)	Outdoor melo.	Jan. 17..	4,522
Flashing Spurs (Bob Custer)	Outdoor melo.	Jan. 24..	5,068
Youth and Adventure (R. Talmadge)	Outdoor melo.	Jan. 24..	5,525
Sleeping Cutie	Go-Getters	Jan. 31..	2,000
Midnight Molly (Evelyn Brent)	Crook drama	Feb. 7..	6,000
Range Terror (Bob Custer)	Western	Feb. 14..	4,738
Cloud Rider (Al Wilson)	Airplane-thrill	Feb. 21..	5,070
Jimmie's Millions (R. Talmadge)	Athletic-stunts	Feb. 28..	5,167
Parisian Nights (Hammerstein-Tellegen)	Drama	Mar. 7..	6,278
Welcome Granger (Vaughn)	Pacemakers	Mar. 7..	2,000
Helping Hand (Aubrey)	Comedy	Mar. 7..	2,000
Breed of the Border (Lefty Flynn)	Western	Mar. 14..	4,930
Love's Bargain (Marjorie Daw)	Drama	Mar. 21..	6,000
Captain Kidd	Bray cartoon	Mar. 21..	1,000
Scar Hanan (Yakima Canutt)	Western	Mar. 28..	6,020
Galloping Vengeance (Bob Custer)	Texas Ranger dr.	Mar. 28..	5,005
He Who Gets Rapped (Vaughn)	Pacemakers	Mar. 28..	2,000
Forbidden Cargo (Evelyn Brent)	Melodrama	Apr. 4..	4,850
O. U. West (Lefty Flynn)	Western	April 11..	5,000
That Devil Quemado (Thomson)	Thrill western	Apr. 18..	4,720
Merton of the Goofies	Pacemakers	Apr. 18..	2,000
Lilies of the Streets (V. L. Corbin)	Hum. Int. melo.	Apr. 25..	7,216
White Fang (Strongheart-dog)	Drama	May 2..	5,800
Tearing Through (R. Talmadge)	Stunt melodr.	May 9..	4,714
Great Decide	Pacemakers	May 9..	2,000
Fast Male	Pacemakers	May 9..	2,000
Texas Bearcat (Bob Custer)	Western drama	May 16..	4,779
Speed Wild (Flynn)	Melodrama	May 23..	4,700
Alias Mary Flynn (Brent)	Regeneration melo.	May 30..	5,550
Drusilla With a Million (Mary Carr)	Human Interest dr.	June 6..	7,391
Fighting Demon (R. Talmadge)	Thrill drama	June 6..	5,470
Three Bases East	Pacemakers	June 6..	2,000
White Thunder (Yakima Canutt)	Western	June 13..	4,550
If Marriage Fails—? (Logan-Brook)	Domestic drama	June 13..	6,000
Navy Blue Days (Stan Laurel)	Comedy	June 13..	2,000
Bandit's Baby (Fred Thomson)	Western comedy drama	June 20..	5,291
Smooth as Satin (Brent)	Crook drama	July 4.	6,043
Human Tornado (Canutt)	Action western	July 4..	4,472
The Bloodhound (Bob Custer)	Mounted police	July 11..	4,800
That Man Jack (Bob Custer)	Action western	July 25..	5,632
The Sleuth (Stan Laurel)	Comedy	July 25..	2,000
What Price Gloria?	Pacemakers	July 25..	2,000
Wild Bull's Lair (Fred Thomson)	Typical western	Aug. 8..	5,280
Don Coo Coo ((Vaughn-O'Hara)	Pacemakers	Aug. 8..	2,000
Dr. Pyckle and Mr. Pride (Laurel)	Comedy	Aug. 8..	2,000
Lady Robinhood (Evelyn Brent)	Bandit melodr.	Aug. 15..	5,580
Isle of Hope (R. Talmadge)	Sea-adventure-thrill	Sep. 5..	5,800
Let's Go, Gallagher (Tom Tyler)	Action western	Oct. 10..	5,182
Keeper of the Bees (all star)	Drama	Oct. 17..	6,712
Three Wise Crooks (E. Brent)	Crook drama	Oct. 17..	6,074
How the Elephant Got It's Trunk	Bray cartoon	Oct. 17..	1,000
Ridin' the Wind (Thomson)	Western action dr.	Oct. 24..	7,518
Adventures of Mazie (Vaughn)	Comedy series	Oct. 24..	2,000
Last Edition (Ralph Lewis)	Stromberg action	Oct. 31..	6,400
Wall Street Whiz (R. Talmadge)	Stunt comedy-drama	Nov. 7..	6,000
Mazies Won't Tell	Mazie series	Nov. 14..	2,000
Constant Simp	Mazie series	Nov. 14..	2,000
Or What Have You?	Mazie series	Nov. 14..	2,000
No Man's Law (Custer)	Action western	Nov. 21..	4,042
So's Your Old Man	Mazie series	Nov. 21..	2,000
All Around Frying Pan (Thomson)	Action western	Nov. 28..	5,519
How the Camel Got His Hump	Bray cartoon	Nov. 28..	1,000

FIRST NATIONAL

1924				
Classmates (R. Barthelmess)	Drama	Nov.	29..	6,965
Christine of the Hungry Heart (Vidor)	Drama	Nov.	1..	7,500
Silent Watcher (Glenn Hunter)	Drama	Oct.	18..	7,530
Love's Wilderness (Griffith)	Drama	Dec.	20..	6,900
Idle Tongues (Marmont)	Comedy-drama	Dec.	27..	5,300
Sundown (all-star)	Western epic	Oct.	25..	8,641
The Only Woman (N. Tadmadge)	Domestic dr.	Nov.	8..	6,770
Inez from Hollywood (Nilsson-Stone-Astor)	Heart interest	Dec.	13..	6,919
1925				
Frivolous Sal (O'Brien-Busch-Alexander)	Western melo.	Jan.	17..	7,307
So Big (C. Moore)	Drama	Jan.	17..	8,501
If I Marry Again (Doris Kenyon)	Drama	Jan.	24..	7,401
A Thief in Paradise (Doris Kenyon)	Melodrama	Jan.	24..	7,231
As Man Desires (Sills-Dana)	Melodrama	Jan.	31..	7,790
Enticement (Mary Astor)	Drama	Feb.	7..	6,224
The Lady (Norma Talmadge)	Emotional dr.	Feb.	14..	7,337
Her Husband's Secret (Moreno-Miller)	Sentiment-dr.	Feb.	21..	6,150
Quo Vadis (Emil Jennings)	Special	Feb.	28..	9,000
Lost World (Conan Doyle story)	Special	Feb.	28..	9,700
New Toys (Barthelmess)	Comedy-drama	Feb.	28..	7,363
Playing With Souls (Jacqueline Logan)	Drama	Mar.	7..	5,831
One Year to Live (Pringle)	Drama	Mar.	7..	6,064
Learning to Love (C. Talmadge)	Comedy-dr.	Mar.	7..	6,099
Heart of a Siren (La Marr)	Drama	Mar.	21..	6,700
Sally (C. Moore-Leon Errol)	Stage success	Mar.	28..	8,636
Declasse (Corinne Griffith)	Society dr.	Apr.	4..	7,869
One Way Street (Lyon-Nilsson)	Society dr.	Apr.	4..	5,600
My Son (Nazimova)	Emotional dr.	Apr	18..	6,552
I Want My Man (Sills-Kenyon)	Drama	Apr	18..	6,173
His Supreme Moment (B. Sweet)	Romantic dr.	Apr.	25..	6,565
Chickie (Mackaill)	Drama	May	9..	7,767
Soul Fire (Barthelmess)	Emotional dr.	May	16..	8,262
The Talker (Nilsson-Stone)	Human Interest dr.	May	23..	7,861
Necessary Evil (Lyon-Dana)	Drama	May	23..	6,307
Just a Woman (Windsor-Tearle)	Drama	June	6..	6,363
Desert Flower (C. Moore)	Comedy drama	June	13..	6,837
White Monkey (LaMarr)	Society drama	June	13..	6,121
Making of O'Malley (Sills)	Police romance	July	4..	7,571
Lady Who Lied (Stone-Valli-Naldi)	Algerian drama	July	18..	7,111
Marriage Whirl (Corinne Griffith)	Drama	July	25..	7,672
Half-Way Girl (Doris Kenyon)	Melodrama	Aug.	8..	7,570
Fine Clothes (Stone-Marmont-Griffith)	Comedy drama	Aug.	15..	6,971
Winds of Chance (A. Q. Nilsson)	Klondike drama	Aug.	29..	9,554
Her Sister From Paris (C. Talmadge)	Sprightly comedy	Sep.	5..	7,255
Live Wire (Johnny Hines)	Comedy feature	Sep.	12..	7,000
Dark Angel (Vilma Banky)	Drama	Sep.	19..	7,311
Graustark (Norma Talmadge)	Romance	Sep.	26..	5,900
Shore Leave (Barthelmess)	Sailor drama	Oct.	3..	6,856
What Fools Men (Lewis Stone)	Domestic drama	Oct.	18..	7,349
Knockout (Milton Sills)	Prizefight drama	Oct.	10..	7,450
Pace That Thrills (Lyon-Astor)	Drama	Oct.	24..	6,911
Why Women Love (Blanche Sweet)	Sea melodrama	Oct.	31..	6,570
New Commandment (Sweet-Lyon)	Romantic drama	Nov.	7..	6,980
Beautiful City (Barthelmess)	Melodrama	Nov.	14..	6,468
Classified (C. Griffith)	Newspaper comedy-dr.	Nov.	14..	6,927
Scarlet Saint (Astor-Hughes)	Drama	Nov.	21..	6,880

FOX FILM CORP.

1924				
The Bull Fight	Educational	Nov.	15..	1,000
My Husband's Wives (Mason-Washburn)	Comedy-dr.	Nov.	22..	4,509
Paul Jones, Jr.	Van Bibber com.	Nov.	22..	2,000
Finger Lakes	Instructive	Nov.	22..	1,000
Brass Bowl (Edmund Lowe)	Adventure dr.	Nov.	29..	5,861
Stolen Sweeties (Monkeys)	Comedy	Nov.	29..	2,000
Salt of the Earth	Educational	Nov.	29..	1,000
Gerald Cranston's Lady (James Kirkwood)	Domestic dr.	Dec.	6..	6,074
Masked Marvel (Parrott)	Comedy	Dec.	6..	2,000
The Roughneck (George O'Brien)	Melodrama	Dec.	13..	7,619
The Burglar	Van Bibber	Dec.	13..	2,000
Man Who Played Square (Jones)	Western drama	Dec.	20..	6,700
1925				
Deadwood Coach (Mix)	Western drama	Jan.	10..	6,346
Dick Turpin (Mix)	English drama	Feb.	7..	6,716
Arizona Romeo (Jones)	Western drama	Jan.	31..	4,694
Curlytop (Mason)	Melodrama	Jan.	10..	5,828
Gold Heels	Race track dr.	Feb.	7..	6,020
The Dancers	Drama	Jan.	24..	6,656
The Folly of Vanity	Dramatic fantasy	Feb.	14..	5,250
In Love With Love	Comedy drama	Jan.	3..	5,677
Stardust Trail (Mason)	Melodrama	Mar.	7..	4,686
Scuttlers (W.Farnum)	Western drama			4,686
Roaring Lions at Home	Sunshine com.	Jan.	3..	2,000
Uncommon Clay	Educational	Jan.	3..	1,000
Up On the Farm (Lee Moran)	Comedy	Jan.	3..	2,000
The Violin Speaks	Educational	Jan.	10..	1,000
Dangerous Curves	Comedy	Jan.	10..	2,000
Milk Bottle Bandits	Comedy	Jan.	10..	2,000
Ports of Call (E. Lowe)	Regeneration dr.	Jan.	24..	5,500
Sleep Walker (Sid Smith)	Comedy	Jan.	24..	2,000
Hell-Roaring Range	Educational	Jan.	24..	1,000
Corsica the Beautiful	Educational	Jan.	31..	1,000
Nobody Works But Father	Slapstick	Feb.	7..	2,000
Trail Rider (Jones)	Western	Feb.	21..	4,752
Man Without a Country (all-star)	Special	Feb.	28..	10,000
Scarlet Honeymoon (Shirley Mason)	Romantic com.-dr.	Mar.	14..	5,080
Mysterious Stranger	Comedy	Mar.	14..	2,000
Riders of the Purple Sage (Mix)	Western	Mar.	21..	5,578
House of Flickers	Imperial com.	Mar.	21..	2,000
Gold and the Girl (Jones)	Western	Mar.	28..	4,512
Amateur Detective	Van Bibber	Mar.	28..	2,000
Hunted Woman (Seena Owen-Earl Schenck)	Curwood dr.	Apr.	4..	4,954
Butterfly Man (Sid Smith)	Comedy	Apr.	4..	2,000
From Mars to Munich	"arieties"	Apr.	4..	1,000
Marriage in Transit (E. Lowe)	Secret service dr.	April	11..	4,800
Where the Waters Divide	"Varieties"	Apr.	25..	1,000
Rainbow Trail (Mix)	Zane Gray westn.	May	2..	5,251
She Wolves (Rubens-Mulhall)	Drama	May	9..	5,783
Neptune's Stepdaughter	Comedy	May	9..	2,000
Wings of Youth (Bellamy-Clayton)	Modern life dr.	May	9..	5,340
Concerning Cheese	Varieties	May	9..	1,000
Kiss Barrier (Lowe)	Romantic drama	May	23..	5,000
White Paper	Varieties	May	23..	1,000
Papa's Darling	Sunshine comedy	May	23..	2,000
Scandal Proof (Shirley Mason)	Drama	June	6..	4,400
Scientific Husband	Sunshine comedy	June	6..	2,000
Everyman's Wife (Hammerstein-Rawlinson)	Domestic drama	June	13..	4,365
Honeymoon Limited (Lee Moran)	Comedy	June	13..	2,000
Lightnin' (all star)	Famous stage drama	Aug.	1..	8,050
Lucky Horseshoe (Tom Mix)	Romantic western	Aug.	29..	5,000
Kentucky Pride (star cast)	Race horse drama	Aug.	29..	6,597
A Business Engagement	Helen and Warren	Aug.	29..	2,000
Shoes	O. Henry series	Aug.	29..	2,000
Sweet Marie	Imperial comedy	Aug.	29..	2,000
The Wrestler	Van Bibber	Aug.	29..	2,000
Sky Jumper	Van Bibber	Aug.	29..	2,000
My Own Carolina	Varieties	Aug.	29..	1,000
The West Wind	Varieties	Aug.	29..	1,000
The Wheel (H. Ford-Claire Adams)	Human Int. melo.	Sep.	5..	7,264
Big Game Hunter	Van Bibber	Sep.	5..	2,000
Havoc (George O'Brien)	War drama	Sep.	12..	9,283
On the Go (Sid Smith)	Comedy	Sep.	12..	2,000
Timber Wolf (Buck Jones)	Western com.-dr.	Sep	19..	4,809
With Pencil, Brush and Chisel	Varieties	Sep	19..	1,000
Fighting Heart (George O'Brien)	Prizefight drama	Sep.	26..	6,978
Cuba Steps Out	Varieties	Sep.	26..	1,000
Love and Lions	Imperial comedy	Sep.	26..	2,000
Thank You (George O'Brien)	Comedy-drama	Oct.	3..	6,900
On the Go (Sid Smith)	Imperial comedy	Oct.	3..	2,000
Thunder Mountain (Bellamy)	Mountain drama	Oct.	10..	7,500
Cloudy Romance	Comedy	Oct.	10..	2,000
The Sky Tribe	Magazine	Oct.	10..	1,000
Toiling For Rest	Varieties	Oct.	10..	796
Winding Stair (Rubens-Lowe)	Romantic melo.	Oct.	17..	7,500
Heart Breaker (Sid Smith)	Imperial comedy	Oct.	17..	2,000
Durand of the Bad Lands (Jones)	Action western	Oct.	24..	5,844
Everlasting Whisper (Mix)	Action-outdoor	Oct.	31..	5,611
Lazybones (Buck Jones)	Human interest drama	Oct.	31..	7,234
Transients in Arcadia	O. Henry story	Oct.	31..	2,000
All Abroad	Helen & Warren	Oct.	31..	2,000
East Lynne (Rubens-Lowe)	Famous play	Nov.	7..	8,975
Peacemakers	Helen & Warren	Nov.	7..	2,000
When the Door Opened (star cast)	Curwood Canadian	Nov.	28..	6,515
Control Yourself (Sid Smith)	Imperial comedy	Nov.	28..	2,000
River Nile	Varieties	Nov.	28..	1,000

METRO-GOLDWYN-MAYER

1924				
Revelation (Dana)	Drama	July	5..	8,752
Recoil (Blythe-Hamilton)	Drama	July	12..	7,089
Wine of Youth (all star)	Drama	July	26..	6,805
Along Came Ruth (Dana)	Comedy-dr.	Aug.	2..	5,161
Red Lily (Bennett-Novarro)	Drama	Aug.	16..	6,975
Sinners in Silk (Menjou-Boardman)	Drama	Aug.	30..	5,750
Circe, The Enchantress (Murray)	Drama	Sep.	13..	6,882
His Hour (Pringle)	Drama	Sep.	20..	6,300

(Continued from preceding page)

	Kind of Picture	Review.	Feet
One Night in Rome (L. Taylor)	Comedy-dr.	Sep. 27..	5,883
Navigator (Keaton)	Comedy	Sep. 13..	5,558
Bandolero (all star)	Drama	Oct. 11..	6,904
The Snob (all star)	Drama	Nov. 8..	6,513
He Who Gets Slapped (Chaney)	Drama	Nov. 15..	6,613
Silent Accuser (Peter, the Great)	Dog drama	Nov. 22..	5,883
Married Flirts (all-star)	Drama	Oct. 25..	6,765
Romola (Lillian Gish)	Famous novel	Dec. 13..	10,875
Greed (Von Stroheim prod.)	Special	Dec. 20..	10,067
		1925	
So This Is Marriage (all star)	Comedy-dr.	Jan. 3..	6,300
Chu-Chin-Chow (B. Blythe)	Spectacle	Feb. 21..	6,408
Wife of the Centaur	Drama	Jan. 17..	6,586
Dixie Handicap (Windsor-Keenan)	Drama	Jan. 10..	6,905
Cheaper to Marry (All Star)	Drama	Feb. 14..	5,921
Excuse Me (Shearer-Nagel)	Farce-comedy	Feb. 7..	5,084
Monster (Chaney-Olmsted)	Weird com.-dr.	Mar. 7..	6,435
Daddy's Gone a Hunting (Marmont)	Pathos drama	Mar. 7..	5,851
Lady of the Night (Norma Shearer)	Underworld dr.	Mar. 14..	5,441
Denial (Claire Windsor)	Drama	Mar. 21..	4,791
Seven Chances (Keaton)	Comedy	Mar. 28..	5,113
Confessions of a Queen (Terry-Stone)	Mythical romance	Apr. 4..	5,809
Way of a Girl (Boardman)	Thrill-comedy	April 11..	5,000
Man and Maid (Lew Cody)	Elinor Glyn prod.	Apr. 18..	5,307
Proud Flesh (Eleanor Boardman)	Romantic com.	Apr. 25..	5,776
Prairie Wife (Rawlinson-Devore)	Domestic dr.	May 16..	6,487
Zander the Great (Marion Davies)	Human Interest	May 16..	6,844
Sporting Venus (Sweet)	Romantic drama	May 23..	5,958
White Desert (Windsor-O'Malley)	Snow-R.R. drama	July 18..	6,464
Pretty Ladies (Pitts-Moore-Pennington)	Human int. dr.	July 25..	5,828
Slave of Fashion (Norma Shearer)	Drama	Aug. 1..	5,906
Never the Twain Shall Meet (Stewart)	South Sea com.	Aug. 8..	8,143
Unholy Three (Lon Chaney)	Drama	Aug. 15..	6,948
Sun-Up (Starke-Nagel)	Mountain tragedy	Aug. 29..	5,819
Merry Widow (Mae Murray)	Romantic drama	Sep. 12..	10,027
Mystic (Pringle-Tearle)	Fake spiritualism	Sep. 12..	5,147
The Circle (E. Boardman)	Drawing room comedy	Oct. 3..	5,511
Great Divide (all star)	Drama	Feb. 21..	7,811
Rag Man (Coogan)	Comedy-dr.	Mar. 14..	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10..	6,849
Exchange of Wives (Boardman)	Married life com.	Oct. 17..	5,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31..	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7..	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14..	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21..	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov. 28..	6,260

PARAMOUNT

			1925	
Tomorrow's Love (Ayres)	Divorce com-dr.	Jan.	24..	5,903
East of Suez (Negri)	Drama	Jan.	17..	6,821
Miss Bluebeard (Daniels)	The stage success	Feb.	14..	6,453
Golden Bed (LaRocque)	Drama of classes	Jan.	31..	8,584
Man Must Live (Dix)	Newspaper romance	Feb.	7..	6,116
Coming Through (Meighan)	New type Meighan story	Feb.	21..	6,522
The Devil's Cargo (Starke)	Drama of Old California	Feb.	21..	7,980
Top of the World (Nilsson-Kirkwood)	Africa and England	Feb.	28..	7,167
The Swan (Menjou-Howard)	Stage success	Mar.	14..	5,889
Contraband (Wilson-Noah Beery)	Bootleg drama	Apr.	4..	6,773
Madame Sans Gene (Swanson)	World Famous drama	May	2..	9,994
Thundering Herd (Holt-Wilson)	Buffalo stampede	Mar.	7..	7,187
Forty Winks (Dana-Roberts-Griffith)	Comedy	Feb.	14..	6,293
Goose Hangs High (Cruze production)	Typical	Mar.	21..	6,186
New Lives for Old (Compson)	Drama	Mar.	7..	6,796
Salome of the Tenements (Jetta Goudal)	Drama	Mar.	7..	7,017
Too Many Kisses (Richard Dix)	Comedy	Mar.	14..	5,750
Dressmaker From Paris (Leatrice Joy)	Drama	Mar.	28..	7,090
Air Mail (feature cast)	Melodrama	Mar.	28..	6,5[illegible]
Grass	Drama	April	11..	6,000
Sackcloth and Scarlet (Alice Terry)	Drama	April	11..	6,732
Men and Women (Dix)	Feature	April	11..	6,223
Kiss in the Dark (Menjou)	Romantic com.	Apr.	18..	5,767
Charmer (Pola Negri)	Romantic dr.	Apr.	18..	6,076
Code of the West (Moore-Bennett)	Westn Rom. com.	Apr.	25..	6,777
Adventure (Moore-Starke-Beery)	Jack London dr.	May	2..	6,602
Crowded Hour (Bebe Daniels)	Drama	May	9..	6,558
Night Club (Raymond Griffith)	Farce-comedy	May	16..	5,721
Shock Punch (Richard Dix)	Comedy-drama	May	23..	6,151
Welcome Home (Cruze Prod.)	Domestic com-dr.	May	30..	5,909
Old Home Week (Meighan)	Comedy	June	6..	6,780
Any Woman (Star cast)	Comedy drama	June	13..	5,963
Little French Girl (Mary Brian)	Drama	June	13..	5,628
Are Parents People? (Betty Bronson)	Domestic problems	June	20..	6,586
Eve's Secret (Betty Compson)	Romantic drama	June	20..	6,205
Beggar on Horseback (all star)	Imaginative	June	20..	6,874
Manicure Girl (Daniels)	Drama	June	27..	5,959
Lost—A Wife (Menjou)	Sophisticated com.	July	4..	6,420
Light of Western Stars (Holt)	Vivid west dr.	July	4..	6,850
Paths to Paradise (R. Griffith)	Whirlwind comedy	July	11..	6,741
Grounds for Divorce (Vidor)	Drama	July	11..	5,692
Lucky Devil (Richard Dix)	Auto race comedy	July	18..	5,935
Night Life of New York (All-star)	Comedy-drama	July	25..	6,908
Marry Me (Vidor)	Small town idyl	July	25..	5,526
Street of Forgotten Men (all star)	Bowery drama	Aug.	1..	6,366
Not So Long Ago (Betty Bronson)	Drama	Aug.	8..	6,943
Rugged Water (Lois Wilson)	Drama	Aug.	8..	6,015
Trouble With Wives (Vidor)	Farce comedy	Aug.	15..	6,489
Wild, Wild Susan (Bebe Daniels)	Farce comedy	Aug.	22..	5,774
Wild Horse Mesa (Jack Holt)	Zane Grey dr.	Aug.	22..	7,164
The Wanderer (all star)	Prodigal son epic	Sep.	5..	8,173
Man Who Found Himself (Meighan)	Crook drama	Sep.	5..	7,298
Coast of Folly (Swanson)	Society drama	Sep.	12..	7,001
In the Name of Love (Cortez-Nissen)	Comedy drama	Sep.	12..	5,904
Golden Princess (Betty Bronson)	Bret Harte western	Sep	19..	8,584
Pony Express (Cruze production)	Epic of west	Sep.	26..	9,929
A Son of His Father (Bessie Love)	Western drama	Oct.	10..	6,925
A Regular Fellow (R. Griffith)	Typical comedy	Oct.	17..	5,027
Vanishing American (Dix-Wilson)	Indian spectacular	Oct.	24..	10,063
Flower of the Night (Negri)	Drama	Oct.	31..	6,374
Lovers in Quarantine (Daniels)	Farce-comedy	Oct.	31..	6,570
Best People (Star cast)	Society comedy	Nov.	7..	5,700
King on Main Street (Menjou)	Comedy	Nov.	7..	6,224
Seven Keys to Baldpate (McLean)	G. M. Cohan play	Nov.	14..	6,048
New Brooms (Bessie Love)	W. DeMille prod.	Nov.	14..	5,443
Ancient Highway (Holt-Dove)	Lumber camp dr.	Nov.	21..	7,506
Lord Jim (Marmont)	Malay locale dr.	Nov.	28..	6,702
Stage Struck (Swanson)	Comedy feature	Nov.	28..	6,691

PATHE

			1925	
Plain and Fancy Girls (Chas. Chase)	Comedy	Feb.	28..	1,000
Clean-Up Week	Terry cartoon	Feb.	28..	1,000
Haunted Honeymoon (Glenn Tryon)	Comedy	Feb.	28..	2,000
Raspberry Romance (Ben Turpin)	Comedy	Feb.	28..	2,000
Neptune's Nieces	Sportlight	Mar.	7..	1,000
Bashful Jim (Graves)	Mack Sennett com.	Mar.	7..	2,000
In Dutch	Terry cartoon	Mar.	7..	1,000
Dog Days	Our Gang	Mar.	7..	2,000
Percy (Charles Ray)	Typical dr.	Mar.	14..	6,000
Should Husbands Be Watched	Comedy	Mar.	14..	1,000
Hard Boiled (Chase)	Comedy	Mar.	14..	2,000
Jungle Bike Riders	Terry cartoon	Mar.	14..	1,000
Excuse My Glove	Spat Family	Mar.	21..	2,000
Giddap (Billy Bevan)	Comedy	Mar.	21..	2,000
Traps and Troubles	Sportlight	Mar.	21..	1,000
Pie Man	Terry cartoon	Mar.	21..	1,000
Zowie!	Stereoskopik	Mar.	21..	1,000
At the Zoo	Terry cartoon	Mar.	28..	1,000
Is Marriage the Bunk? (Chase)	Comedy	Mar.	28..	1,000
Plain Clothes (Langdon)	Comedy	Mar.	28..	2,000
Sailor Papa (Tryon)	Comedy	Mar.	28..	2,000
Breaking the Ice (Graves)	Comedy	Apr.	4..	2,000
Love Bug	Our Gang	Apr.	4..	2,000
Housing Shortage	Terry cartoon	Apr.	4..	1,000
Marriage Circus (Turpin)	Sennett com.	April	11..	2,000
Bad Boy (Chase)	Comedy	April	11..	2,000
Are Husbands Human? (Findlayson)	Comedy	April	11..	1,000
Sunken Silver (Ray-Miller)	Serial	Apr.	18..	10ep
Lion's Whiskers	Sennett com.	Apr.	18..	2,000
Hold My Baby (Glenn Tryon)	Comedy	Apr.	25..	2,000
S-O-S	Terry cartoon	Apr.	25..	1,000
Adventures of Adenoid	Terry cartoon	Apr.	25..	1,000
Deep Stuff	Terry cartoon	Apr.	25..	1,000
Beauty Spots	Sportlight	Apr.	25..	1,000
Remember When (Langdon)	Comedy	Apr.	25..	2,000
Shootin' Injuns	Our Gang com.	May	2..	2,000
Big Red Riding Hood (Chase)	Comedy	May	2..	1,000
Sporting Judgment	Sportlight	May	2..	1,000
He Who Gets Smacked	Sennett comedy	May	2..	2,000
Permanent Waves	Terry cartoon	May	2..	1,000
Looking For Sally (Chase)	Comedy	May	9..	2,000
Grief in Bagdad	Comedy	May	9..	1,000
Darkest Africa	Terry cartoon	May	9..	1,000
Wild Papa	Spat Family	May	16..	2,000
Skinners in Silk	Sennett com.	May	16..	2,000
Fast Worker	Terry cartoon	May	16..	1,000
Luna-cy	Stereoskopik	May	16..	1,000
Tell it to a Policeman (Tryon)	Comedy	May	23..	2,000
Sure Mike (Martha Sleeper)	Comedy	May	23..	1,000
Echoes From the Alps	Terry cartoon	May	23..	1,000
Good Morning Nurse	Sennett comedy	May	30..	2,000
"Dude Ranch" Days	Sportlight	May	30..	1,000
Ask Grandma	Our Gang comedy	May	30..	2,000
What Price Goofy? (Chas. Chase)	Comedy	June	6..	2,000
Horace Greeley, Jr. (Langdon)	Burlesque	June	6..	2,000
The Runt	Terry cartoon	June	6..	1,000
Royal Four-flush	Spat Family	June	13..	2,000
Super-Hooper-Dyne Lizzies	Sennett comedy	June	13..	2,000
Riders of the Kitchen Range	Comedy	June	13..	1,000
End of the World	Terry cartoon	June	13..	1,000
Thundering Landlords (Tryon)	Comedy	June	20..	2,000
Twinkle-Twinkle	Sportlight	June	20..	1,000
Runaway Balloon	Terry cartoon	June	20..	1,000
Play Ball (Allene Ray-Miller)	Serial	June	27..	10 ep.
Official Officers	Our Gang com.	June	27..	2,000
In the Grease (Jim Findlayson)	Comedy	June	27..	1,000
Animal Celebrities	Sportlight	June	27..	1,000
Isn't Life Terrible? (Chase)	Comedy	July	4..	2,000
Wine, Women and Song	Terry cartoon	July	4..	1,000
Chasing the Chaser (Findlayson)	Comedy	July	4..	1,000
Sherlock Sleuth (Stone)	Star comedy	July	11..	2,000
The White Wing's Bride (Langdon)	Comedy	July	11..	2,000
Ough!	Stereoskopik	July	11..	1,000
Learning How	Sportlight	July	11..	1,000
Daddy Goes a-Grunting (Tryon)	Comedy	July	18..	2,000
Sneezing Beezers	Sennett comedy	July	18..	2,000
For Love of a Gal	Terry cartoon	July	18..	1,000
When Men Were Men	Terry cartoon	July	18..	1,000
The Freshman (Harold Lloyd)	College comedy	July	25..	6,883
Boys Will be Boys	Our Gang comedy	July	25..	2,000
Cupid's Boots (Graves)	Comedy	July	25..	2,000
Why Kids Leave Home	Sportlight	July	25..	1,000
Bugville Field Day	Terry cartoon	July	25..	1,000
A Yarn About Yarn	Terry cartoon	Aug.	1..	1,000
Tee for Two (Alice Day)	Sennett comedy	Aug.	1..	2,000
Innocent Husbands (Chase)	Comedy	Aug.	1..	2,000
Kivalina of the Ice Lands	Eskimo life	July	11..	5,700
Bubbles	Terry cartoon	Aug.	8..	1,000
Iron Nag	Sennett comedy	Aug.	8..	2,000
Sons of Swat	Sportlight	Aug.	8..	1,000
Tame Men and Wild Women (A. Stone)	Comedy	Aug.	15..	2,000
Lucky Stars (H. Langdon)	Comedy	Aug.	22..	2,000
Mary, Queen of Tots	Our Gang	Aug.	22..	1,000
Seven Ages of Sport	Sportlight	Aug.	15..	2,000
Butter Fingers (Bevan)	Comedy	Aug.	29..	2,000
Cold Turkey (Alice Day)	Comedy	Aug.	29..	2,000
The Window Washers	Terry cartoon	Aug.	29..	1,000
Over the Plate	Terry cartoon	Aug.	29..	1,000
A Runaway Taxi	Stereoskopiks	Sep.	5..	1,000
Barrier Busters	Sportlight	Sep.	5..	1,000
Barnyard Follies	Terry cartoon	Sep.	5..	1,000
Wild West (J. Mulhall-H. Ferguson)	Circus serial	Sep.	12..	10 ep.
No Father to Guide Him (Chase)	Comedy	Sep.	12..	2,000
Madame Sans Jane (Findlayson)	Comedy	Sep.	12..	2,000
Ugly Duckling	Terry cartoon	Sep	19..	1,000
Somewhere in Somewhere	Comedy of war zone	Sep	19..	2,000
Big Kick (Engle-Mohan)	Fight comedy	Sep.	26..	1,000
Your Own Back Yard	Our Gang	Sep.	26..	2,000
Hungry Hounds	Terry cartoon	Sep.	26..	1,000
Nuts and Squirrels	Terry cartoon	Sep.	26..	1,000
Moonlight and Noses (Clyde Cook)	Comedy	Oct.	3..	2,000
Outings for All	Sportlight	Oct.	3..	1,000
Lion and the Monkey	Terry cartoon	Oct.	3..	1,000
Caretaker's Daughter (Chase)	Comedy	Oct.	10..	2,000
Hero Wins	Terry cartoon	Oct.	10..	1,000

	Kind of Picture	Review	Feet
Love and Kisses (Alice Day)	Sennett comedy	Oct. 10..	2,000
Solid Ivory (Mohan Engle)	Comedy	Oct. 10..	1,000
Clever Feet	Sportlight	Oct. 17..	1,000
Cuckoo Love (Tryon)	Comedy	Oct. 17..	2,000
Good Morning, Madam (Graves)	Comedy	Oct. 17..	2,000
Air Cooled	Terry cartoon	Oct. 17..	1,000
All Wool (Earl Mohan)	Roach comedy	Oct. 24..	1,000
Closer than a Brother	Terry cartoon	Oct. 24..	1,000
A Punch in the Nose	Roach comedy	Oct. 24..	2,000
A Sweet Pickle	Sennett comedy	Oct. 24..	2,000
Dangerous Curves Behind	Sennett comedy	Oct. 31..	2,000
Better Movies	Our Gang	Oct. 31..	2,000
Wild Cats of Paris	Terry cartoon	Oct. 31..	1,000
Honor System	Terry comedy	Nov. 7..	1,000
Should Sailors Marry (Cook)	Comedy	Nov. 7..	2,000
Amundsen Polar Flight	Specialette	Nov. 14..	2,683
Papa, Be Good (Tryon)	Comedy	Nov. 21..	2,000
Soapsuds Lady (Alice Day)	Comedy	Nov. 21..	2,000
Great Open Spaces	Terry cartoon	Nov. 21..	1,000
Uneasy Three (Chase)	Roach prod.	Nov. 28..	1,000
Take Your Time (Graves)	Terry cartoon	Nov. 21..	2,000
More Mice Than Brains	Terry cartoon	Nov. 21..	2,000
Laughing Ladies (star cast)	Comedy	Nov. 21..	1,000
A Day's Outing	Terry cartoon	Nov. 28..	2,000
Garden of Gethsemane	Pilgrimage of Palestine	Nov. 28..	1,000
Walloping Wonders	Sportlight	Nov. 28..	1,000

PRINCIPAL PICTURES

			1924		
Listen Lester (all-star)	Comedy-drama	May	10..	6,242
Daring Youth (Daniels)	Comedy-drama	May	17..	5,975
Daughters of Pleasure (Prevost)	Drama	May	24..	6,000
Masked Dancer (H. Chadwick)	Mystery drama	May	31..	4,987
Good Bad Boy (Joe Butterworth)	Comedy-drama	June	7..	5,198
Captain January (Baby Peggy)	Sea story	July	12..	6,194
Helen's Babies (Baby Peggy)	Comedy-drama			
Mine With Iron Door (all-star)	Adventure drama	Dec.	27	7,800
			1925	
Re-Creation of Brian Kent	Drama	Mar.	14..	6,878

PRODUCERS DISTRIBUTING CORP.

			1924	
Lightning Rider (Carey)	Western	Jun.	21..	6,000
What Shall I Do? (Mackaill)	Drama	Jun.	28..	6,000
Legend of Hollywood (Marmont)	Drama	Jan.	10	5,414
Welcome Stranger (Vidor)	Comedy-dr.	Oct.	25..	6,618
Barbara Frietchie (Vidor)	Civ. War dr.	Oct.	11..	7,179
Roaring Rails (Carey)	Railway dr.	Oct.	25..	5,753
Another Scandal (Lois Wilson)	Sex theme	Nov.	1..	7,000
Another Man's Wife (Lee-Kirkwood)	Drama			5,015
Trouping With Ellen (H. Chadwick)	Comedy-dr.			6,452
Reckless Romance (Star cast)	Comedy feature	Nov.	22..	5,530
Siren of Seville (Dean)	Drama	Nov.	29	6,724
			1925	
Chorus Lady (Livingston)	Comedy-dr.	Feb.	21..	6,020
Cafe in Cairo (Dean)	Drama	Mar.	28..	5,656
Flaming Forties (Carey)	Western			5,770
The Mirage (Vidor)	Drama			5,770
Let Women Alone (O'Malley-Hawley)	Drama			5,620
Soft Shoes (Carey)	Western			
Charley's Aunt (Syd Chaplin)	Farce-comedy	Feb.	21..	7,243
Her Market Value (Ayres)	Drama			5,931
Girl of Gold (Vidor)	Drama			4,969
On the Threshold (all-star)	Drama			
Beyond the Border (Carey)	Western			4,469
Beauty and the Bad Man (Star)	Western			
Friendly Enemies (Weber & Fields)	Comedy dr.	May	16..	6,288
Crimson Runner (Priscilla Dean)	Stromberg melo.	June	13..	4,775
Silent Sanderson (Carey)	Cattle—gold fields	June	20..	4,841
Stop Flirting (all star)	Light comedy	June	27..	5,161
Beauty and the Bad Man (Mabel Ballin)	Drama	July	4..	5,794
Awful Truth (Agnes Ayres)	Light comedy	July	11..	5,917
Texas Trail (Carey)	Typical western	July	18..	4,720
Private Affairs (Hulette)	Character drama	Aug.	1..	6,132
Hell's Highroad (Leatrice Joy)	Love drama	Sep.	12..	6,084
Seven Days (Lillian Rich)	Comedy feature	Sep.	12..	6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sep	19..	5,077
Without Mercy (Vera Reynolds)	Drama			
Prairie Pirate (Harry Carey)	Western			
People vs. Nancy Preston	Underworld drama			
Simon, the Jester (O'Brien-Rich)	Comedy-drama			
Road to Yesterday (Schildkraut)	Spectacular drama			
Man from Red Gulch (Carey)	Western			
Wedding Song (Leatrice Joy)	South sea drama			
Madame Lucy (Julian Eltinge)	Farce-comedy			
Off the Highway (W. V. Mong)	Drama	Oct.	3..	7,641
Simon the Jester (O'Brien-Rich)	Locke story	Nov.	28..	6,168

B. P. SCHULBERG PROD.

			1924	
Triflers (Busch-Mayo)	Paris soc. dr.	Dec.	27..	6,626
			1925	
Capital Punishment (Clara Bow)	Prison dr.	Jan.	24..	5,950
Boomerang (Clara Bow)	Comedy-dr.	Mar	21..	6,714
Parasite (Bellamy-Moore-Washburn)	Drama	Jan.	31..	5,140
Mansion of Aching Hearts (all-star)	Melodrama	Mar.	14..	6,147
Go Straight (Star cast)	Drama	May	9..	6,107
Faint Perfume (Seena Owen)	Romantic drama	June	27..	6,228
My Lady's Lips (Clara Bow)	Crook drama	July	25..	6,009
Parisian Love (Clara Bow)	Apache drama	Aug.	15..	6,324
Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug.	22..	5,979
Plastic Age (Bow-Kieth)	College story	Oct.	10..	6,488
The Other Woman's Story (Calhoun)	Mystery drama	Oct.	31..	6,080

TIFFANY PRODUCTIONS, INC.

			1925	
Souls for Sables	Society drama	Sep	5..	6,500
The Sporting Chance	Racing drama			6,500
Lightning	Drama			6,500
Morals for Men	Society drama			6,500
The Lodge in the Wilderness	Drama			6,500
Morganson's Finish	Drama			6,500
Tale of a Vanishing People	Drama			6,500
The Travis Cup	Drama			6,500
The Wrong Coat	Drama			6,500
The Dumb Head	Drama			6,500
The Life of a Woman	Drama			6,500

	Kind of Picture	Review	Feet

TRUART FILM CORPORATION

Passionate Youth	Society drama		5,800
Marrying Money	Society drama		5,800
Dollar Down	Society drama		5,800
Age of Indiscretion	Drama		5,800
"Where the Worst Begins"	Comedy drama		5,800
The Hurricane	Drama		5,800
Salvage	Drama		5,800
Romance Road	Drama		5,800
The Fighting Cub	Newspaper drama		5,800

NOVELTY SERIES

Three in Exile			5,800
The Wild Girl			5,800
Pals			5,800
The Silent Witness			5,800

UNITED ARTISTS

			1925	
Salvation Hunters (Von Sternberg prod.)	Symbolical dr.	Feb.	14..	5,300
Thief of Bagdad (D. Fairbanks)	Fantasy	Mar.	29..	12,000
America (Griffith prod.)	Historical drama	Mar.	8..	11,442
Waking Up the Town (J. Pickford-Shearer)	Comedy dr.	April	11..	4,892
Don Q, Son of Zorro (D. Fairbanks)	Typical Fairbanks	June	27..	11,000
Sally of the Sawdust (Dempster)	D. W. Griffith prod.	Aug.	15..	9,500
Gold Rush (Chaplin)	A Dramatic comedy	Aug.	29..	8,535
Wild Justice (Peter the Great)	Dog melodrama	Aug.	29..	5,886
Little Annie Rooney (Pickford)	Typical "Mary"	Oct.	31..	8,500
Eagle (Rudolph Valentino)	Romantic drama	Nov.	21..	6,756
Stella Dallas (star cast)	Mother-love drama	Nov.	28..	10,157

UNIVERSAL

			1925	
Rolling Stones (Chas. Puffy)	"Fat man" com.	May	23..	1,000
Love Sick (Lake)	Sweet 16 comedy	May	23..	2,000
The Teaser (LaPlante-O'Malley)	Comedy-drama	May	30..	6,800
Slick Articles (Karr-Engle)	Century comedy	May	30..	2,000
Locked Out	Sweet 16 comedy	May	30..	1,000
I'll Show You the Town (Denny)	Comedy	June	6..	7,400
Nobody Wins	Sweet 16 Comedy	June	6..	1,000
Showdown (Art Acord)	Mustang western	June	6..	2,000
Price of Pleasure (Valli-Kerry)	Romantic drama	June	13..	6,618
Speak Freely (Edna Marian)	Century comedy	June	13..	2,000
Nearly Rich (Chas. Puffy)	Fat man comedy	June	13..	1,000
Kicked About (Eddie Gordon)	Century comedy	June	13..	2,000
Siege (Valli-O'Brien)	Drama	June	20..	6,426
Gridiron Gertie (Wiley)	Century comedy	June	20..	2,000
Queen of the Roundup (Ed Cobb)	Mustang western	June	20..	2,000
Outlaw (Perrin-Lorraine)	Mustang western	June	20..	2,000
Dog Biscuits	Sweet 16 comedy	June	20..	1,000
Ice Cold	Sweet 16 comedy	June	20..	1,000
Heart Trouble	Sweet 16 com.	July	25..	1,000
Dry Up (Jack Singleton)	Century com.	July	25..	2,000
White Outlaw (Hoxie)	Western	June	27..	4,850
Nicely Rewarded (Chas. Puffy)	Comedy	June	27..	1,000
Rough Party (Alt-Karr)	Century comedy	June	27..	2,000
Pronto Kid (Ed Cobb)	Mustang western	June	27..	2,000
Unwelcome (Chas. Puffy)	Comedy	June	27..	1,000
Plenty of Nerve (Edna Marian)	Century comedy	July	4..	2,000
Beauty and the Bandit (Larkin)	Mustang western	July	4..	2,000
Married Neighbors (Engle-Darlington)	Century comedy	July	4..	2,000
A Lucky Accident (Puffy)	Fat man comedy	July	11..	1,000
Just in Time (Wanda Wiley)	Century comedy	July	11..	2,000
Ropin' Venus (Josie Sedgwick)	Mustang western	July	11..	2,000
Knockout Man (Perrin-Lorraine)	Reissue western	July	11..	2,000
Little Giant (Hunter-Murphy	Comedy	July	18..	6,850
Discord in "A" Flat	Sweet 16 comedy	July	18..	1,000
Polo Kid (Eddie Gordon)	Comedy	July	18..	2,000
Battle of Wits (Josie Sedgwick)	Western	July	18..	2,000
Goose Woman (Louise Dresser)	Drama	Aug.	1..	7,500
Milky Way (Puffy)	Comedy	Aug.	1..	1,000
Short Pants	Sweet 16 comedy	Aug.	1..	1,000
Paging A Wife (Al Alt)	Century comedy	Aug.	1..	2,000
Fighting Schoolmarm (Sedgwick)	Short western	Aug.	1..	2,000
Home Maker (Alice Joyce-Clove Brook)	Domestic drama	Aug.	8..	7,735
Lorraine of the Lions (Miller-Kerry)	Jungle melodr.	Aug.	8..	6,700
Raiders of the North (Larkin)	Northwest dr.	Aug.	8..	2,000
After a Reputation (Edna Marian	Century comedy	Aug.	8..	2,000
Greenhorn (Chas. Puffy)	Comedy	Aug.	8..	1,000
A Woman's Faith (Rubens-Marmont)	Drama	Aug.	15..	6,023
Crying For Love (Gordon)	Century comedy	Aug.	15..	2,000
His New Suit (Arthur Lake)	Comedy	Aug.	15..	1,000
Best Man (Josie Sedgwick)	Western	Aug.	15..	2,000
Circus Cyclone (Art Acord)	Western	Aug.	22..	4,397
Won By Law (Wanda Wiley)	Century comedy	Aug.	22..	2,000
Speak Easy (Chas. Puffy)	Comedy	Aug.	22..	1,000
Stand Up and Fight (Jack Perrin)	Western	Aug.	22..	2,000
Where Was I? (Reginald Denny)	Farce-com-romance	Aug.	29..	6,630
Buster Brown Series	Outcault's "kid" ser.	Aug.	29..	2,000
Educating Buster Brown	Buster Brown	Aug.	29..	2,000
Buster, Be Good	Buster Brown	Aug.	29..	2,000
Perils of the Wilds (Bonomo)	Serial	Sep.	5..	10 ep
California Straight Ahead (Denny)	Thrill comedy	Sep.	5..	7,238
Peacock Feathers (J. Logan)	Domestic drama	Sep.	5..	6,747
Stranded (Edna Marian)	Century comedy	Sep.	5..	2,000
The Party	Sweet 16 comedy	Sep.	5..	1,000
Dynamite's Daughter (Sedgwick)	Mustang western	Sep.	5..	2,000
Pleasure Bent (Puffy)	Fat man comedy	Sep.	5..	1,000
Call of Courage (Art Acord)	Blue Streak western	Sep.	12..	4,061
Tricked (Cobb)	Mustang western	Sep.	12..	2,000
Fight Within (Larkin)	Mustang western	Sep.	12..	2,000
Phantom of the Opera (Chaney)	Suspense-mystery	Sep	19..	8,404
Storm Breaker (House Peters)	Sea town melo.	Sep	19..	6,064
Westward Ho (Puffy)	BlueBird comedy	Sep	19..	1,000
Too Much Mother-in-Law	Century comedy	Sep	19..	2,000
Uncle Tom's Gal	Century comedy	Sep	19..	2,000
Life's Greatest Thrills	Special	Sep	19..	2,000
Sporting Life (Bert Lytell)	Melodrama	Sep.	26..	6,709
One Wild Night (Edwards)	Comedy	Sep.	26..	1,000
Officer No. 13 (Eddie Gordon)	Comedy	Sep.	26..	2,000
Bustin' Through (Hoxie)	Blue streak western	Oct.	3..	4,500
Cupid's Victory (Wanda Wiley)	Comedy	Oct.	1..	2,000
By the Sea (Puffy)	Comedy	Oct.	3..	1,000
Calgary Stampede (Hoot Gibson)	Thrill western	Oct.	10..	5,924

	Kind of Picture	Review.	Feet
Just Cowboys	Short western	Oct. 10..	2,000
Taking Chances	Short western	Oct. 10..	2,000
The Raid	Short western	Oct. 10..	2,000
Green Eyed Monster (Arthur Lake)	Comedy	Oct. 10..	1,000
Absent Minded (Neely Edwards)	Bulls-eye com.	Oct. 17..	1,000
Road from Latigo (E. Cobb)	Short western	Oct. 17..	2,000
Ace of Spades (Desmond)	Western chapterplay	Oct. 24	
Nursery Troubles (Edna Marian)	Century comedy	Oct. 24..	2,000
Shootin' Wild	Mustang western	Oct. 24..	2,000
Hidden Loot (Hoxie)	Action western	Oct. 31..	4,738
Boundary Line (Fred Humes)	Short western	Oct. 31..	2,000
A Taxi War (Eddie Gordon)	Comedy	Oct. 31..	2,000
Triple Action (Pete Morrison)	Action western	Nov. 7..	4,800
Rustlers From Boulder Canyon	Short western	Nov. 7..	2,000
Kick Me Again (Puffy)	Comedy	Nov. 7..	1,000
Oh, Buster	Buster Brown	Nov. 7..	2,000
Proud Heart (R. Schildkraut)	Father-love dr.	Nov. 14..	8,943
Two Many Ducks	Mustang westn-com.	Nov. 14..	2,000
Beware of Your Relatives	Bluebird comedy	Nov. 14..	1,000
A Speedy Marriage	Century comedy	Nov. 14..	2,000
Arizona Sweepstakes (Hoot Gibson)	Arizona-Chinatown	Nov. 21..	5,418
Scarlet Streak (Daugherty-Todd)	Adventure serial	Nov. 21..	ep
Range Law	Mustang western	Nov. 28..	2,000
Scandal Hunters (Alt)	Century comedy	Nov. 28..	2,000
Faint Heart (Puffy)	Fat man comedy	Nov. 28..	1,000

VITAGRAPH

		1925		
Two Shall Be Born (Novak-Harlan)	Drama			
Pampered Youth (Landis Calhoun)	Drama	Feb.	21..	6,640
Redeeming Sin (Nazimova Tellegen)	Apache dr.	Jan.	31..	6,427
Fearbound (Dan Welch)	Melodrama	Feb	14..	5,700
Tides of Passion	Drama	May	2..	6,279
School for Wives (Tearle Holmquist)	Drama	April	11..	6,182
Baree, Son of Kazan (Stewart)	Northern drama	May	30..	6,893
Wildfire (Aileen Pringle)	Racing melo.	June	20..	6,550
Steele of the Royal Mounted	N W Drama	June	27..	5,700
Happy Warrior	Drama	July	18..	7,865
Ranger of the Big Pines (K Harlan)	Forest Ranger dr.	Aug.	8..	7,032
Love Hour (H. Gordon-Fazenda)	Melodrama	Sep.	12..	7,036

WARNER BROS.

		1924		
This Woman (Rich)	Society drama	Nov.	1..	7,100
Lover of Camille (all-star)	Romantic drama	Nov.	29..	7,180
Dark Swan (Prevost-Blue-Chadwick)	Drama	Dec.	6	6,800
		1925		
Narrow Street (D. Devore-Matt Moore)	Light comedy	Jan.	17..	6,700
Lighthouse by the Sea (Rin-Tin-Tin)	Melodrama	Jan.	10..	6,700
Lost Lady (Irene Rich)	Social drama	Feb.	7..	6,700
Recompense (Prevost-Blue)	Society drama	May	2..	7,480
On Thin Ice (T. Moore-Edith Roberts)	Drama	Mar.	21..	7,046
Bridge of Sighs (Dorothy MacKaill)	Pathos dr.	Apr.	4..	6,694
My Wife and I (Rich)	Emotional drama	May	30..	
Man Without A Conscience (Louis-Rich)	Drama	June	27..	7,182
How Baxter Butted In (M. Moore-Devore)	Comedy	July	4..	6,592
Woman Hater (Chadwick-Brook)	Love drama	July	25..	6,591
Tracked in Snow Country (Rin-Tin-Tin)	North drama	Aug.	1..	7,139
Eve's lover (Rich-Lytell-Louis-Bow)	Drama	Aug.	8..	7,237
Kiss Me Again (Lubitsch prod.)	Light comedy	Aug.	15..	6,722
Limited Mail (Monte Blue)	Railroad melo.	Sep.	12..	7,144
Wife Who Wasn't Wanted (Rich)	Romantic drama	Sep	19..	6,888
His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sep.	26..	7,291
Below the Line (Rin-Tin-Tin)	Dog melodrama	Oct.	3..	6,953
Man on the Box (Syd Chaplin)	Farce-comedy	Oct.	10..	7,481
Compromise (I. Rich, C. & Brook)	Domestic drama	Nov.	7..	6,789
Red Hot Tires (Monte Blue)	Farce comedy	Nov.	7..	5,452
Bobbed Hair (Prevost-Harlan)	Comedy-melodrama	Nov.	14..	7,817
Rose of the World (P. R. Miller)	Human Interest dr.	Nov.	21..	7,506
Clash of the Wolves (Rin-Tin-Tin)	Curwood dog dr.	Nov.	28..	5,519

MISCELLANEOUS

ARTCLASS PICTURES CORP.

		1924		
Biff Bang Buddy (B. Roosevelt)	Thrill dr.	Sep.	20..	4,500
Fast and Fearless (Buffalo Bill, Jr.)	Thrill dr.	Sep.	27..	4,500
Walloping Wallace (B Roosevelt)	Thrill western	Oct	11..	4,700
Hard Hittin' Hamilton (Buf. Bill, Jr.)	Thrill western	Oct	18..	5,000
		1925		
Gold and Grit (B. Roosevelt)	Thrill dr.	April	11..	4,650
Bringing Home the Bacon (Buffalo Bill)	Thrill dr.			4,650
After Six Days	Biblical spec.			10,000
Deerslayer (I W Kerrigan)				5,000
On the Go (Buffalo Bill, Jr.)	Western	Apr	4..	4,825
Reckless Courage (Buddy Roosevelt)	Thrill western	May	2..	4,851
Quicker 'N Lightning (Buffalo Bill, Jr.)	Thrill drama	June	6..	5,000
Tearin' Loose (Wally Wales)	Stunt western	June	13..	5,000

ASTOR DISTRIBUTING CORPORATION

A Lover's Oath (Novarro)	Melodrama	5,845
Business of Love (Horton)	Comedy-drama	6,038
The Shining Adventure (Marmont)	Drama	5,126
The Wrongdoers (Barrymore)	Melodrama	6,424

BANNER PRODUCTIONS

		1924		
The Truth About Wives	Sherman-Hampton	Aug.	2..	5,600
The Man Without a Heart	Novak-Harlan	Aug.	2..	6,000
Those Who Judge	All star	Aug.	2..	5,700
		1925		
Daughters Who Pay	All star cast	May	30..	5,800
Wreckage (May Alison)	Drama	Sep.	5..	5,992

COLUMBIA

		1924		
Midnight Express (Hammerstein)	Railroad melo.	Dec	6	5,967
		1925		
After Business Hours (Hammerstein)	Domestic melo.	July	4	5,600
Danger Signal	R.R. melodrama			5,584
Unwritten Law	Drama			5,535

Waldorf

Steppin' Out	Comedy	
Ladies of Leisure	Drama	
S. O. S. (Perils of the Sea)		
Lure of the North		
Enemy of Men	Drama	5,508

	Kind of Picture	Review	Feet
Price of Success	Society drama		5,500
Sealed Lips			
Fate of a Flirt			
Thrill Hunter			
Penalty of Jazz			

Perfection

Speed Mad	4,442
New Champion	4,470
Great Sensation	
Fight to the Finish	
Handsome Brute	

C. C. BURR

		1924		
Average Woman (Pauline Garon)	Drama	Feb.	9..	6,400
Lend Me Your Husband (Kenyon)	Drama			6,700
Youth for Sale (S. Holmquist)	Drama	Oct.	18..	6,500
The Early Bird (Hines)	Comedy	Dec.	27	7,000
		1925		
Crackerjack (Hines)	Typical comedy	May	23..	6,700

CRANFIELD & CLARK

Let's Go Fishing	Holland—scenic	Nov.	7..	1,000

GINSBERG DISTRIBUTING CORP.

		1925		
Love Gamble (Lillian Rich)	Melodrama	July	11..	5,767
Before Midnight (Wm Russell)	Crook melodrama	July	11	4,80
Big Pal (Wm. Russell)	Prize fight dr.	Oct.	24..	5,800

GOTHAM PRODUCTIONS

One of the Bravest (R. Lewis)	Fire-fighter dr.	Nov.	28..	5,679

INDEPENDENT PICTURES CORP.

		1925		
Drug-Store Cowboy (F. Farnum)	Western com.-dr.	Feb.	7	4,354
Riders of Mystery (Bill Cody)	Western	May	2..	5,000
Gambling Fool (F. Farnum)	Western	May	9..	5,000
Fighting Sheriff (Bill Cody)	Western	May	23..	5,000
Border Intrigue (F. Farnum)	Western	May	30..	5,000

LEE-BRADFORD CORP.

Pearl of Love (Leslie)	6,000
Lights of London (Wanda Hawley)	6,000
Passion's Pat'way (Estelle Taylor)	6,000
Unrestrained Youth (Brandon Tynan)	6,000
Passionate Adventure (Joyce-Brook)	8,000
Way Down Upon the Swanee River	6,000
Wolfblood (M. Clayton)	6,000

MADOC SALES CORPORATION

After Marriage (M. Livingston)	Marriage drama	Nov.	21..	4,960

POST SCENICS

Holland	Scenic	Nov.	7..	1,000

RAYART

Butterfly Comedies (Gloria Joy)				
		1925		
Super Speed (Reed Howes)	Automobile com.-dr.	Feb.	7..	5,227
Geared to Go (Howes)	Drama			5,117
Right Man (Larkin)	Drama			4,571
Winning a Woman (Perrin-Hill)	Drama			4,865
Getting 'Em Right (Larkin)	Drama			4,669
Quick Change (Larkin)	Drama			
Youths Gamble (Howes)	Drama			
Double Fister (Perrin)	Drama			
Fear Fighter				
Crack O' Dawn				
Goat Getter				
Snob Buster (Reed Howes)	Action melodr.	Aug.	22..	4,970
Cyclone Cavalier (Reed Howes)	Action-romance	Sep.	26..	4,928

RED SEAL

		1925		
Evolution	Timely novelty (feature)	July	25..	4,200
Ko-Ko Nuts (Out-of-Inkwell)	Fleischer cartoon	Sep.	5..	1,000
Marvels of Motion (Issue D)	Fleischer-Novograph	Sep.	12..	1,000
My Bonnie	Ko-Ko Song Cartune	Sep.	12..	1,000
Silvery Art (special)	Skiing in Alps	Sep	19..	2,000
Lands End	Gem of the Green	Sep.	26..	1,000
Through Three Reigns	Historical	Sep.	26..	2,000
Ko-Ko on the Run	Out of Inkwell	Sep.	26..	1,000
Flirting With Death	Alps skiing	Sep.	26..	2,000
Ko-Ko Packs 'Em	Fleischer cartoon	Oct.	17..	1,000
Film Facts (Issue H)	Magazine	Oct.	17..	1,000

WM. STEINER PROD.

		1924		
On Probation (Edith Thornton)	Drama	Dec.	13..	5,000
Hidden Menace	Stunt dr.			5,000
Branded a Thief	Western			5,060
Verdict of the Desert	Western			4,745
Valley of Vanishing Men	Western			4,652
		1925		
Trouble Buster (Leo Maloney)	Western	Feb.	21..	5,000

SHORT FILMS SYNDICATE

		1925		
Thirty Years Ago	Novelty	Aug.	15..	1,000
I Remember	Pastoral	Aug.	15..	1,000
Mixing in Mexico	Bud Fisher cartoon	Oct.	17..	1,000
Invisible Revenge	Mutt & Jeff	Oct.	31..	1,000

UFA FILMS, INC.

		1925		
Siegfried (star cast)	Romantic drama	Sep.	13	7,00

WINKLER

Jail Bird	Alice cartoon	Oct.	31..	1,000

The Theatre of To-Day

Presentations ~ Prologues ~ Music

Edited by Colby Harriman

Clarke Discusses Presentations

FOLLOWING the discussion of last week by Major Edward Bowes of the Capitol Theatre, New York City, anent the prologue, we have received additional comment on the presentation and prologue and the application of acts in general to de luxe motion picture theatres. Eric Clarke, Managing Director of the Eastman Theatre, has submitted a consistent analysis of these vital units of a program and its discussion is born out of the theme that such acts or stage features are now in the process of evolution; that this development must be as consistent and as certain as the development of photography itself. Mr. Clarke says:

With the removal of the element of a constantly progressive change, which in its own mutations brings something new and different to clutch the public fancy, the exhibitor of today finds himself looking about for attractive offerings with which to surround his picture programs. For several years the leading theatres have devoted much time and attention to the creation of special acts for the de luxe program. They have fashioned elaborate productions of their own and they have gone to vaudeville for assistance.

The problem has not yet been solved. The ideal act for the motion picture program is in process of formation. Already considerable progress has been made, but there is vast room for development.

The act in the motion picture program provides the necessary diversion. After an hour and a half of steady concentration on the screen, there is a need for something more—something that will show actual people as a contrast to the shadowy figures that flit across the silver sheet. In the search for the best means of meeting this demand we have done much experimenting. We have tried the prologue, the operatic scene, the concert number and the outside act. None of these quite fill the bill.

For some time the prologue has been favored as one way of meeting the situation, yet at the Eastman Theatre, we are not satisfied that it furnishes the answer. A prologue merely extends the atmosphere of the picture and usually duplicates some of its action. Then the matter of time limitation is a serious obstacle to an effective prologue. A picture which offers in its treatment the opportunity for a prologue is usually one of the special productions which run to excessive length. When a prologue, created in the same atmosphere, is added, it takes up time that might be given to something with a more varied appeal.

The operatic scene cannot, as a general rule, be successfully transplanted. The time allotted is too brief to permit building up the necessary atmosphere to its successful presentation. The act must be compressed into ten minutes and there are few scenes that can be done effectively in that period.

The straight concert number, as a rule, fails to fit into the motion picture program because its appeal is almost entirely to the ear and not to the eye as well. The lyric should be combined with the dramatic with special heed to staging and dressing the act so that it will make an agreeable diversion in the program, and this is one form of presentation to which we are paying particular attention.

The vaudeville act may sometimes serve the purpose, but as a rule it does not fit smoothly into the program. In a vaudeville performance of eight numbers there is sufficient variety to appeal to all tastes, and that is the secret of the success of this form of entertainment. Take one number away from the bill, however, and place it in a picture program and it must, regardless of its character, make its bid for the liking of the entire audience. There are big, special headline attractions, of course, that have an almost universal appeal, and these are being used by many of the leading picture theatres today. The number of these acts that are suitable in type, however, is comparatively limited. Animal acts, jugglers, patter comedians and dramatic playlets hardly have a place.

Some Possibilities

In the dance there is the prospect of a form of stage presentation that opens possibilities, yet the strictly classical ballet does not suffice. It needs the touch of the dramatic to give it the realism that the average movie patron demands in his entertainment.

Out of all these things, however, will undoubtedly evolve some form of act that will fit properly into the de luxe motion picture program. The idea act will probably have its foundation in music. It will have a background of orchestral music. It will have the voice and it will have dramatic action. With these elements as the essential ingredients, the genius of the scenic artist and the skill of the stage director will undoubtedly be able to produce a special form of entertainment that will appeal to the eye, to the ear and to the imagination.

Ben Bernie Leaving the Rialto

ON Saturday, December 19th, Ben Bernie, "The Maestro," will terminate his long engagement at the Rialto Theatre and together with his orchestra will depart for Florida to fill a series of concert dates at the larger resorts prior to his opening in London. A change in Bernie's European tour plans made it necessary for him to secure immediate release from his present arrangement at the Rialto where he has become one of the most popular attractions on Broadway.

Bernie the "Dean Swift" of orchestra directors holds the record of the longest non-stop appearance of any dance leader. He has gone 36 hours without once seeking his downy couch. This record was made on the days of Nov. 24-25 when he went from record rehearsal at nine in the morning to matinee shows at the Rialto, dinner hours at Roosevelt, night shows Rialto, supper dance Roosevelt, Armstrong-Feish party Ritz-Carlton, benefit performance at two hospitals, three hours of record making and four hours spent at the Friars Club writing new melodies.

It is probable that the big Rivoli Orchestra will replace the Bernie organization at the Rialto. "Siegfried," the big film spectacle opens at this theatre on December 20th, and will be featured with the special orchestral score arranged by Hugo Riesenfeld for the premier last summer at the Century.

Anderson to Direct Productions

FOLLOWING the announcement that the Public Theatres will be the corporate title for the Famous Players and Balaban & Katz merger word was received that John Murray Anderson had been signed on a long term contract as producer of the various presentation features to be routed on the circuit. Mr. Anderson, who has gained metropolitan publicity with his various productions of the Greenwich Village Follies and Music Box revues is bringing to his new field a policy which is meeting with a hearty patron response. Anderson's work is very colorful and teems with originality, and the addition of a man of his vision, his willingness to produce the original idea and mount it lavishly and correctly is bound to have its effect upon the entire presentation business.

Sensationalism in Presentations

THE lowly presentation that started out as an artistic divertissement seems to be subject these days to all manner of treatment. We can attribute this to the process of evolution. Policies are being changed and it seems that "anything that is different" is immediately given a spot in the presentation program. The newest angle is the "sensational" which embraces spectacular acrobatic acts and master illusion effects. If these two features which have been used in vaudeville, if given an artistic background they will undoubtedly prove successful and in keeping with presentation atmosphere.

Two Stage Novelties

Details for Working Out and Using to Advantage the Revolving Stage and Iris Curtain, Both of Which Have Passed the Stage of Experimentation—Charming Little Prolog May Be Done With These Suggestions

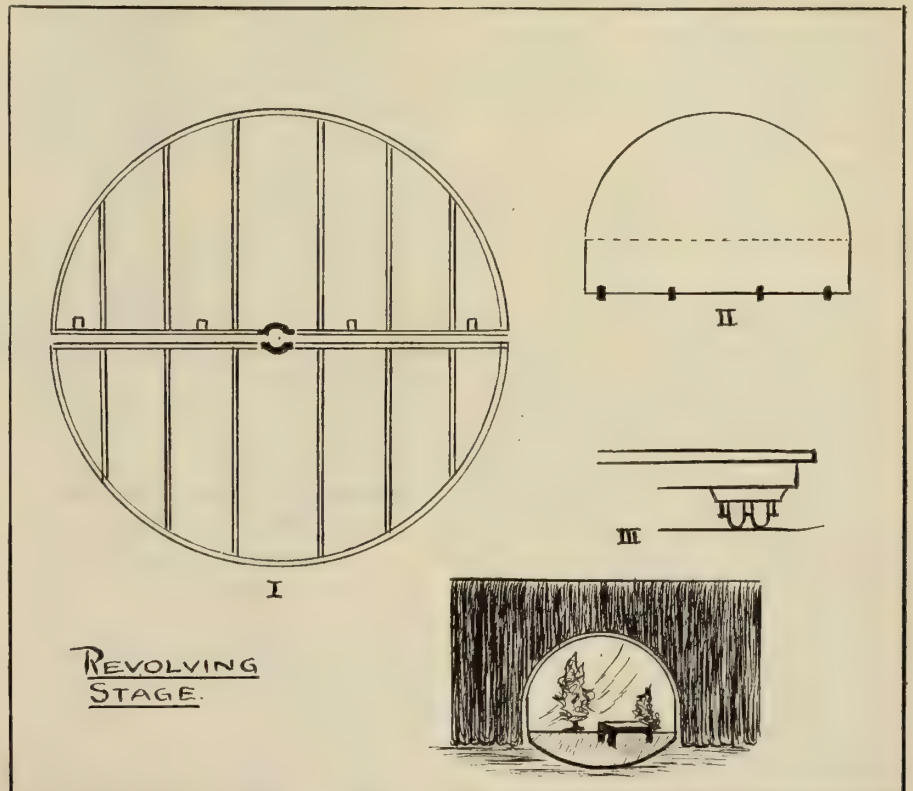
Moving Picture World Presentations—Devised by Colby Harriman

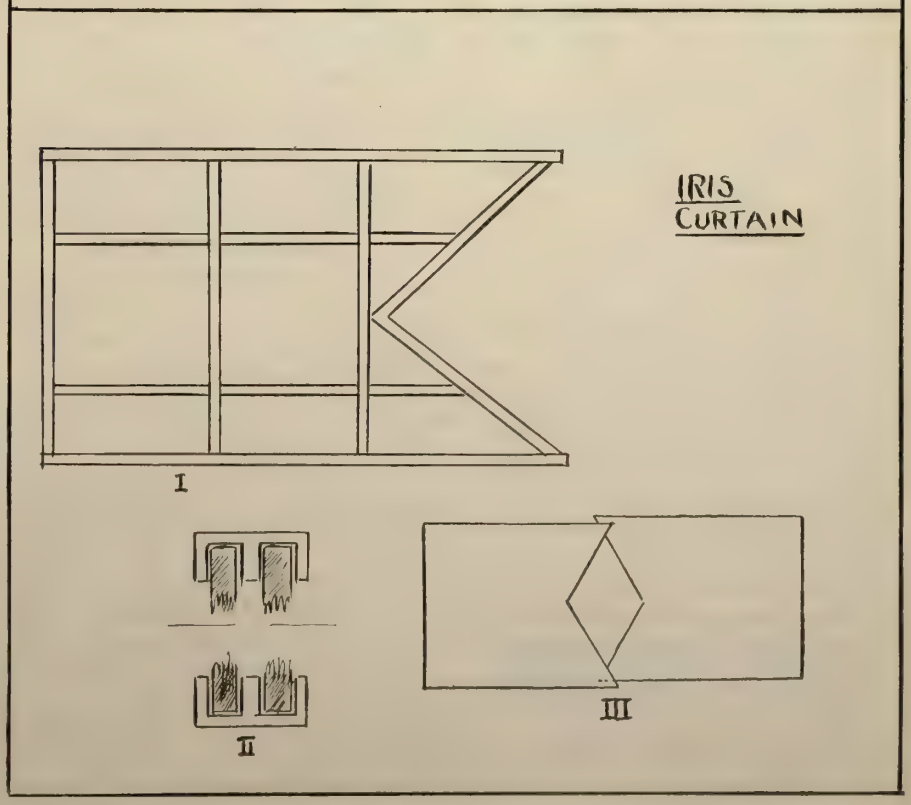
DIGRESSING from our usual presentation suggestions, we are offering two stage novelties which are of technical interest to producers. With the limited space which we find prevalent in most motion picture theatres and the constant tax on one's ingenuity to produce a variety of scenic effects and keep within bounds, these two suggestions may clarify the situation.

The revolving stage and the Iris curtain are not new. They have passed the stage of experimentation and have been simplified thereby eliminating cumbersome and expensive construction. The revolving stage as indicated in the first drawing is one which may be used in innumerable instances and will prove a satisfactory base for any small setting. The accompanying design gives a general outline of the construction of a revolving stage which may be built at a most nominal cost. The stage should consist of two hemispherical units as indicated in Fig. 1. The framework should consist of heavy material upon which a floor is nailed, the edges rounded to give the outline. The two sections are placed back to back with a controlling pivot at center. A ringed opening in the platform should fit over a heavy pipe screwed to the floor. The stage should be separated with an arched partition as shown in Fig. 2. Partition may be of light material with pegs attached to it which fit into grooves located in one of the sections. The rubber tired casters should be attached at angles around the edges of the stage so as to permit it to revolve noiselessly. The stage may be revolved with a cable placed underneath it and operated with a windlass off stage. The setting for this is simple. The revolving stage is placed center; an arched drop cut to fit over the arched center of the revolving stage is hung. When one section of the stage faces the front the opening is closed permitting another set to be placed on the stage. Small compo-board set pieces, foliage units, etc., may constitute the major part of the sets, although there are no limitations as to what may be set in these areas. The size of the stage depends entirely upon the size of the working area of the stage itself.

The Iris curtain is a very effective bit of stage mechanism and is simple to construct and easy to manipulate. Two framed units with a cut opening as indicated in Fig. 1 are placed in a double track or groove and are worked back and forth on the same principle that draw curtains are operated. Travellers may be placed in the grooves both top and bottom and permit an easy functioning of this devise. The face of the curtains may be covered with fabrics or painted a dark color.

Fig. 2 shows the position of the two units comprising the curtain. Fig. 3 indicates the double track or groove which must be placed at the top and bottom of the curtain to insure its proper manipulation.





Presentations at First Run Theatres

COLONY THEATRE
New York City

Feature Picture: "The Phantom of the Opera" (Universal)

Overture: "Faust," Gounod. (Grand fantasy with special Symphonic Jazz Interpolations by Arthur Lange). Colony Orchestra under the direction of Andre Dore and Dr. Edward Kilenyi, associate conductor. Mr. John Priest at the Console.

Canary flood, from spots, cover orchestra —Magneta flood on proscenium curtain; magenta foots, blue and magenta tops. For finale canary flood to curtains which part for:

"Parisian Gaities"—A colorful extravaganza of Parisian student life. Lyrics by George Bennett. Music by Jack Glogau. Staged by Harry Shaw and J. De Rosa.

Setting: The rendevous of the Parisian student, "Cafe de Montrouge." This proved to be a snug little retreat at left stage, with the "true" striped awning—the chairs and tables, but no drinks. Across stage between third and fourth a high wall with heavy iron gates center, over which, atop the wall was what seemed to be a lookout house, with gabled roof and a railing around the base, from which hangs vines and the colorful Wisteria in full bloom—at one end of the wall, the peak of a neighboring roof is seen, against the blue sky, and at the other end, there is what seems to be, or should be, a prison tower, which reaches far above the wall; which ends against a backing of hanging greens, masked by several odd set trees —from this set down stage is a short and lower wall with a gate (scroll) which is swung wide open to provide an entrance in 1st—this gate and wall is overgrown with the clinging rose, in profusion and an ample amount of green clinging vines, which reaches across the wall, across stage. Back of the gates center, is another hanging green masking piece, with clinging vines and flowers. in front of this is a set rock.

Costuming: Harmoniously blended, colorful and picturesque.

Dancing numbers were all very effective and well rendered by the Midinettes and the entire company.

The composition of the stage picture was very well maintained.

Principles: About the average, except Mlle. Narree, her work is exceptional and sensational—as a contortion soloist.

Lighting: Full stage light with numbers spotted, except one group dance number, which was cross lighted from bridge, magenta and blue to walls and gate with color wheel of same colors on dancers, and the entrance of Mlle. Narree, who is spotted, as the center gates open, then full stage, with amber spot on artist.

STAGE SETTINGS
Built, painted and installed. Drapery settings and drapery curtains. Special sets and drops for feature pictures.
SCHELL SCENIC STUDIO
COLUMBUS OHIO

CAPITOL THEATRE
New York City

Featured Picture: "Sally, Irene and Mary" (Metro-Goldwyn)

Overture: "Capriccio Italien," (Tchaikovsky). Capitol Grand Orchestra, David Mendoza conducting.

Ballet: "Voices of Spring," Strauss, Mlle. Desha and Alice Wynne.

Hawaiian Hours: (a) "Nature's Garlands," a film novelty in color, presented by Elvin Film Corporation; (b) Tandy Mackenzie, "Malanai Anu Ka Makani" (an Hawaiian melody).

"The Slave Market," with Caroline Andrews, Celia Turrill, Doris Niles, Renoff and Renova, Filippo Ghignatti and Capitol Ballet. (a) Filippo Ghignatti, first oboe, Capitol Grand Orchestra; "Persanne" from "Lakme," Delibes. (b) Doris Niles, "Orientale." (c) Caroline Andrews and Celia Turrill; duett from "Lakme," Delibes. (d) Capitol Ballet, Mlle. Desha, Alice Wynne, Mignon Dallet, Clara Burke, Ruth Southgate, Pavla Reiser (e) Renoff and Renova, "Danse Slave."

MARK STRAND THEATRE
New York City

Featured Picture: "We Moderns" (First National)

Overture: "Carneval," Dvorak. Mark Strand Symphony Orchestra. Carl Edouarde, conductor; Alois Reiser, associate conductor; Jacques Gruenberg, associate conductor; William Storch, concert master; Cecil Copping, orchestration and composition. At 1:55, 3:59, 7:25 and 9:30 p. m.

"The Farmerettes," with Mlle. Klemova, Ray Bolger and Mark Strand Ballet Corps; Anatole Bourman, ballet master. At 2:03. 4:07, 7:33 and 9:38 p. m.

Pathe presents "The Shrine of the Faithful." At 2:07, 4:11, 7:37 and 9:42 p. m.

The Chantal Sisters, piano duet. (a) Celebre Tarentelle, Gottschalk. (b) Valse, Moszkowski. (c) Kitten on the Keys, Confrey.

"In the Barracks" with the "Royal Hussars," Hector Carlton, Anatole Bourman.

MOSQUE THEATRE
Newark, N. J.

Featured Picture: "Lights of Old Broadway"

Irvin Talbot and the Mosque Grand Orchestra.

Overture. "Broadway Hits of Today."

A Mosque stage creation, Marguerite and Giuran in "Dancing Time," with their eight famous specialty girls.

A Mosque stage creation entitled "Memories of Old Broadway," featuring Mlle. Daganova and M. DeLima, Edward C. Johnstone and the Knickerbocker String Ensemble.

CHICAGO THEATRE
Chicago

Featured Picture: "The Midshipman" (Week Dec. 7th)

Overture: "First Hungarian Rhapsody," by Liszt. Chicago Theatre Orchestra; direction H. Leopold Spitalny.

Miss Myrtle Leonard singing "My Heart at Thy Sweet Voice" from "Samson and Delilah," by Saint Saens. Jesse Crawford at the organ playing "Liebesrtaum," by Liszt "Cinderella," introducing the winner of the Evening American Cinderella Contest.

TIVOLI THEATRE
Chicago

Featured Picture: "The Dark Angel" (Week Dec. 7th)

Overture: "Wagneriana"; bits from Richard Wagner's immortal compositions.

Tivoli Theatre Orchestra, direction Adolphe Dumont.

"The Song of the Canary," Miss Sybil Sanderson Fagan, soloist.

"The Great Train Robbery," a thirty-year-old film revival.

Edward K. House at the organ playing "Winter Wheezes."

The National Male Quartette with Jeanet Hall and Hilda Barr a cycle of harmony surprises.

UPTOWN THEATRE
Chicago

Featured Picture: "The Dark Angel" (Week Dec. 7th)

Overture: "Il Guarany," by Gomez. Uptown Theatre Orchestra, direction Josef Koestner.

Miss Ruth Brewer in a remarkable demonstration of musical versatility.

Milton Charles at the organ playing "The Thanksgiving Spirit."

"The Foam Sprite," Marie Herron, soprano; Marie Yurieva, Veceslav Svobode, dancers.

HARDING THEATRE
Chicago

Featured Picture: "That Royle Girl" (Week Dec. 7th)

Overture: "William Tell," by Rossini. Harding Theatre Orchestra, direction Bem Paley; Georges Dufranne, tenor; Miriam Klein, soprano.

Edward Meikel at the organ.

Fred Hughes, tenor, singing, (a) "Macushla." (b) "You Forgot to Remember."

CAPITOL THEATRE
Chicago

Featured Picture: "Irish Luck"

Capitol Grand Orchestra, Albert E. Short, conductor.

Overture: "A Collection of Irish Melodies," arranged and compiled by Albert E. Short.

"Cross My Heart Mother," a Capitol stage creation.

Nee Wong, the Chinese minstrel.

Jack Hanley, "Making the World Safe for Hokum."

"DEN." AT LIBERTY
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1364 Third Avenue W. Cedar Rapids, Iowa

Your Equipment

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Edited by A. Van Buren Powell

LOOK AT 'EM fightin' and arguin' and jawin'—and me layin' here half dead—seems like I can feel the death-rattle down in my head right now.

Oh, such a pain!

Not constant—intermittent!

And them two jaw about whose fault it is that the poor, hard-workin' print ain't protected.

They know whose fault it is!

It's MY fault.

But whose fault is it that it is MY FAULT?

Protect the Print!

That's what I was designed to do while it is runnin' through my fingers. I like to take hold of the perforations and snap them down without a rattle, without a tear.

But here I lay on my face with them two fightin' over what has happened to a $1,000,000 production.

This is what happened.

When I come from the factory and set myself up in this place to shoot perfect pictures onto the screen, I had every part machined to the thousandth of an inch; experts had went over every one of my parts, like a dentist hunts cavities, and said I was "The cats."

Then what has made me go to the dogs!

This is it!

My owner let me run and run and run—for years. Never thought of overhaulin' me. Never figured that there has got to be wear and tear, even with the finest of fine starts, the best of metal and the most perfect of machine work.

Then, one day, the feller what sits up here with me and sees about keepin' the picture on the whitewashed square, goes to my owner——

"That projector is sure on the blink," he sings out. And, bein' a hard workin' guy that done conscientiously the best he knowed how with what he had to do it with, he shows the boss how he had went over me and tightened up where it was needed and put oil where it was useful—AND NOT WHERE IT WOULD BE ALL OVER THE POOR, HARD WORKIN' PRINT, NEITHER—and he laid out a list of what had to be got for me.

So my owner sets down and looks over the catalogue of what parts my manufacturer has listed as genuine and real.

"Huh!" he monologs, "real parts cost like Helen Summer."

Then he lays back in his old, squeakin' swivel chair and lams the desk with a pencil: then he hops up.

"Ham!" he busts out, "I know where I kin git them same kind of parts—only maybe not STAMPED genuine! But they LOOK all right and they're a whole lot cheaper!"

So he does get them genuine fake parts—and no matter how he bellyaches, the guy tendin' me has to jam 'em and dam 'em and get 'em in somehow.

And my insides rattles and squeals and my gizzard grinds and then, all of a sudden—look back at the pitcher.

If it's my last gasp. lemme gasp——

To protect the Print——

Protect the Projector!

H. H. BUXBAUM

Appreciation comes most quickly from the bigger men in this industry—and co-operation, too.

YOUR EQUIPMENT is proud to print the letter and show the picture of a man who gives both.

"Dear Mr. Powell:

"Having noted your editorial on the hard-working print, I wish to express my sanction of a movement for the 'Protect the Print' idea.

"We of the Fox Exchange are doing everything humanly possible to protect the print and as you will see in a little story I have sent you, we are working to real purpose.

"If exchanges and exhibitors would co-operate to protect the print, exhibiting conditions could be greatly improved.

"Very truly yours,
H. H. BUXBAUM."

Theatre Lighting Problems Solved In Way That Will Interest Builders

THIS story will be of paramount interest to the man who contemplates building a theatre.

There is nothing more to be desired in any theatre than a system of lighting by which a patron can easily find a way to a vacant seat, or to leave the theatre during the showing of a picture, without at the same time conflicting with the picture on the screen.

It is conceded by experts—and I've talked with people from the audience--that the lighting used in the Eastman Theatre, Rochester, New York, is certainly an asset in the matter of pleasing patrons.

So, in the interest of the man who wants that sort of lighting, Mr. Lloyd A. Jones, Physical Research Laboratory, Eastman Kodak Company, kindly permits the publication here of portions of a paper originally published in the journal of the American Society of Electrical Engineers, in the preparation of which Mr. Jones collaborated with Frederick A. Mott, Electrical Engineer and Manager Construction Department Wheeler-Green Electric Co.

This reprinted selection of informative data may seem technical to some of you—but it's great reading if you're really after effects such as those which made one Eastman Theatre patron say to me, "I'd travel from New York to attend that Theatre."—Editor.

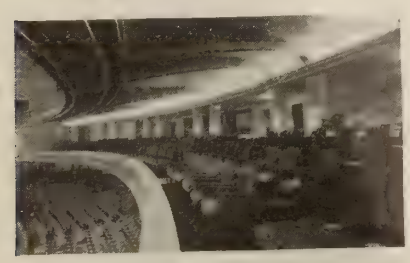
THE EASTMAN THEATRE and School of Music was designed and given to the people of Rochester by Mr. George Eastman to serve as a place where music might be taught and performed in its best forms and under ideal conditions.

Since motion pictures were to be utilized (in the theatre and as a part of the educational equipment) the lighting which would be used during the exhibition of motion pictures must be planned, and much preliminary work done, so that all possibility of visual fatigue would be eliminated.

The Problem

Some time before the building of the theatre, the Research Laboratory of the Eastman Kodak Company at the request of Mr. Eastman took up the problem of finding how much general illumination could be tolerated in a motion picture theatre without injuring the quality of the projected picture.

An intelligent treatment of the illumination problem involves adequate knowledge of the fundamental visual processes. The relation between the stimulating radiation and the sensation produced when radiant energy falls upon the retina is extremely complicated; even a brief résumé of the subject would require many pages. In this particular problem we shall be concerned chiefly with the way in which the retina responds to brightness and difference of brightness. From the theoretical standpoint, therefore, the treatment of the problem of illuminating this theatre must be based upon the knowledge of the human eye's sensibility to brightness. There are three types of sensibility to brightness: (1) threshold sensibility, which is measured by the least brightness perceptible; (2) contrast sensibility, which is measured by the least brightness difference perceptible, and (3) glare sensibility, which is measured by the brightness just sufficient to produce discomfort or an appreciable lowering of visual acuity.



Plenty of light but no battle with picture.

Throws light to the ceiling, whence it is diffused over auditorium.

Experimental work was done in a small projection room with a screen mounted directly on one of the end walls. The room illumination was obtained by a fixture suspended in such a way as to illuminate the ceiling surfaces. This was so arranged that the ceiling near the rear of the room was illuminated to a fairly high level while the illumination decreased gradually toward the front of the room. By this arrangement it was found possible to obtain illumination on the table plane (horizontal plane 30 inches from the floor level) varying from 0.1 foot candle near the front of the room up to 0.25 foot candle at the rear without any perceptible injury to the quality of the projected motion picture. The following recommendations for the illumination of motion picture theatres were made. These were based not only upon the results obtained in the experimental work done at that time but also upon a consideration of the fundamental nature of visual processes and the requirements of vision.

1. The illumination on the table plane should vary from 0.1 to 0.2 foot candles, decreasing toward the front of the auditorium.

2. No area (outside of the projected picture) visible from any seat in the theatre should have a brightness of more than 2.5 to 3.0 millilamberts.

3. The attainment of (1) without exceeding the values mentioned in (2) requires the use of a very extended effective source such as illuminated ceilings and walls, and is best accomplished by the use of an indirect system of lighting.

4. All light source fixtures such as diffusing globes and translucent glass ware having a surface brightness of more than 2.5 to 3.0 millilamberts should be concealed from view or so placed as not to fall within the field of vision of the audience.

5. The lighting of the lobbies, vestibules, corridors and stairways should be so arranged that the transition from the brightness level of the exterior to that of the interior will be as gradual as possible thus eliminating any sudden change in the brightness to which the eye is subjected. Such an arrangement is desirable for the elimination of visual shock which always occurs when one passes from a region of very high to very low illumination or vice versa.

Other conclusions relative to the screen, frame, and lighting of the vestibules, lobbies, foyer, etc., were made which will not be reviewed at this time.

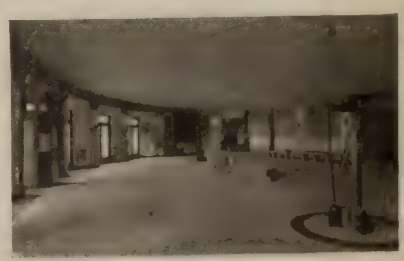
How Problem Is Met

The lighting of the theatre during the projection of pictures is accomplished to a great extent by the large chandelier shown. In this are mounted concealed units which throw light upward onto the ceiling. This lighted surface then becomes the effective source of illumination and due to the large area utilized a satisfactory low surface brightness suffices to give the required illumination. Within the chandelier are a few unconcealed lamps of low wattage which are operated at very low voltage. These light the chandelier itself to a very low level just sufficient to prevent the chandelier from being silhouetted as a dark mass against the ceiling. The intrinsic brilliancy of these units is low enough to prevent any possibility of glare.

In considering the illumination conditions in the motion picture theatre, the chief factor of interest is the brightness of the various objects within the field of the observer's vision. For an observer at almost any point in the auditorium, that is to say, in either the orchestra, mezzanine, or balcony, the central portion of the field of vision is, of course, filled by the picture being observed. The regions immediately surrounding this are occupied by what we may term the "stage setting" which, in the theatre under discussion, is of an architectural type, consisting largely of areas which represent gray stone walls above which may be seen a dark greenish-blue curtain representing the sky. Finally the lateral portions of the field of view are filled by the side walls of the theatre whose lower sections are of buff-colored stone surmounted by large mural paintings.

Plenty of Light—No Glare

Class the chandelier lights as follows:



The urn in foreground is part of the lighting arrangement of the graduated-glow system.

step lights, low lights, high lights, candles, direct lights and the scintillator. The step, low and high lights are indirect. The candles and the direct lights are visible from the floor and the scintillator lights are so arranged within the fixtures as to give scintillation to the crystals of which the fixture is composed. This fixture is about 13 feet in diameter and 18 feet high.

The step lights are so named as they are designed to furnish sufficient illumination to safely use the steps during the showing of the pictures and also to give sufficient illumination to read the head-lines on the programs, as described in another part of this paper.

The low lights have a capacity of about 5 kilowatts, and the high lights of about 15 kilowatts. The direct lights have a capacity of about 8 kilowatts. As their names indicate, they give a low stage or a high stage of illumination for the indirect lighting. The direct lighting is visible and is arranged in symmetrical lines about the lower bowl of the fixture.

The main lobby is elliptical in form, the chief source of illumination being two tripods placed at the focusses of this ellipse. These tripods are arranged for indirect lighting, the light being thrown directly against the ceiling.

On the table between the two tripods are two aquariums which are illuminated by lights concealed in the bases. Suplementary illumination is obtained from semi-indirect brackets located on the pilasters at the walls of this lobby. The majority of these lights are connected to the alternating-current lighting system, but a few are connected to the direct-current emergency system so that if one system fails there will be sufficient illumination from the other to carry on the production.

The mezzanine is lighted chiefly by lamps placed in the cove D shown. The lamps themselves are entirely concealed, the illumination being obtained by light reflected from the upper portions of the cove surface and from the illuminated ceiling over the mezzanine level. The space beneath the mezzanine is lighted by a similar cove system to that shown. All light sources within the region occupied by seats are entirely concealed from the audience, that is, with the exception of the few small units mentioned previously which are operated at a very low intrinsic brilliancy in the main chandelier. Two fixtures for indirect lighting are provided near the rear and at the sides which throw light upon the ceiling fixtures are not shown.

Brightness Graduation

The lighting of the motion picture theatre ought preferably to be so arranged that the eyes of the patron upon entering the theatre may not be subjected to any sudden and great change in the illumination. Moreover, if the change from the exterior to the interior brightness levels can be made gradually, over an appreciable period of time, the processes of adaptation will also have time to operate. Thus the eye will be ready for satisfactory vision at the illumination level existing within the auditorium. From the measurements of illumination and brightness it is possible to trace the decrease in brightness level as the patron passes through the several entrance areas. Some of these values are presented in the following table in a way calculated to illustrate this decrease of brightness as a person enters the theatre through the main lobby, orchestra foyer and on into the central portion of the main floor.

A. In Main Lobby:		
Just inside entrance (30 in. plane)	15.0	foot candles
Center of lobby (30 in. plane)	2.0	foot candles
Near orchestra foyer (30 in. plane)	1.0	foot candles
B. Main Vestibule:		
Just inside door (30 in. plane)	0.23	foot candles
Under main lamps	0.16	foot candles
Main wall brightness	1.6	millilamberts
C. Orchestra Foyer:		
Just inside door (30 in. plane)	2.1	foot candles
Directly under lamp	0.53	foot candles
Near entrance to aisle	0.09	foot candles
Mean illumination (30 in. plane	0.20	foot candles
Mean brightness of vertical surface in field of view	0.25	millilamberts
D. Central Portion of Main Floor, Seat Q-107.		
Illumination on 30 in. plane	0.04	foot candles
Illumination on program at 45 deg	0.06	foot candles

Roth Actodector Part of Fine Equipment L. & T. Put in State

ROTH BROTHERS are naturally proud to have exhibitors of the known ability of Lubliner & Trinz select Roth Bros. Actodector, to furnish current for the projection used in their recently opened State Theatre in Chicago.

This is among the largest and best equipped theatres in the United States. It has to ensure dependable projection—the heart of every theatre that shows motion pictures.

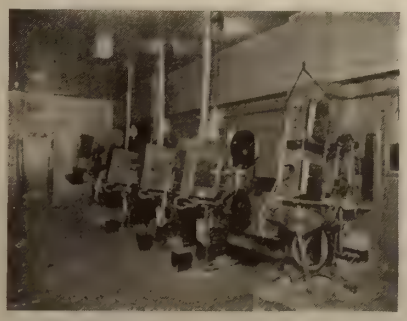
Therefore Roth Bros. Actodector, standard 25-35, especially designed to furnish current for the modern Reflector Type arcs, was chosen because of its demonstrated dependability, its compactness, its economy of operation and of current consumption.

The picture has a 164 foot throw, and is 22 feet square on the screen. Projection machines are equipped with mirror type arcs and have one spot and one dissolver in conjunction.

The simplicity of operation of the Roth Actodector, and its reliable characteristics are especially important to the projectionist in a large house such as the State theater. The compact size, and the fact that the Roth Actodector is designed to furnish current for the modern reflector type arcs, make this unit much more economical in operation than the larger machines formerly used for power supply.

The Roth Actodector has a three horsepower motor, which is ample for any demands on the unit, by reason of the specially designed current carrying features of the whole machine. In operation, the second arc can be struck while the machine is carrying the first one, and there will be no change in operation of the first projection machine, nor are any adjustments of the Actodector necessary. The Actodector carries two arcs during the change-over period, and one arc cannot steal current from the other when the second arc is being struck.

Economy of operation, an important feature frequently overlooked, is most remarkable in the Actodector when compared with old, large motor generator units. The Actodector, being designed especially for this service, is of small size, and is working at high efficiency all the time.



L. & T. State Projectors—Motiographs—with their high intensity arc lamps, and other Actodector handled light sources.

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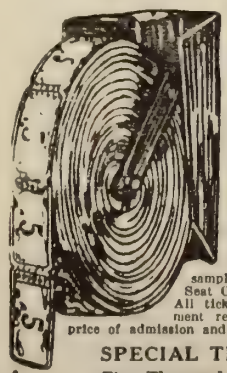

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F. H. Richardson

Better Projection Pays

Study the Lens Chart

I PUT a proposition up to John Griffith for an opinion. Projection lens liameter 1 13/16 inches. Projection lens working distance 4 inches. Horizontal crater diameter 24/64ths of an inch. I don't know just what had passed before, but here is what Griffith said:

A projection lens diameter of 1 13/16 inches and a working distance of four inches automatically demands a 20 inch Y distance if plano convex condenser combination be used. This would call for an excessive crater distance, with consequent heavy light waste, hence the Cinephor Parabolic should be used.

Efficient Line-Up

First I will give an efficient line-up, using the Cinephor condenser. I will then try to show why it sometimes is necessary to sacrifice something in efficiency in order to secure the best possible definition; incidentally demonstrating that THE LENS CHARTS SHOULD AND MUST BE STUDIED IF ONE IS TO GET THE GREATEST POSSIBLE VALUE OUT OF THEM.

With a 24/64ths horizontal crater diameter, a 6½ inch focal length plano convex collector lens and a Cinephor Parabolic converging lens, a 14 inch Y distance would be all right. One and one half inches of the Y distance would be through the aperture, and 12.8 between the condenser and aperture. (There is confusion here. As I, and I think every one else has understood the matter, the "Y distance" is from the FACE of the converging lens to the aperture—NOT the cooling plate, but the aperture)—of the projector. Now you inject something else. Don't do it, John. If we are to use the term "Y distance," then it must stand for ONE DEFINITE THING, and one thing only. If face of converging lens to aperture plate is not correct, then define it and FIX it once and for all.—Editor.)

This would give us a 3 1/16 inch crater distance and the projection lens would collect all the light passing through the aperture.

However, this set-up, while very efficient, has one very bad feature, Viz: the aerial image of the condenser, where the rotating shutter should be, has a too-large diameter.

A Suggestion

As we all know, increasing the Y distance decreases the diameter of the aerial image of the condenser; also it brings it closer to the projection lens. (A most important matter under some circumstances.—Editor.)

By the same reason, decreasing the Y distance increases the diameter of the aerial image of the condenser and pushes it further from the lens—probably entirely out of reach of the rotating shutter, unless a special shutter shaft be installed.

Naturally the question arises: How may this adjustment be made so as to obtain a reduction of the aerial image diameter, thus not only enabling the use of a master blade of minimum width, and securing better definition by permitting the master blade to cover the lens more completely during film movement, without at the same time making a too great sacrifice in light loss through face of collector lens?

The Best Way

The best method I know of is to study the lens charts and examine closely the effect of any change we may have in contemplation. For instance: in the case in point we have a 24/64th horizontal crater diameter located 3 1/16 inches from the face of the collector lens, a 5 1/4 projection lens with a four inch working distance, and a 1 13/16 inch diameter and a 14 inch Y distance, which extends 1 1/2 inches through the projector aperture, with the beam concentrated 2.8 increased crater distance—distance crater to inches from the projection lens. We wish to decrease the diameter of the aerial image by increasing the Y distance. The total distance from face of converging lens to back surface of projection lens is, as you will note, 6.8 inches.

First, in order to increase the Y distance we must use a longer focal length collector lens, which of course is a plano convex, therefore let us examine the 6½-7½ condenser column of chart A. (You've got me stuck there, John. I can't remember what the focal length of the parabolic is, but from the above I guess it must be 6½ inches. —Editor.)

We find the 24/64th crater diameter coupled with a 3 5/16 inch crater distance and, with a 15 inch Y distance, and opposite it in chart B, under the 1 13/16 inch lens diameter we find a three inch working distance. Since the actual working distance is 4 inches, the Y distance would be 14 instead of 15 inches, with a total distance between face of converging lens and projection lens of 15 plus 3, or 14 plus 4 equals 18 inches, which is an increase of 1½ inches in the Y distance as against the first condition. But this is not sufficient to make any appreciable difference in the diameter of the light beam at the aerial image of the condenser, or to bring it appreciably closer to the lens.

Examine Figures

Let us next examine the figures opposite the 17 inch Y distance. We find in the 6½-7½ condenser column a 21/64th inch crater diameter, coupled with a 3 3/16 inch crater distance, which latter is only an increase of 1/8 of an inch over the first condition. We find under the 1 13/16 inch lens diameter in Chart B, a 3.4 inch working distance in the 1 13/16 inch lens diameter vertical column.

This will give us 16.4 inches between the face of the converging lens and the aperture, with the maximum light concentration six tenths of an inch on the projection lens side of the aperture, and 3.4 inches from the face of the lens, which makes a total of 17 plus 3.4 inches equals 20.4 inches between the face of the converging lens and the projection lens. (Griffith persists in saying "the condenser," but I assume he means the face of the converging lens. However, darn y' John, in such matters it is always much the best to say EXACTLY what you mean.—Editor.) This gives us an increase of 20.4—16.8 equals 3.6 inches as against the first condition, which would reduce the diameter of the aerial image considerably, as well as bring it nearer to the lens, but while we are reducing the diameter of the light beam at the aerial image—at the rotating shutter position—we were at the same time increasing it at the aperture. And you smart alecs who 'know it all' of course knew all this too. H—l yes. CERTAINLY! Sure thing, etc., etc. —Ed). The difference between 21/64 and 24/64ths of an inch crater diameter is only 3/64ths, but since we are working on a ratio of about four to one, we would have increased the spot by four times 3/64ths of an inch, which is about 1/5th of an inch, but this increase is mostly shell light when using cinephor condenser, and the loss is not so great as is indicated. This is the only way to get fine definition and a minimum shutter master blade width unless we reduce the beam diameter by obstruction at the shutter position, or at the condenser, which eliminates light from all portions of the light source instead of wasting only the shell light.

The method described not only will improve the definition by reduction of the diameter of the light beam where the shutter blades cut it, thus enabling the shutter master blade to cut off practically all light while the film is moving without resorting to an impossible blade width, but it also reduces the diameter of the pencils of light which the lens receives from each point of the film (see figures 46 and 47 of the Bluebook.) Therefore, in view of these facts, I would recommend a 7½ convex collector and a Cinephor parabolic, with a 16.4 Y distance (Face of converging lens to aperture, I take it.—Editor.)

This is a somewhat lengthy explanation of the whys and wherefores of the matter and I will let some one talk about the Extralite shutter (It was mixed up in the matter.—Editor), except that I will say that whatever light it saves one half of it is detrimental to definition; also I would remark that fifty amperes D. C. is not sufficient light for a 15 ft. 10 in. picture under modern projection practice, unless the auditorium is a very narrow one which permits of the use of a narrow angle screen, which item is not mentioned by the correspondent.

Really, men, there is some comedy in this when one remembers the know-it-all wise ones who solemnly declare that there is noth-

(Continued on page 714)

Bluebook School

Question No. 424—Describe correct method of insulating wire splices after they are made.

Question No. 425—Is it possible for soldering compounds to do serious injury? Explain your answer.

Question No. 426—What is a "wire connector" and what would you do before attempting to use one for a stranded wire?

Question No. 427—Tell us what you believe best where wires are to be connected to rheostats or other connections where there is high temperature.

Question No. 428—Is there any serious objection to a wire splice at any point in a wire?

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Bluebook School Answers 402 to 406

Question No. 402—Can you connect a projector arc lamp to a 2-wire or to a 3-wire system at any point, and under all conditions of commercial voltage?

G. W. Bennewitz, Sioux Falls, South Dakota; C. H. Hanover, Burlington, Iowa; Walter Munn, Iron Mountain, Michigan; F. H. Moore, Taunton, Massachusetts; G. L. Doe, Chicago, Illinois; Roy Saxon, Lufkin, Texas; Allan Gengenbeck, New Orleans, Louisiana; W. C. Budge, Springfield Gardens, Long Island, and T. R. Guimond, Mobile, Alabama, all made acceptable reply.

I think all the above named will, however, agree that Doe's answer is more complete than their own. Doe says:

Before talking about voltage, let us assume that the generator, the conductors (including fuses and switches) are all large enough to carry the additional load a projection arc lamp would entail, up to the point of connection.

Let us also assume that the question does not contemplate connecting through motor generator, mercury arc rectifier, transformer or their equivalent, because of course by their aid high voltage may be connected to.

We therefore consider merely the connection to be made by means of resistance control of voltage, which may be done at any point desired, either to a 2-wire or a 3-wire system, where the highest voltage does not exceed 500. However, the connection to anything exceeding 110 volts, through resistance, would be abnormally wasteful.

It is quite possible to handle 500 volts through resistance, and in the early days of projection that was done many times, in temporary "one-night" set-ups where 500 volt trolley current was the only current available. It was, however, dangerous; also it was hard to handle, since a slight change in the total resistance meant a very considerable change in amperage delivery; also the waste was little short of enormous.

A most excellent reply. I myself once saw 500 volt current used for projection, through a water rheostat, but think the amperage was intermittently anywhere from twenty to almost enough to burn up everything inside the lamphouse.

Question No. 403—Practical question by S. F. Colby, Santa Fe, New Mexico: Suppose you test across the two outside wires of a 3-wire system, using for a test lamp two 110-volt incandescent lamps connected in series, and get full light. Then, using only one 110-volt lamp, test from one outside wire to the neutral, get only a faint glow. You test from the other outside wire to the neutral and get nothing at all. What would this indicate? Or suppose you test from outside wire to outside wire, using two 110-volt lamps in series, and get only a red filament, but from one outside wire to neutral you get full light on both lamps, while from the other outside wire to neutral you get only a red filament. What is wrong?

Thoreau, Richards and Clark, Vancouver, British Columbia, came in on this one, and with a very good answer too.

Bennewitz answers in a way which seems excellent to me, except for one error. He says:

If you test across the two outside wires of an Edison 3-wire system, using two 110 volt incandescent lamps in series, and get full light, it indicates that the two outside wires are supplying full voltage, or approximately so. If then, using one 110 volt lamp, you test from one outside wire to neutral and get only a faint glow, it indicates that the neutral fuse is blown, or neutral wire is broken. It also indicates that there is a ground on the opposite outside wire. If you now test from the opposite outside wire to neutral and get no light at all, it is further proof that the neutral fuse is blown or neutral wire broken. It also indicates that the other outside wire is free from grounds, or that if it is grounded, the ground is of such high resistance that its presence is not indicated by the lamp.

If you test from one outside wire to the other outside wire, using two 110 volt lamps in series, and get only a red filament, it at first would give the impression that the voltage was far below normal. But, as we proceed by testing from one outside wire to neutral, getting full light and from the other outside wire to neutral we get only red filament, it indicates that the wires are not properly connected to the switch, or fuse block, the neutral being connected to one of the outside terminals. Ascertain the point at which this reversal of wires occurs and then place the two wires across which you get full light on the outside.

Excellent, except that Brother Bennewitz slipped a cog on the ground, because with the neutral fuse blown the ground action could only occur between outside wire and outside wire, both of which would have to have a ground, unless he means, as probably he does, that the neutral has a ground on the dead side of the fuse or break.

Hanover says:

The test across outside wires shows full, normal voltage of approximately 220. The test outside and neutral which produces only a faint glow in one lamp, and nothing between other outside wire and neutral indicates (A) neutral wire is "open," probably blown fuse. (B) A ground between neutral and one outside wire, and none between neutral and other outside wire. This would, of course, mean a ground on one outside wire, a ground on neutral on dead side of blown fuse or other break, and no ground on other outside wire, or (C) that load is unbalanced and the amount of unbalance on the heavy side is flowing through the test lamp. Of this latter action I am not certain, but believe it might occur.

If we test between the outside wires, using two 110 volt lamps in series, and get only a red filament, and then get full light on both lamps between one outside wire and neutral, with only a red filament between other outside wire and neutral, it indicates that one outside wire has been connected as the center wire, while the neutral has been connected as an outside wire. In other words, two of the wires are misplaced.

Excellent, but I, too, am not so sure about the unbalanced load-red-filament matter. What do you chaps think about that? I have incorporated it as a question in a soon-to-come series of questions.

Question No. 404—Suppose your theatre main switchboard to be supplied by 3-wire feeders. The manager asks why a part of the auditorium lights have suddenly gone dim and others very bright. What are you going to tell him, without an instant's hesitation, is wrong?

I think Munn gives the best answer for publication. It is very practical. He says:

The neutral wire is "open," probably a blown fuse. Cut in more load, if possible, on the too-bright side, or cut out some of the load on the dim side. You can tell, instantly, which you have done when you open or close a switch, by the effect on the lights.

If the difference in brilliancy is very great, the safest thing to do would be to pull the main switch immediately, first having warned the audience if the auditorium will be plunged into darkness except for the exit lights, since otherwise it is likely the too-bright lights will burn out, and every one that does so instantly increases the load on the rest, so that from the time the first burns out until the auditorium is dark, would be very short anyhow. Having pulled the switch immediaetly re-fuse the neutral. If it again immediately blows, nothing remains but to balance the load as best you can, and run that way until the trouble which causes the blowing of the fuse is remedied.

In most localities fusing the neutral is prohibited by law. The neutral should be bridged with copper unless a fuse is required by law.

Question No. 405—How many wires are usually found in 2-phase and in 3-phase circuits?

Munn: "A 2-phase circuit usually has four wires, though it may be served by three. A 3-phase circuit usually has three wires, though it may have four, five or six."

Moore: "A 2-phase circuit may have either three or four wires and a 3-phase circuit either three or six." (Correct—Editor.)

Thoreau, Richards and Clark: "3-phase circuits usually have three wires. 2-phase currents usually are found in four wires."

Saxon: "In the single phase system there are two wires. In the 2-phase circuit there are four wires and in the 3-phase there are three wires."

Budge: "In 2-phase we usually find four wires and in 3-phase three wires."

Quite a variety of ideas, you will see, on a very simple matter. It would astound you did you examine the answers each week, and see how far from really accurate knowledge even our best men are in some things. The need of the "school" is apparent to the one who sees what I see, and I have, from this experience, come to the conclusion that the reason so few send in answers is that the average man, knowing his own weakness, is just plain afraid to tackle question answering, lest his own weakness be disclosed. You will note that in all this series, which would be literally "eaten up" by men in many lines of human endeavor, how very few out of the many thousands of motion picture projectionists have even made a try at sending in replies.

San Francisco, which for a long while rather prided itself on the fact that its projectionists were very high grade, has not sent in a single answer. The great City of Chicago has but one man who has dared tackle the matter, though there is perhaps a legitimate excuse there, because having anything to do with Richardson is like waving a very red red rag in front of a considerable percentage of those in power in projection matters in that city. Even Hamilton, Ontario, and Rock Island, Illinois, have

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been so silent one might hear their hair grow, and so it goes.

Oh well, the school is doing its work in all these and all other cities just the same, and in thousands of the smaller towns, so we should worry.

Question No. 406—Why did many of those who started out answering these questions in the beginning get cold feet, pop back into their hole and pull the hole in after them?

Munn says:

The answer to this is just the same as the answer to the question, "Why did I permit 401 questions slip by before attempting to send answers? It is: I DON'T KNOW."

Moore says:

Well, Frank, there are slackers in every field of human endeavor, and we have ours, though the percentage is perhaps abnormally high in motion picture projection

Thoreau, Richards and Clark say:

Just plain lack of interest in the profession. To be an authority on projection, or to understand its problems well, one must devote some portion of each of their days to study. Does a doctor or a lawyer work outside their actual practice? I'll say they do—if they expect to get anywhere. The same thing applies to motion picture projection, and increasingly so with each passing year. We do not say that because a man does not unite in the work of the Bluebook School he does not study, but once he has "joined" and gotten started in the "school," there is no legitimate excuse for dropping the work, except perhaps temporarily under stress of circumstances. He at least can benefit himself by constant contact with the "school," and can aid in elevating the "Operator" into a projectionist, and the business of motion picture projection into the realms of a profession. If he really knows his profession he will find real pleasure in imparting knowledge to his brothers.

Another angle to the matter is this: From an investment standpoint, if we engage in any mercantile business we must keep an up-to-date stock, constantly endeavoring to improve and increase the said stock. The "stock" of the motion picture projectionist is (A) Skill, (B) KNOWLEDGE, (C) Experience. The latter he only gets through practical work, but experience has less than half value unless backed up by real skill and knowledge, which may only be come by through another sort of work, viz: STUDY. Practical experience and study of theoretically correct practice go hand in hand. Neither is of large value without the other. None but the foolish would even think of disputing that. A SMALL TIME EACH DAY ALLOTED TO STUDY IS A VERY SMALL THING WHEN COMPARED WITH THE DIVIDENDS IT WILL RETURN IN FUTURE DAYS.

If those who drop out, and those who stay out, could only realize their folly, they would enter and stick for good. The bigger the School the greater the amount of knowledge we will all obtain from it.

Which, if you ask the Editor, is one unusually good setting forth of the whole matter.

Here is an answer, which I happen to know is pretty nearly the exact truth, but this man did NOT quit:

"Trouble on one side, sickness on the other;
Wouldn't answer this question, were it asked by another.
Bills and bills and bills, to give the pocketbook a pain,
Fighting a battle to keep from going insane!
Back again at last, with the rest of Bluebook class,
Pour out a stiff drink and pass me the glass."

Study the Lens Chart

(Continued from page 712)

ing at all to projection. Its just 'runnin' a machine."

Before publication I referred the foregoing to Griffith for his comment on my comments and criticism. He replies to the effect that the Y distance is the distance between the condenser and the concentration of light, which means just exactly nothing at all, John. Probably you mean to say that the Y distance is the distance from the face of the converging lens to the point of GREATEST CONCENTRATION of light—very different, you see. Griffith certainly does know projection light action, and how to make lens charts, but when it comes to description—well, John, your intermittent needs adjustment, your aerial image is all gummed up and too far from the lens.

Personally I think the Y distance had better be left as the distance face of converging condenser lens to aperture, with whatever distance there may be from there to the point of greatest concentration of light spoken of separately. My reasons for this is that even the machine operator will know and can fix definitely the distance from face of converging concentration of light to face of converging lens because he won't know and cannot find out exactly where the point of greatest concentration is. Do you see any insuperable objection to that proceedure, John?

Important

Griffith says:

Another and much simpler way of stating the entire proposition is thus: When using the Cinephor Parabolic condenser, and it is desired to reduce the diameter of the light beam and bring the plane of the aerial image back closer to the lens by increasing the Y distance, it may be done with the lens chart by assuming the crater diameter to be three sixty fourths of an inch (3/64 in.) less than it really is. Thus, if the diameter be 24/64 in. we would subtract 3/64 and call it 21/64, using the lens charts to adjust the optical train for that crater diameter.

This seems to me to be an extremely practical and valuable matter. It is a bit of information which, if INTELLIGENTLY APPLIED, will enable many a projectionist to materially improve his conditions and the results upon the screen. Of course it may mean some sacrifice in light, but as Griffith points out, it will be chiefly the poorest light, and anyhow the loss will be well compensated for by improved definition, and may be very much more than entirely compensated for my better definition and possible reduction of rotating shutter master blade. It is commended to you all for consideration and study.

Select Union Officials With Care

THE time approaches when local unions, both projectionist and mixed, will select officers to serve, or boss them during the coming year. In many unions men will seek these offices who are totally unfitted to hold them, while the men who, for the good of the organization ought to hold office, will not seek office.

After an experience with labor unions covering a full forty years I have about dispaired of asking members to look around them and consider the QUALIFICATION of men for the office which is to be filled, rather than either assisting or calmly permitting, without effort or protest, the election of men to office because they are a "good fellow" or because they happen to want it, regardless of the fact that they lack ability to fill the office they seek, either with credit to themselves or the organization.

The really good union officer is a reasonably scarce article. He is a man who, first of all, respects his work and has some liking for it. He respects the union and desires that it be respected by all men, including the employer—and mind you respect as I here use it is NOT to be confused with fear. When I say the man really suited to hold any office desires that the employer respect the union I mean that he wants him to respect it because he the employer knows that while it is fighting the battles of the men, still it is trying to give him a square deal by delivering high grade service through its members.

It is not demanding high remuneration for its members, and at the same time protecting them in delivering poor to rotten service. IT COMPELS THE EMPLOYER TO BE FAIR IN THE MATTER OF WAGES, WORKING CONDITIONS, AND IS ITSELF FAIR TO THE EMPLOYER BY OBLIGING ITS MEMBERS TO DELIVER THE GOODS AS WELL AS THEY CAN BE DELIVERED WITH THE EQUIPMENT SUPPLIED.

Of course it is true that officers cannot themselves compel the membership to be fair to the employer. That is true, BUT it also is true that the officers can, if they care to do it, lead the membership in that direction, and in time get the organization to insist upon its membership not only knowing how to do their work well and efficiently, actually doing it that way, under pain of severe penalty.

The officers naturally are the leaders. I am sorry to say that it not infrequently is the fact that offices are filled with men who ought NOT to be leaders, but the fact remains that they are.

Out of Business??

AS YOU know this department is having screen tests made by the Eastman Company, or perhaps a more correct statement would be that the Eastman Company Engineering Department has, at our solicitation, very kindly consented to make tests of all surfaces presented.

Many samples have already been tested, but letters addressed to the last known address of the following were returned by the Postoffice Department marked "Unclaimed" or "Not Found."

The Premier Screen Company, Box 861, Roanoke, Va.; The Eureka Cinema Corporation, 193 Turnbull street, Hartford, Conn., and The Hill Magic Chrystal Screen Company, San Francisco, California.

Presumably these various companies have gone out of business. If not, then let them stand forth and reveal their hiding place.

New Catalogue

THE Enterprise Optical and Manufacturing Company, Chicago, Illinois, manufacturers of the Motiograph Projectors, have handed me one of their new catalogues, descriptive of their various products.

The booklet is an artistic piece of work. If you want one (and it is always well that projectionists, and even machine operators have a full line of projection supplies on hand) just send a postcard request to the company, as per above address, addressing O. F. Spahr, President.

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"Papa, papa, do be good!"

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It's a ludicrous tit-bit of tomfoolery.

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Moving Picture WORLD

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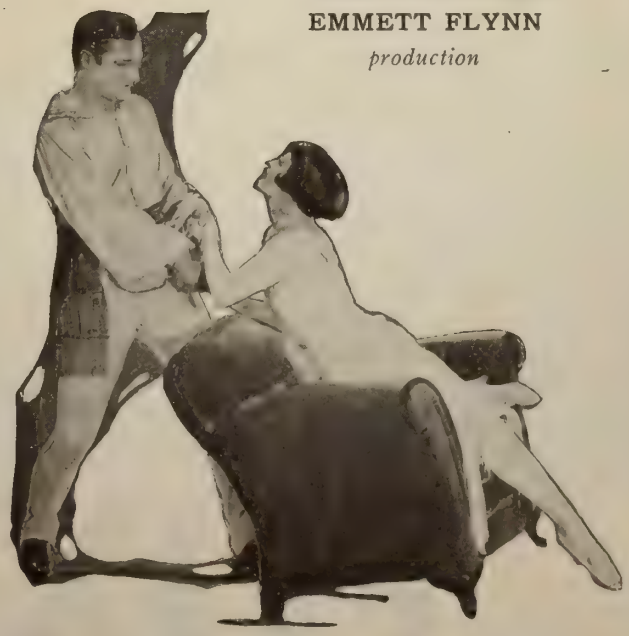

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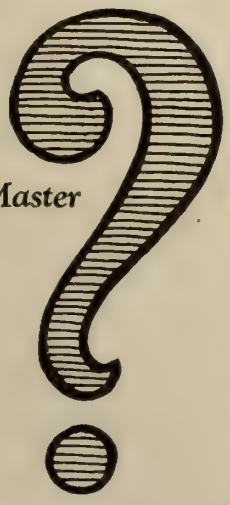

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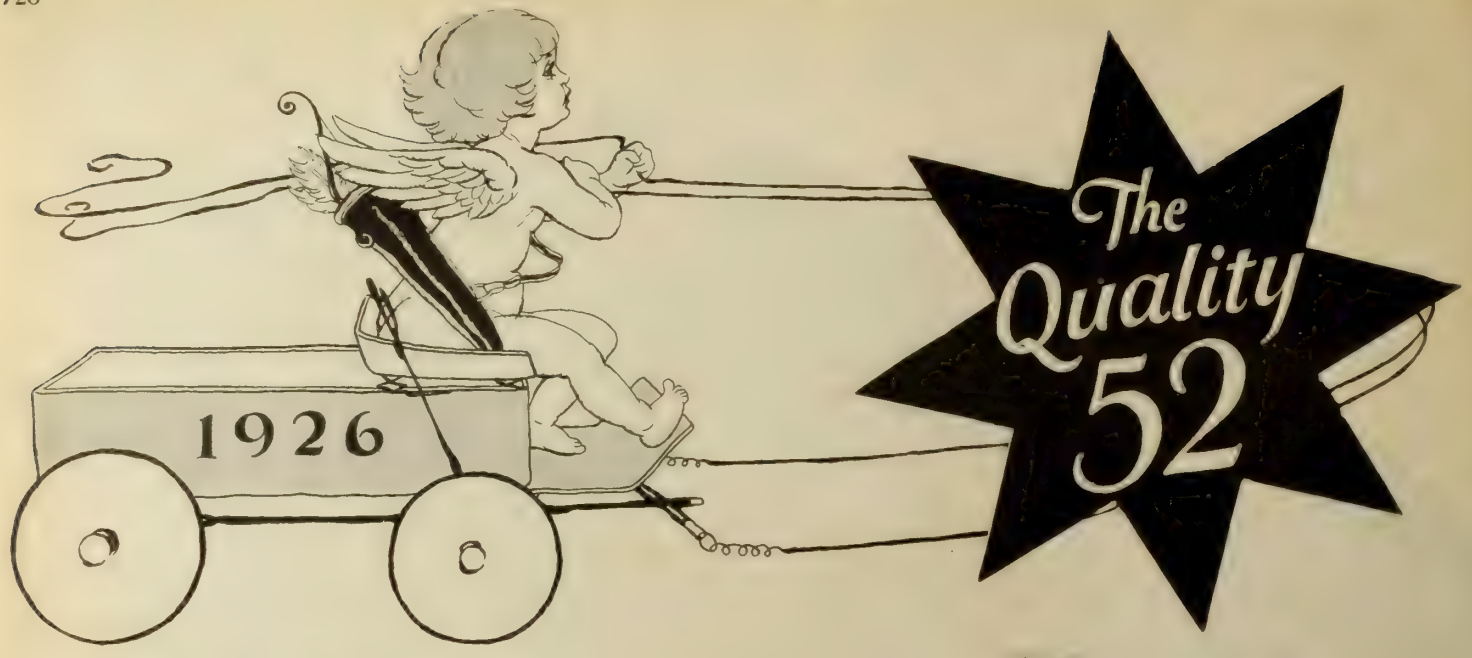

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A Mystery Melodrama

By

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From the stage play produced by Wagenhals and Kemper

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Five million people have read the book and seen the play.

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this BIG had not

the-story··

We could tell you the story alone—and you would know it meant box-office certainty. ¶ A sensationally successful Cosmopolitan Magazine serial—think of what that means in ready-made patrons. ¶ A novel selling phenomenally at two dollars. ¶ A story that tells the inside of movie studio life the tear, the heart-throb, the laugh—as only Adela Rogers St. Johns can tell it. ¶ A story that in every scene and every incident is GIVING FANS WHAT THEY WANT. ¶ Take the story alone—and you can go out and exploit to a BOX-OFFICE clean-up!

the-cast··

There would be no need to talk of anything else. ¶ First of all, a star known to every nation that reads. ¶ Then a supporting cast that includes Owen Moore, Earle Williams, Gladys Hulette, Lilyan Tashman, Eddie Dillon, Gladys Brockwell, Mickey Moore, Joan Standing, Eugenie Besserer, Bernard Randall, Bull Montana. ¶ What a cast. ¶ Hand-picked for name value, fidelity to type, and proven ability to get the utmost out of a story. ¶ Think of nothing but the cast—and you are thinking: BOX-OFFICE—and counting profits.

f Picture hing but

the-director

You would have a certified guarantee of PRODUCTION VALUE—of a picture that could be nothing else than a special. ¶ A Marshall Neilan Production! ¶ Enough said! Nothing to add—except— ¶ Just think of what Marshall Neilan can do with a story that bares the heart of the motion picture colony! ¶ Never before have story and director been so superbly in union. ¶ Then give Marshall Neilan that CAST—and that STAR—and that STORY—and the answer is certain: ¶ There's a BOX OFFICE in your town that is going to break records!

the-STAR

We would merely have to print one name on these pages. ¶ And many photographs. ¶ "PEGGY HOPKINS JOYCE!" ¶ You wouldn't have bothered to read about story, cast, or director, before you exclaimed, "There's the one I want for MY box office!" ¶ Try to calculate the millions of dollars of newspaper space that this star has received; the pages and pages of roto-gravure and magazines her beauty has graced. ¶ Millions of women—and men—are waiting to see her in her screen debut. ¶ And that's a conservative statement.

—but the SKYROCKET has Everything

EVERYTHING—that showmanship demands and audiences desire . . ¶ It stands unrivalled for "Get 'em in" value; it will create new standards for sheer, delightful audience entertainment. ¶ Associated Exhibitors, Inc., takes pride in presenting this gift to box-offices of the world ¶ Celebrity Pictures, Inc. has deserved pride in surrounding its internationally famed star with a production of finest artistry. ¶ A gem of brilliant radiance in a setting of scintillating beauty.

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Oscar A. Price, President

Nationally Advertised to Hundreds of Thousands as the First Great First-Run Serial

Boys, if you love a red-blooded hero and a corking action story, keep your eyes open for "*The Scarlet Streak*." It is one of the swiftest and classiest motion pictures Universal has ever produced. The story is based on a marvelous invention which throws a scarlet ray, or streak, and destroys everything it touches.

You boys all know JACK DAUGHERTY. He has been chosen to play the role of a newspaper reporter who has been delegated to get the inside story of the invention and gets in a hundred mix-ups.

There is a wonderful romance in the story and so many thrills and dazzling happenings that it would take columns to describe them. Go to the Manager of your favorite theatre today and ask him to book this serial

Assisting the star is a splendid cast consisting of LOLA TODD, JOHN ELIOTT, VIRGINIA AINSWORTH, ALBERT PRISCO and others. The direction is by Henry McRae.

Very truly yours,

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President

If you want a copy of our new "White List" booklet —just say the word—it's free—you can also have autographed photograph of Jack Daugherty for 10c in stamps.

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An epoch—the pinnacle of serial producing has been reached in this great first-run chapter-play. Everything that audiences demand from the greatest feature spectacle-plays has been incorporated. A feature cast . . . a startling feature story . . . a lavishness of production that is million-dollar style. Action, thrills, tense drama . . . interest-compelling situations and novelties galore, packed into every reel. Built for Big Time . . . the biggest first runs! Audiences are waiting! Book It Now!

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with

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Directed by HENRY McRAE

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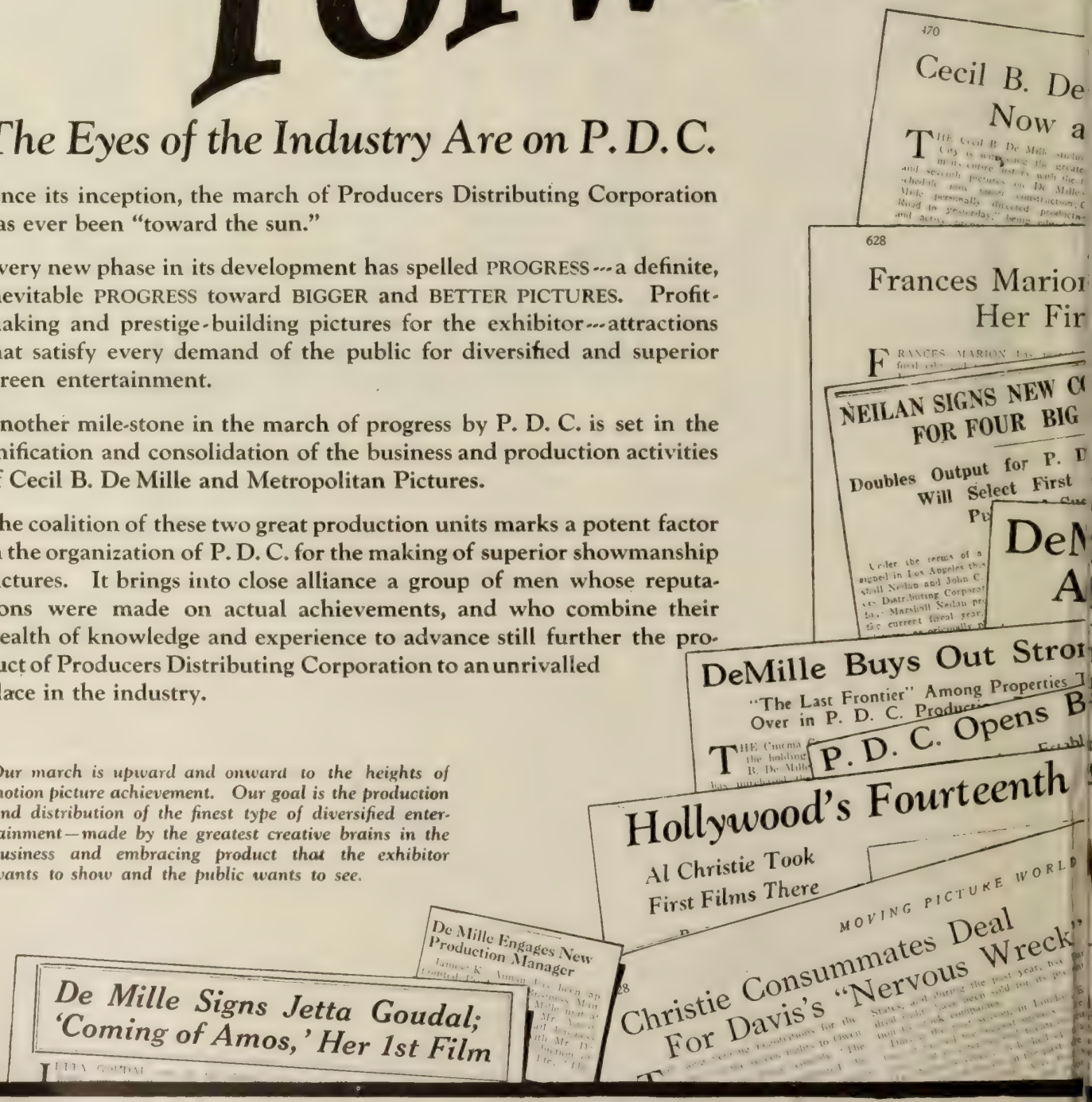
The coalition of these two great production units marks a potent factor in the organization of P. D. C. for the making of superior showmanship pictures. It brings into close alliance a group of men whose reputations were made on actual achievements, and who combine their wealth of knowledge and experience to advance still further the product of Producers Distributing Corporation to an unrivalled place in the industry.

Our march is upward and onward to the heights of motion picture achievement. Our goal is the production and distribution of the finest type of diversified entertainment—made by the greatest creative brains in the business and embracing product that the exhibitor wants to show and the public wants to see.



PRODUCERS DISTRIBUTING

F. C. MUNROE, President RAYMOND PAWLEY, Vice-President and Treasurer

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President.

March!

DeMille and Metropolitan Unite; Production Program Augmented

Between Forty and Fifty Pictures Planned Under Amalgamation.
DeMille's Name on Personally Directed Films Only.
William Sistrom Appointed General Manager.

By NORBERT LUSK.

DeMille Welding Studio Staff

New Posts and Titles Created: Great Activity Seen at Culver City Plant

DeMille Metropolitan Studios Consolidated

C. B. De Mille Buys Screen Rights to "Silence"

J. C. Flinn Betters Product Through Co-operation of Units

DeMille Signs Paul Sloan to Direct Rod LaRocque

IMMENSE MODERN STAGE FOR P. D. C. TO ENLARGE ACTIVITIES

Many Novel Improvements
Huge Steel and Concrete
at Hollywood Stud

Signs Bowers and De La Motte

De Mille Signs Rupert Julian

First Production of New Company Starts Under

Ann Pennington Signs to Play in Christie Feature

Mille and Prod. Dist. Corp. Affiliate in New Company

Division Managers O. K. Contracts Under Producers Dist. Corp's Plan

De Mille and the Box Office

De Mille the Tremendous

DeMille Signs Schildkraut Who Will Give Up the Stage

De MILLE

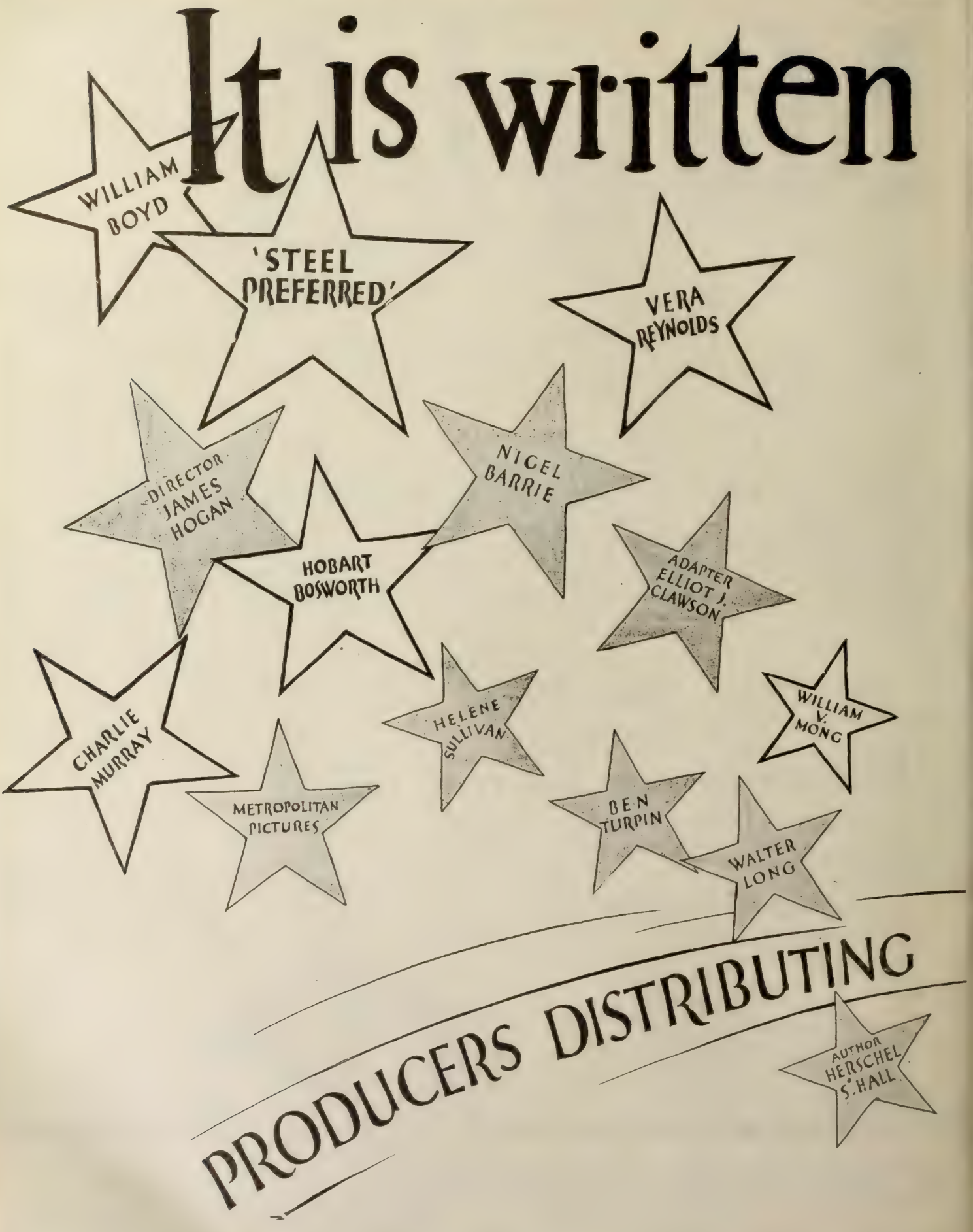
By DANNY.

Up the ladder with P.D.C.

CORPORATION

JOHN C. FLINN, Vice-President and General Manager

Foreign Distributors
Producers International Corporation
130 West 46th Street
New York, N. Y.


It is written
WILLIAM BOYD
'STEEL PREFERRED'
VERA REYNOLDS
DIRECTOR JAMES HOGAN
NIGEL BARRIE
HOBART BOSWORTH
ADAPTER ELLIOT J. CLAWSON
CHARLIE MURRAY
HELENE SULLIVAN
WILLIAM V. MONG
METROPOLITAN PICTURES
BEN TURPIN
WALTER LONG
PRODUCERS DISTRIBUTING
AUTHOR HERSCHEL S. HALL

in the stars—

Mr. X. Ibitor: My astral eye is now roaming the film firmament — and I see the Milky Way transformed into a golden trail for you. At the end of that trail I see the mystic letters "S-P". What do these cabalistic letters mean? Ah! The veil is lifted and I see! It is a room — the projection room of P. D. C. Men with hard-boiled physiognomies are looking at a silver-screen. Suddenly their cast-iron mugs break into ripples like the breakers at Coney Island beach. They laugh! They shriek! They pound each other on the back with unholy glee! What's the reason? I see! Charlie Murray and William V. Mong are pulling some side-splitting comedy! **WOW!** Pardon me Mr. X. Ibitor while I laugh myself. What's this? a fight! Shades of Dempsey and Firpo! It's William Boyd and Devil Daggy trying to tear each other's tonsils out! **ZOWIE!** What a man— what men! And now the onlookers' faces are blanched with horror. Ye gods! Hell's broke loose! A train of molten metal is wrecked and the flood of white-hot liquid is pouring down on the girl! It's Vera Reynolds. The gal's lost! No! Thank Heaven, no! Boyd has saved her! Pandemonium breaks loose in the projection room. The gang is yelling. "What a picture! What a knockout!" The scene fades. I see barrels of money-and you, Mr. X. Ibitor and others of your tribe wallowing in gold.— You're sinking in the golden flood- but there's a smile on your face and I hear you shouting: "**WOW! WHAT A PICTURE! IT'S A GOLD MINE!**" That's all Mr. X. Ibitor. Get busy and sign on the dotted line.

IT IS WRITTEN IN THE STARS!

ABSOLUTELY EXCLUSIVE !

The Signing of the LOCARNO PEACE TREATY

THE exclusive rights to the distribution of these marvelous pictures of one of the world's greatest historical events have been acquired for this country by International News. The scene above, from International Newsreel No. 102, shows the actual signing of this momentous treaty.

As Usual—Without Extra Cost to Exhibitors

INTERNATIONAL NEWSREEL

Twice Every Week
DISTRIBUTED BY
UNIVERSAL

The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

To Those Who Make Christmas Merry

Our message this week is a simple and a homely one. There is not a person within the wide gates of this industry who is not at this time sending forth in printed or in spoken form a word of holiday cheer.

In a larger sense they are sending out cheer three hundred and sixty-five days a year to all the world. Underneath the chimes of Christmas bells is the rustle of celluloid. A melody of cheer that is never hushed.

A strip of film invisibly entwines itself in every wreath of holly that is hung wherever Christmas is celebrated.

The men, women—and children—of the motion picture industry wish "A Merry Christmas" to the world every day of their lives.

It is to these, our friends, who will do so much to make the coming holidays, and all holidays merry, that the Moving Picture World wishes—

A Merry Christmas!

William J. Reilly.

Something That Is Constructive—By Bill Reilly

It's the Katz!

THERE'S always something new under the PICTURE sun. The "something new" this week is a STUDIO designed, equipped and planned for the development of the stage PRESENTATION—a studio which Publix Theatres is launching as soon as the architects finish drawing up the specifications.

The stage presentation has reached a place of DIGNITY and of PUBLIC APPEAL on the motion picture program. That Publix Theatres should consider it of sufficient importance to deserve a fully equipped studio in which John Murray Anderson, Herschel Stuart and Nathaniel W. Finston, respectively presentation specialist, production manager for the studio and director of orchestral investiture can CO-ORDINATE their ideas and develop presentations to the UTMOST point of perfection is certainly a CONSTRUCTIVE step in the presentation adjunct of the motion picture for the big theatres of the country.

Short Programs Long in Showmanship

THE decision of the Fox Film Corporation and the Film Booking Offices of America, Inc., to show to reviewers in their respective projection rooms programs made up exclusively of short features, last week, was indeed SOMETHING CONSTRUCTIVE.

The Fox program was made up of:

"Cupid a la Carte," an O. Henry Comedy in two reels; one reel of Fox News; "His Own Lawyer"; a Helen and Warren Comedy in two reels; "The Iron Trail Around the World," a Fox variety in one reel, and "A Flying Fool," an Imperial Fox Comedy in two reels.

The F.B.O. program comprised:

"Tea for Toomey," No. 7 in "The Adventures of Mazie" series, starring Alberta Vaughn"; "All Out," No. 5 of the Standard Fat Men Comedies, featuring "Fat" Karr, "Tiny" Alexander and "Fatty" Ross (three men to the ton), and "The Leopard's Spots," a Bray cartoon.

The reviewers expressed their approval of the new idea, and some of the New York papers gave the plan a liberal showing in the news columns.

It all helps "Laugh Month," and should be valuable a long time after "Laugh Month" has passed.

"P. A." Steps Out—We Step It Up

OH, the difference between the printed word and the spoken word! Here we go right on, week in and week out, printing "Laugh Month" news, and on the other hand—

P. A. Parsons, Director of Advertising for Pathe Exchanges, Inc., appears in person before an exhibitor gathering in Philadelphia and TALKS.

Elsewhere in this issue of Moving Picture World we give you Mr. Parson's address. It's a clear, fair and CONSTRUCTIVE exposition of the fact.

The exhibitors who HEARD "P. A." profited by that address. "P. A." cannot regret now arrange to visit every city and TALK. But we are putting the Moving Picture World amplifier on Mr. Parsons' speech so that every city and town in the country can tune in. Step up, folks, do your stuff, and we will STEP IT UP for you.

Tatters and Tears

THE "Poor, Hard-workin' Print" must be getting a regular thrill out of the campaign going on in Moving Picture World's YOUR EQUIPMENT pages. Others may have taken up the pen that's got the edge on the sword in her behalf—but it takes a Corona typewriter under the flying fingers of a really enthusiastic champion to give her the break she's getting—a BREAK that has nothing to do with TEAR.

It's a GOOD move—that. Slants in from a DIFFERENT angle, too. Usually a print protection campaign consists of a series of exhibitor slams for exchanges and the exchange come-backs. THIS time it's a get-together idea—and if you're not reading it you're missing SOMETHING CONSTRUCTIVE. Something that concerns YOU vitally, whether you sit at a desk in New York and O. K. the expenditure of $1,000,000; hold a developed negative up to the light and dope out the light for printing the positive; or tell the salesmen under you they've got to hit it up in their territory or there'll be a cleaning out; or just happen to be the chap who sticks up the posters and gets the film from the freight office and wonders how much time you've got to spend on bad patches before you can jam 'er through.

Moving Picture WORLD

EDITOR - - - - - - - WILLIAM J. REILLY

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VOLUME 77 NUMBER 8

FIRST!
IN
EXHIBITOR SUBSCRIPTION RENEWALS

ANY business—any paper—can put on an extra drive, boost its sales, and have something pretty to talk about for the moment.

FOR THE MOMENT.

A pointed question to ask of such a business or such a paper is:—

"HOW ARE YOUR REPEAT ORDERS? DO YOU LEAD YOUR FIELD IN RENEWALS?"

The Audit Bureau of Circulations demands that the question:—"PERCENTAGE OF EXPIRING SUBSCRIPTIONS RENEWED?" be answered.

It does it because the advertising men who comprise its Board of Directors REALIZE that in the answer to that specific question lies the REAL TRUTH OF THE READERS' PERMANENT PREFERENCE FOR THIS PAPER OR THAT PAPER.

By insisting on correct answers to such penetrating questions as this one the AUDIT BUREAU OF CIRCULATIONS is doing a service of inestimable value to the advertisers of this country who are interested in buying PROVEN VALUES.

In the motion picture trade paper field MOVING PICTURE WORLD is indisputably PROVEN HIGHEST IN PERCENTAGE OF EXHIBITOR SUBSCRIPTION RENEWALS by the ONLY disinterested national authority for Circulation Facts—the Audit Bureau of Circulations.

MOVING PICTURE WORLD is justly proud of this enviable record which the EXHIBITORS of this country have conferred upon it.

IT IS THE GREATEST COMPLIMENT ANY PAPER CAN BE PAID BY THE READERS OF ITS FIELD.

AND—

IT IS THE GREATEST VALUE ANY ADVERTISER CAN EVER HOPE TO CAPITALIZE.

Member of
Audit Bureau of Circulations

WHAT MAKES MOVING PICTURE WORLD FIRST *in the* FIELD ?

CHALMERS PUBLISHING COMPANY ~ *Servicing the field with* ~
Moving Picture World · · · · · · Cine-Mundial · · · · · · Spanish-English Books

Reviews from the Screen Viewpoint of Plays, Books, Stories and Operas

By Gray Strider

"A Christmas Carol"

AT this time of the year as I walk up Fifth Avenue and see that phantasmagoria of rich and poor, young and old, healthy and sick, crippled, halt and blind, all searching for happiness, my thoughts compellingly turn to that most poignant of all yuletide stories—Dicken's "A Christmas Carol."

There never has been nor never will be a story written that sinks so deeply into the heart as this early English tale. We can leave it to the stage to try all sorts of metaphysical and psychic experiments, but it is the business of the Movies to touch the heart, and when they fail to move our hearts they neglect to reach our pocketbooks.

Many centuries ago Three Wise Men came out of the east carrying gifts of frankincense and myrrh.

Some day soon another Wise Man is going into the west, carrying a gift no less precious.

It will be the gift of Dicken's Christmas Carol, adapted worthily, as it deserves, screened so that it will prove a perpetual, perennial gold mine to the producer and to the exhibitor. To audiences all over the country it will become a fountain of childhood revivification. It should be shown each year in every picture house from the smallest icebound town in Minnesota to the most exotic southern city.

Jackie Coogan is ripe for the part of the tiny crippled Tim. And the producer who brings the Christmas Carol to him and him to the Christmas Carol is going to carry a very rare treasure to producer, to exhibitor; to rich, to poor, to young, to old, to healthy, to sick and to crippled, halt and blind.

My wish is that we won't have to wait longer than three hundred and sixty-five days before Tiny Tim's pathetic little cry will ring the Christmas air: "God bless us every one."

"The Last of Mrs. Cheyney"

AT the Fulton Theatre Charles Dillingham is presenting Ina Claire in Frederick Lonsdale's comedy "The Last of Mrs. Cheyney."

This is the delightful story of a young woman who is willing to steal pearls but isn't willing to give her virtue to the man she loves. Rather incongruous, isn't it, but aren't we all?

In Claire is charmingly satisfying in her role of Mrs. Cheyney, only she isn't a Mrs. at all but a little shop girl from Bloomsbury, awfully tired of measuring off her ribbon or selling her stockings, or whatever it is she does. She falls in with Charles (A. E. Matthews) a gentleman crook and he and his gang install her in a beautiful home at Goring, England. There, as the first act discloses, she is giving a garden party and musicale for some charitable purpose. Her distinguished guests, men and women alike, are charmed with her. Two visitors Lord Elton (Felix Aylmer) and Lord Arthur Dilling (Roland Young) are enthusiastic almost to the point of matrimony.

As her blooded guests leave, Fay Cheyney sits down at the piano and her erstwhile servants Charles, who acts as her butler, the chauffeur and two other domestics come into her drawing room, sit down, smoke and generally harangue her on the subject of the pearls.

She is invited on a house party by Mrs. Webley whose pearls are at least three yards long, but as Fay's love for Lord Arthur increases her enthusiasm for stealing pearls decreases.

Lord Arthur has a reputation of having ruined more women in his time than Lydia Pinkham has sold pills. He has never really had an honest emotion about anybody until Fay, with her innocence arrives. She doesn't smoke or drink or swear. She really stands out as a fine specimen of lovely modest womanhood among all the other horsy English beef-to-the-heels guests. The first night of Mrs. Webley's house party he asks Fay to marry him and she is forced to refuse. Then he becomes suspicious and remembers her butler Charles as a crook he had once met at Monte Carlo.

Fay goes to bed with a bad headache telling Mrs. Webley that she may come to her room for some aspirin in the night. Arthur changes bed rooms with Mrs. Webley and as Fay comes in to steal the pearls, he locks the door and gives her the choice of either spending the night with him or giving herself up to the police.

She refuses to stay with Arthur, rings the night alarm bell and tells the honorable hostess and guests who and what she is. But they don't turn her over to the police and she and Arthur go out the next morning and get married.

This play would make a successful moving picture. We Americans never tire of seeing the foibles of our British relatives thrown upon the screen. And rarely do we have the opportunity of witnessing such an amusingly subtle comedy. Mae McAvoy would be perfectly cast as Mrs. Cheyney. She has just the air of sweet, helpleess innocence which Fay Cheyney's role requires to make this a convincing screen production.

Beware of Widows

IN THE part of the country from which I come there is an old expression: "If a widow gets close enough to you to blow her breath on you, you're gone," and I am commencing to believe it since I saw Madge Kennedy in Owen Davis' "Beware of Widows," which Crosby Gaige is presenting at Maxine Elliott's Theatre.

Miss Kennedy is so charming that she makes Helen of Troy and all other historic beauties seem hybrid concoctions—crosses between starved truck horses and mistreated scrub women.

Some enterprising moving picture producer, tired of working and wishful of retiring on a large income, ought to take this little beauty with her red gold hair, entrancing dimples and unvarnished complexion right back into the movies. Said producer, if he follows my advice, could make enough money to buy a few floors of the Woolworth Building.

No better vehicle for Miss Kennedy's reappearance could be found than "Beware of Widows," which is the kind of play that pleases every type of audience. It's so amusing that I didn't even have a moment to read the first page of my program: "What the Well-Dressed Man Is Wearing This Season."

It would be no work at all to adapt this comedy for the movies. It was imagined for them, created for them—why it positively screams for the screen. Titles come ready made. Miss Kennedy as Joyce Bragdon speaks of her medical lover of polygamous tendencies something like this: Jack is so fond of women that when he was eighteen months old he broke his arm trying to climb out of his go-cart into a little girl's baby carriage.

I'm not going to tell you the plot. Go and see the play. Sufficient to say there are three couples on a houseboat. They are desirous of getting married but nobody seems quite sure just which individual he or she wants. But it turns out all right and all six live happily for ever after.

Any comedy director would have a regular fiesta, for in addition to Miss Kennedy's role, there are five other strong parts: The leading man, the ingenue, the juvenile, the father and the father's divorcee-fiancee, all brilliantly acted characterizations. Louise Dresser, by the way, would prove an enormous success as Paula Lee, the mistreated divorcee.

There is plenty of excitement and action—lots of everything, in fact, to make a royal box office flush.

In Which We Heckle Mr. Wisby

THE third of the series of articles "Of the Screen, by the Screen, and FOR the Screen" will appear in Moving Picture World next week.

In the coming article we are asking direct questions and Hrolf Wisby, whose production plan the series is discussing, is answering them.

It will not be a debate. Mr. Wisby is carrying a few brickbats up to the third story of these articles, and for the time being we are just laying them.

If you do not think he is justified in toting next week's hodful, tell us so, and tell us why.—THE EDITOR.

Associated Press Gives Film News More Prominence in Its Service

Will H. Hays Convinces Great News-Gathering Agency of Importance of Pictures— Will Counteract Scandals

By Sumner Smith

THE Associated Press, the world's greatest news-gathering organization, has, through the efforts of Will H. Hays, taken official cognizance of the motion picture industry as not only one of the greatest of American industries but as one whose activities have been somewhat neglected in the past so far as newspapers are concerned.

Hereafter more motion picture news than ever before will go out to the different newspapers of the world from the New York office of the Associated Press. Care, naturally, will be exercised to distinguish between real news and publicity.

It has been true that heretofore the events of the motion picture industry, big in a local sense, have not attracted the attention nor appealed to the interest of the world. The public has been interested in the doings of the stars, as witness the success of tabloid newspapers which feature "movie news" in streamer headlines and news photographs, but, through lack of knowledge, has known little and cared less about the real brains of the industry and its development along technical lines.

Possibly one thing in particular has done much to awaken the public to the fact that the industry possesses interesting personalities other than the stars— the Federal Trade Commission case against Famous Players. This case, which has filled hundreds of newspaper columns, has showed the public that Adolph Zukor, president of Paramount, ranks with the big business brains of the country and that therefore his acts are vital and interesting news.

A Source of Big News

The Associated Press is quick to sense a reaction of the public to news values. The limelight has shown Zukor as a dominant figure to be reckoned with in the development of the country, for who can deny that motion pictures exert a tremendous influence today? And the Associated Press knows, through the Universal-Ufa deal as well as others that Carl Laemmle is another big motion picture man and will often be heard from in a news way, not to mention William Fox, organizer of a company to acquire hundreds of theatres, and many others.

So it has not been difficult for Mr. Hays to impress the Associated Press with the importance of motion picture news, and to receive assurances that the co-operation of the Motion Picture Producers and Distributors of America, Inc., will be gratefully received.

This decision obviously is of incalculable value to the motion picture industry. It opens the doors for a wide dissemination of motion picture news other than that involving star personalities, and the bringing of constructive steps within the industry to the attention of the man with his paper propped against the sugar bowl at the breakfast table will do much to counteract any single impression of individuals that the industry is not stable and that its activities consist largely of riotous parties and divorces.

There is a colorful romance in the rapid growth of the motion picture industry that no writer to date has succeeded in telling adequately, so far as appealing to the public taste for the romantic is concerned. It is the opportunity of a lifetime for somebody with the necessary background and without an axe to grind. This romance of big business has heretofore been neglected by the great news-gathering agencies; now the future progress of the fourth greatest industry of the United States will be kept vividly before the American public.

The headlines won't be, "Movie Queen Sues for Fifth Divorce," but, say, "Juvenile Films Great Educator," or, "Film Men in Crucial Contest For Theatre Control." Then, with a background of real knowledge of the industry which entertains them, Mr. and Mrs. Public will better appreciate the products of the industry upon the screen.

Hurt Saving Girl

NO movie hero ever staged a more daring deed of valor than that performed in real life recently by George Fernberg, who operates the Alhambra and Auditorium Theatres at Newark and two houses at Utica and Granville, Ohio.

Fernberg, while doing some work in front of his Alhambra Theatre, noticed a little girl crossing the street directly in the path of a speeding automobile. Figuring that it would be impossible for the child to escape being hit by the machine, Fernberg dashed into the street and rescued the youngster. However, the car struck Fernberg, breaking his collar bone and inflicting other injuries of a more or less serious nature. Hospital authorities report that he has been painfully but not seriously hurt.

Toronto Discouraging Sunday Midnight Film Shows

CHIEF OF POLICE S. J. DICKSON of Toronto, Ontario, has asked for the co-operation of the Ontario Division of the Motion Picture Theatre Owners in discouraging the holding of Sunday midnight shows in Toronto picture theatres, a practice that has become noticeable with several local neighborhood cinemas during the past month or so. These small theatres throw open their doors at one minute past midnight Monday morning. Chief Dickson has stated that this is considered in the nature of a nuisance.

The matter has been brought up before the Toronto Board of Police Commissioners and Chief Dickson has told the executive of the Ontario M.P.T.O. that he would suggest that "you prosecute an educational campaign in order to offset the condition, otherwise it may be necessary to draft some drastic regulations."

The Ontario M.P.T.O. followed up this request by adopting a resolution against the practice of holding Sunday midnight shows and requesting all exhibitors to respect the wishes of the public.

TALMADGE SUES MAGAZINE

For saying that Richard Talmadge fakes his movie stunts Popular Mechanics must go into court. Through Abraham Carlos, his manager, the magazine has been sued for $500,000 damages. Popular Mechanics admitted that the stunts were done but "explained" under its pictures that dummies were used. A year ago the star broke his neck in leaping from one automobile to another racing in the opposite direction. He was paralyzed to his toes for weeks and encased in a hard-rubber cast. His friends say that Talmadge hasn't an equal among actors for taking personal risks.

"That's Utah"

Ogden, Utah, Dec. 7.

Editor,
Moving Picture World:

HAVE just recently purchased the Colonial Theatre from Mr. H. E. Skinner, so am enclosing one-fifty for the "WORLD."

Greatest crops and most wonderful harvesting weather ever known in this section. It's way out here in the West where more eastern people should come and enjoy what we have to offer— wealth in coal, lead, copper and silver mines, farm products, fruit, cattle and sheep and most wonderful scenery on earth. That's Utah.

Yours enjoying the World,
C. M. STRINGHAM.

Woodhull Would Keep Grange Off Screens of the Country

By Sumner Smith

THE Motion Picture Theatre Owners of America will seek to keep "Red" Grange off the screens of the country, according to a statement issued this week by National President R. F. Woodhull and based upon a report by Business Manager Joseph M. Seider. To this Lee Kugel replied for the Arrow Pictures Corporation, which has Grange under contract: "Ask them how many members they have among the 19,000 theatre owners in the country. The contract with Grange is genuine and we aren't going to pay any attention to such statements as this one put out today. They are trying to get publicity for themselves."

The Woodhull statement follows:

"We have made a thorough investigation of the alleged payment to "Red" Grange of a $300,000 check. We have made a demand upon the company responsible for these statements concerning Grange and his alleged movie contract for proof as to the genuineness of such publicity.

"The only response we have received is a report in motion picture trade journals boasting that the publicity stories had received 1,000,000 lines of free space on the wires of the news syndicate and that the $300,000 story had made the producer who was responsible for the emanation a famous man overnight.

"Producers have been guilty of bunk publicty in the past. The time has come when we theatre owners can assure the public that as the show window of the motion picture industry we will not project on our screens regardless of the calibre of the producer, a picture promoted by 'dollars and cents' statements.

"Mr. Seider, the general manager, has been authorized by the Motion Picture Theatre Owners of America, composed of theatre owners throughout the United States and Canada, to acquaint our members with the facts we have uncovered in this particular incident. There is no question as to the action they will take when salesmen call upon them to sell this particular picture. This closes the matter so far as we are concerned."

"Kontingent" Plan Will React Against French; Says Blofson

THE enactment of the proposed French "Kontingent," or quota law, limiting the importations of American films in France will react to a great disadvantage against the motion picture industry there. Such is the belief of Al Blofson, former director general of Latin Europe for Universal, who has been appointed branch manager for Associated Exhibitors in Philadelphia after four years spent in the European motion picture field, with Paris as his headquarters.

Under the proposed French law, Mr. Blofson points out, the number of American films that can be imported will be limited. In the law there will be a reciprocity clause providing for additional importations at the ratio of one to one for every French-made film taken into the United States.

At the present time there is but one solidly organized producing company in France. There are, however, in addition, about twenty-five independent directors who, after writing their own scenarios, are sometimes able to secure sufficient capital to produce the stories. If they have merit they are generally taken for distribution through a French exchange.

Now and then American exchanges agree to distribute the picture on a percentage basis. This represents practically the only domestic output for France, which has approximately 1,600 theatres.

The proposed French law, according to Mr. Blofson, is the result of the efforts of M. Sapene, who controls 170 theatres in France. Several American distributors have, it is said, ignored Mr. Sapene in the supply of film because, they declared, he would not pay the price asked. His counter thrust was an agitation for the passage of the "Kontingent."

A careful analysis of the situation, Mr. Blofson points out, will show how utterly impossible it will be for France to get along without the present supply of American pictures, and how such a law would not reduce the revenues of American distributing companies. That American pictures have virtually ruined French production there is no doubt. The larger American producing companies are now distributing approximately fifty pictures a year in France. If their importations are curtailed by one-half they will still, it is said, get the same amount of money for the twenty-five pictures as they did for the fifty, the overhead not being lessened by the curtailment of prints handled. The exhibitor will, accordingly, be paying higher prices for his American films, which are in greater demand than the domestic product.

The reciprocity clause can be easily overcome, Mr. Blofson declares, by the purchase by American producers of antiquated and obsolete French negatives at ridiculously low prices. Some of these can be secured for as low as $100 and $200. Shipment of these to the United States will enable American interests to bring in American negative in excess of the stipulated quota. This additional cost will naturally be settled upon the French exhibitors.

The "Kontingent" system in Germany has resulted in some of the German interests making pictures at a very low cost and recording them as required by this law. For every German film made an American film may be imported, consequently, some pictures are made only to permit the importation of another picture and are never shown.

While American producers and distributors are much concerned over the prospect of the "Kontingent" becoming a law, Mr. Blofson is firm in his belief that, if passed, it will not react to the disadvantage of American product.

Incorporations

Of late there has come an influx in the number of motion picture companies that have incorporated in New York State through the secretary of state's office at Albany. Not only has there been a noticeable increase of such companies, week by week, but the capitalization of the companies is running considerably higher than in the past, indicating that investing capital is looking toward the motion picture business and its future in a more optimistic way than some little time ago. During the past week eleven companies incorporated and one had a capitalization of $500,000. The eleven companies, including one which did not state its capitalization when incorporating, showed a combined capitalization amounting to $725,000.

The companies, together with the amount of capitalization and the incorporators follows: Famous Attractions Corporation, $500,000, J. G. Bachmann, Max Schlessinger, D. M. Palley, New York City; Oceanside Theatres, Inc., $5,000, William Blam, Astoria; Max Sherman, Samuel Riegelhaupt, New York City; Cineman-Realty Corporation, $46,000, with the same incorporators; Laymon Co, Inc., $50,000, Guiseppe Ferrari, Astoria; Gene Laymon, New York; James Cusiniano, Clifton, N. J.; Chanin Theatres Corporation, $25,000, Rose Pincus, Lillian Passman, Rebecca Nackenson, New York City; R. S. P. Amusement Co., Inc., $15,000, Elsa Alper, Goldie Schwartz, Estelle Wagner, Brooklyn; Academy Film Corporation, $40,000, Lena Laure, Edward Laure, Mary Zucco, New York; Rothe & Layman Studios, Inc., $5,000, Bert Rothe, Douglas Layman, Saumel Kassel, New York City; Shergil Corporation, $40,000, Elliot Paley, T. F. Brown, New York City; Charles Gilpin, Philadelphia, Pa.; The Children's Playhouse, $5,000, M. A. and Sophie Jegendorf, Benjamin Pinchot, New York; Roosevelt Exhibition Corporation, capitalization not stated, D. E. Hubener, Richmond Hill; Len Strong, Fay Rubin, Brooklyn.

Davis Joins Rayart As an Executive; New Offices

HUGH G. DAVIS this week became affiliated with Rayart Pictures Corporation as vice-president. Mr. Davis has been associated with W. Ray Johnston, president of Rayart, in various enterprises since 1914. Mr. Davis assumed his new post on December 7.

The rapid growth of Rayart Pictures Corporation, organized by W. Ray Johnston in July, has made remodeling of the offices necessary more than once.

It has now been found imperative to again expand and the first of the year will find Rayart established in more commodious and spacious quarters, occupying the tenth floor of the Powers Building, 723 7th avenue, instead of a portion of the second, which they have heretofore made their headquarters.

W. Ray Johnston is president of Rayart, Hugh G. Davis is vice-president, Thomas A. Curran is special western representative, Milton Simon is special representative for the central western states and George B. West is special representative for the eastern territory. Dorothy V. Cleveland continues as director of advertising and publicity.

AGREE TO DARK SUNDAYS

Dover, Ohio, exhibitors have agreed among themselves to maintain dark Sundays in the future. All houses in the town were open on Sunday a week or so ago. They were immediately ordered closed by the city officials but no arrests were made. The agreement followed.

Hayman Answers the M. P. T. O. A. Opposition to Affiliation with Hays

A Puzzle

A PERPLEXING question confronts the M. P. T. O. Kansas-Missouri in the admission of managers of producer-owned theatres into the organization as active members.

The majority of the M. P. T. O. K-M. directors favor lifting bars to managers of producer-owned houses, but the by-laws of the organization say "no," and it takes more than a meeting of the directors to amend the constitution. At a regular convention only can the constitution be amended and the next convention will not be until spring, the usual semi-annual fall convention having been called off.

"All we can do is sit and wait," said R. R. Biechele, president of the exhibitor body. "There can be no doubt about the sentiment towards such a move, but we cannot throw our by-laws to the winds."

Incidentally, in connection with producer-owned houses, virtually all doubt concerning Metro-Goldwyn and the proposed new $3,000,000 Midland Theatre of Kansas City have been removed. Metro-Goldwyn will control the booking of the 4,000-seat house. That much is a certainty, as has been admitted by officials of the Midland Theatre Company, which is constructing the house, but final details have not been disposed of.

ONTARIO ASKS FREE SUNDAYS

The Sunday amusement question has been raised in the Province of Ontario officially through the action of Frank W. Wilson of Windsor, Ontario, member of the Ontario Legislature for Windsor, in announcing that he will introduce a bill at the next session of the Ontario Parliament to legalize Sunday pastimes and amusements. Mr. Wilson has written to the Ontario Attorney-General at Toronto asking that he have the proper law officers rule upon the point, claiming that the present Sunday observance in Ontario is carried out under an obsolete law.

Incidentally, in the Province of Quebec all forms of games and all picture theatres are operated on Sundays without hindrance and have been for many years. The adoption of the Wilson bill would lead to the opening of picture theatres in Ontario on Sundays, it is declared.

LOUISVILLE BUSINESS BETTER

Since the last case of infantile paralysis was disposed of in Louisville, Ky., and the theatres, schools, etc., re-opened, mild weather has resulted in excellent attendance at both the suburban and downtown theatres, the shopping season bringing a lot of people downtown. Late October and Early November business was dull, during the period when children were barred from all theatres and public amusements, but since that time business as a whole has been very fair.

Calls N. Y. Move One to "Bring About Real Exhibitor Organization"—Believes Hays Sincere, Sees Benefits

A. C. HYMAN, president and general manager of the Strand Theatre Corporation, operating the Strand and Cataract theatres at Niagara Falls, N. Y., and one of the leaders in the exhibitor organization of the state, in discussing the petition to the Hays organization said: "I am going to answer my political friends who object to an affiliation with the Hays organization by saying that the exhibitors of the Buffalo and Albany zones of New York State discontinued playing exhibitor politics five years ago in Washington, D.C., when they divorced themselves from the national body, (Do you remember the attempted crucifixion of Jimmie Walker?) because they wanted an exhibitors' organization and not to play politics to further the ends of a few men who wanted to play Moses.

"The Motion Picture Theatre Owners' State of New York, Buffalo and Albany Zones, have given more real service and protection to the theatre owners in their respective zones in the past two years than they ever got from any organization at any time.

"I was one of the members that voted in favor of the affiliation with the Hays' organization and Iobject to some of the statements made by men who do not want the truth and who have not the exhibitors' interests at heart.

"The majority of the exhibitors in the Buffalo and Albany zones are busy managing their own theatres and have no time for cheap politics.

"In affiliating with the Hays' organization we become an affiliating member. We retain our own identity as an exhibitor organization at all times.

"Our affiliation gives to each exhibitor the right to bring before Mr. Hays and his organization any grievance that they might have which is not in his film contract, and which can not be heard before the present Arbitration Boards, but which is vital to his theatre interests and his further business. He can sit at a table, state his complaint at a joint meeting of exhibitor members and members of the Hays' organization. In other words, we are bringing arbitration to the exhibitors beyond their present film contract. I think this affiliation is a step in the right direction; it will help to bring all interests to closer and more harmonious relationship. It is a move that will bring about a real exhibitor organization, which we have never had.

"I believe that Mr. Hays is sincere in his efforts to unify this industry and put it on a sound business basis, and I will continue to believe in Mr. Hays' sincerity until he shows by his actions otherwise.

"Now let my political friends start their favorite indoor sport, which is throwing bricks. If they throw enough, I will use them to build another theatre. That's that."

Following is Article 4, concerning affiliated organizations, under which the Northern New York exhibitors applied for membership in the Hays organization:

Section 1. Any Association, Board of Trade, Chamber of Commerce or other organization directly interested in any branch of the motion picture industry may, upon application and under conditions approved by the Board of Directors of this Association, obtain a "Certificate of Affiliation" with this Association but only upon the following conditions, namely:

(a) Upon agreeing to contribute annually to the funds of this Association a definite sum to be fixed by the Board of Directors of this Association; or
(b) Upon such other terms and conditions as the Board of Directors of this Association may determine.

Such "Certificate of Affiliation" shall confer upon the affiliated organization only the following rights and such others, if any, as may thereafter be authorized by the Board of Directors of this Association, namely:

First: To call upon the Secretary of this Association to arrange meetings of organizations interested in any branch of the motion picture industry or interested in civic or legislative questions pertaining to any branch of the motion picture industry or to assist in the conduct of such meetings.

Second: To receive on request, but subject to the approval of the Board of Directors of this Association, information concerning current civic or legislative matters affecting the interests of the affiliated organization.

Third: To call upon this Association to appoint arbitrators or referees in trade or business disputes in which the affiliated organization may be interested or concerned.

Section 2. No affiliated organization shall be entitled to notice of any meeting or other action or proceeding of the Association, unless ordered by the Board of Directors. Any "Certificate of Affiliation" issued by the Association may be cancelled at any time by the Board of Directors for any cause which said Board may deem sufficient, and thereupon all the rights of the affiliated organization shall cease.

SEE THEIR FIRST FILM

Mr. and Mrs. Miles Vernum, lifelong residents of Warrensburg, N. Y., a village a short distance from Albany, saw their first motion picture show last week. Mr. Vernum is 76 years of age and his wife is 66. They attended the benefit show given by the Warrensburg Fire Department, of which their son William is a member. The aged pair expressed themselves as much pleased.

Independents Re-Elect Chadwick

THE second annual meeting of the Independent Motion Picture Association of America was held at the Hotel Astor, New York, on December 11, when the following officers were elected for the ensuing year: President, I. E. Chadwick, Chadwick Picture Corp.; first vice-president, Ben Amsterdam, Masterpiece Films, Philadelphia; second vice-president, M. H. Hoffman, Tiffany Productions; third vice-president, Abe Carlos, Carlos Productions; treasurer, W. Ray Johnston, Rayart Pictures, Inc.; recording secretary, Jack Bellman, Renown Exchange, N. Y.

The reports, presented by President I. E. Chadwick, General Manager Frederick H. Elliott and Treasurer Nathan Hirsh, indicated that the association has made substantial progress during its second year, with much promise for future development and accomplishment.

President Chadwick dwelt upon the necessity of renewed efforts towards stabilizing the Independent market, the advisability of forming a national association of Independent state-right exchanges, and urging upon the Independent exhibitors throughout this country, as well as abroad, to remain Independent. He pledged the utmost co-operation on behalf of the members of the association to this end, which position was unanimously sustained by the adoption of the accompanying resolutions.

General Manager Elliott reported a total membership of 95, including 22 producers and distributors and 73 exchanges, a substantial increase over the membership of a year ago. Mr. Elliott's report covered many subjects and included various recommendations, all of which were approved. He made the following reference to the Independent market situation:

"I can only state that I know now, as I knew two years ago, when I first proposed this organization, what the Independent producer and distributor are up against. Then you had unfair business methods as your chief trouble. Now you have an even worse enemy—death-dealing discrimination by a selfish monopoly which seeks to put you out of business by keeping your pictures out of all but a few obscure theatres.

"Unless you fight and fight hard, you face certain destruction at a not far distant date. The producers and distributors of Independent product afford the only protection the public has against a 'trustified' screen. If they are wiped out, the Paramounts, First Nationals, Metro-Goldwyns and a few fear-ridden companies which they graciously permit to live will start a raid on the public's pocketbook, via the box office, that will eventually kill the industry and turn thousands of theatres into gilded garages or cold storage plants.

"It is absolutely essential that the Independent theatre owners and the Independent picture purveyors stand united in this struggle, for the situation is just as vital and just as perilous for them as it is for you.

"A strong offence is the best defence. That should be the policy of your association. Every legitimate means should be employed to save yourselves and your theatre allies from the octopus which is ready for the big squeeze after years of painful pinching. Through proper co-ordinated activities you can blockade them and break the padlock they have snapped on theatres, but you also must lend your help by carrying your case to the greatest and most powerful of all courts—the public.

"The pictures of Independent producers are in many instances as good, if not better, than the trust factory-made product and their prices are better. The theatres, and, through them the public, are entitled to the benefit of these prices and to protection against black-jacking. Years ago when theatres paid equitable prices for programs and charged fair admissions nearly all made money. Now, with destructive rentals added to expensive music and specialties, hardly anybody makes money except the big fellows who use pictures merely as a foot-stool for vast real estate game, masked as an entertainment, which drives the trust forward on its destroying way. And it is up to you in alliance with the independent theatre owners to check it.

"This should not be a ping pong match but a fight against the world's champion of champions—big money. You are in much the same position as the mouse in the fable of the 'Lion and the Mouse,' but you will recall that the mouse won out because he had principle on his side. You may not have as much money as the trust, but you have on your side principle and justice, assets more powerful than money.

Consideration was given to the nationalizing of the independent and state-right exchanges into a compact organization, the president being empowered to appoint a committee of three producers and three exchangemen which is to draft a prospective plan to be presented at the next meeting.

The new executive committtee for 1926 appointed by President Chadwick, compris ing the following producers and distributors, held its first meeting on Saturday, December 12, at the association's headquarters, 1650 Broadway: W. E. Shallenberger, chairman, Arrow Pictures Corp.; President I. E. Chadwick, Chadwick Pictures Corp.; Joe Brandt, Columbia Pictures Corp.; Nathan Hirsh, Aywon Film Corp.; M. H. Hoffman, Tiffany Productions, Inc.; W. Ray Johnston, Rayart Picture Corp.; Sam Sax, Lumas Film Corp.; Wm. Steiner, Wm. Steiner Productions.

The executive committee is composed of sixteen members, eight producer-distributors and eight exchangemen. The latter will be appointed following the filing of their nominations by the exchange membership. The producer-distributor representation on the executive committee is the same, with the exception of Sam Sax of Gotham Productions who succeeds Oscar A. Price.

The executive committee voted unanimously to retain Frederick H. Elliott as general manager of the association, the committee having exercised an option in Mr. Elliott's contract whereby he will continue to have general direction of the organization's activities and management.

The advisability of arranging for more suitable headquarters was referred to a committee consisting of Sam Sax of Gotham and the general manager. It was voted to substantially increase the amount of dues paid by producer and distributor members, which was accompanied by an announcement that several independent companies desired affiliating with the association.

I. E. Chadwick, president of the Independent Association of America, has named the committee of producers and exchangemen to draft plans for a national system of state-right exchanges, as follows: Samuel Zierler, Jack Cohn, Sam Sax, Henry Ginsberg and I. E. Chadwick, all of New York; Edward A. Golden of Boston and Oscar Neufeld of Philadelphia. This news was made public just before press time.

F. H. Elliot Attacks "Selfish Monopoly" Among Producers

Oklahoma Convention Offers Music People 5 Cents a Seat

THE Oklahoma Motion Picture Theatre Owners convened in annual session at the Elks' club, Oklahoma City, December 8-9, with about 100 members in attendance, together with the usual number of exchange representatives present.

All committees reported that the association was in good condition, both numerically and financially. Routine business was transacted and the following officers were elected for ensuing year:

Fred Pickrell, president, Ponca City, Okla.; Willis Spearman, vice-president, Edmond; John Brown, secretary, Tulsa; Robert D. Hutchinson, treasurer, Oklahoma City. Directors elected, including the officers, were Fred Jackson, Pawhuska; L. W. Brophy, Muskogee, and Forest McSwain, Ada.

Col. N. A. Cole, president and W. S. Waide, secretary of the Texas M. P. O. A. together with Sid Nowell, editor of the Motion Picture Journal of Texas, were distinguished guests and each made fine addresses appropriate to the occasion.

The music tax matter was taken up and the executive committee was authorized to conduct degotiations with power to act, upon advice and recommendation of a committee consisting of John Brown, Willis Spearman, Fred Pickrell, Mr. Wallum and Fred Jackson. The association made an tentative offer of 5 cents per seat for each theatre in Oklahoma using copyright music.

Present plans for financing the association in connection with the Alexander Film Company were continued.

An arrangement committee consisting of Fred Jackson, Wallace Walthall and Jim McKenney reported that a banquet and ball would conclude the business of the association, and both were given at the Elks' club with large attendance of members and visitors.

All of the theatres were open to the visitors with no admission charges, and Branch Manager R. E. Heffner gave a welcome party at 11:30 Tuesday evening at the Criterion Theatre to see "The Wanderer."

Europe Views Universal-Ufa Deal As Master Stroke by Carl Laemmle

Silent Drama

JOHN SCHWALM, who was elected to the executive committee of the M. P. T. O. of Ohio at the Columbus convention recently and who operates the Rialto Theatre as well as the Jewel Photoplay Co., at Hamilton, Ohio, is authority for the statement that what seems to be, ain't.

A patron leaving the Rialto encountered Schwalm in the lobby and said: "This is a helluva silent drama. The guy back of me read all the sub-titles out loud, while the gink in front of me cracked peanuts all the time the picture was on. How do you get that way —silent drama?"

It took Schwalm quite some time to laugh this one off.

New Censor Board for New Brunswick, Canada

THE Province of New Brunswick in Canada has a brand new picture censor board and, incidentally, the board has been reduced from five to four members. The new appointments have met with general approval, not only among social workers but with the exchange men of St. John, N. B., and the exhibitors throughout the Province.

The chairman of the new board is Fred J. McInerney, a merchant of St. John, and the three other members are Mrs. John Carvell, a prominent woman worker; Miss Alice Fairweather, who has been identified with the picture business for a number of years, and Stephen Palmer, a lawyer, all of the City of St. John. There are thus two men and two women on the New Brunswick Board.

Miss Fairweather was with the St. John Standard for some five years, being in charge of the moving picture department. Recently she was with Art Films, Ltd., a local firm making industrial and other short subjects locally.

ENFORCING FIRE LAWS

Fire Commissioner Joseph F. Connery has advised more than 300 Chicago theatre managers that they will have to obey the letter of the law relating to the places of amusements. According to the newspapers the fire office sent notices to the theatre owners on November 24 that the ordinance would be enforced to the letter and the violators would be prosecuted. The most flagrant violation, the fire office claimed, was the use of theatre lobbies for waiting rooms and the use of decorative drapes of combustible material. The fire officials are making another inspection to check up on the various theatres and the theatre owners have appointed a committee to seek an amendment to the exisiting fire ordinances.

Continental Daily and Trade Press Unite in Calling It "Epochal"—Reciprocity Chorus at Last Stilled

By W. Stephen Bush

Rome, Italy, Dec. 1.

NO event in the history of the European film world has created the sensation caused by the announcement that Carl Laemmle had acquired control of the foremost and most successful film producing company of Europe, known as the UFA. Not only the trade press in every country but the daily press everywhere is devoting an extraordinary amount of publicity to the event, which is unanimously described as "epochal." Not all the comments are agreed on the effects the event will have on the further development of the UFA and on the manufacture of films in Europe generally, but there is a most perfect accord among all the film men, editors included, as to the vision and spirit of enterprise shown by the head of the Universal. For a moment all the frantic chorus in the trade press about reciprocity has been stilled. It is realized that the movement of Carl Laemmle was not only tactics but strategy of the highest order. The thorny question of a community of interests between the motion picture producers of Europe and America seems to have been solved by a stroke of genius.

The foothold thus gained in Europe by the Universal marks a great historic moment. Indeed, the step taken by Mr. Laemmle is of such far reaching importance that all its full consequences cannot be appraised at this early date. The "new alliance," as it is officially called, may be but the first bridgehead in a sweeping plan of occupation which will sensationally justify the right of Mr. Laemmle to call his great corporation the Universal.

The masterly maneuver came as a complete surprise. The details of the plan, marvelous in their effectiveness, were worked out quietly. When official announcement of the fact was made, the world could do nothing but wonder at the perfection of the plan in every particular. Tact, diplomacy, a genius-like grasp of international possibilities in the field of films, the choosing of the right psychological moment, a thorough knowledge of the practical and financial side—all these things showed forth the master mind in business. The spirit of constructiveness which has always marked the career of Laemmle since the earliest days of the industry has now celebrated its greatest triumph.

Author Hardly Mentioned

In the statement given out the author of the historic plan is scarcely mentioned. If one did not know the negotiations which have preceded the consummation of the "alliance," Mr. Laemmle might not be suspected of any decisive share in the proceedings. With the generosity of a man who is used to victories and whose enviable standing in the industry is solidly assured, he is content to step into the background. Nevertheless the language of the agreement is unmistakable as is the trace of the master mind.

The announcement briefly reviews the career of the UFA up to date and calls attention to the fact that the last fiscal year (closing May 31, 1925) showed a clear profit of the business to the extent of over $3,000,000 marks (about $750,000.) It is proposed to distribute a dividend of 6 per cent. at the next general meeting of the stockholders, to be held December 30 of the current year. After this statement, which is quite elaborate and only summarized here, the announcement goes on to speak of the importance of foreign markets for all European producers and emphasizes the exceptional value of the American market.

UFA'S Statement

The announcement continues literally as follows: "The desire of the UFA to find a proper outlet for its production in the United States has resulted in a co-operative agreement with an American firm of the first class—the Universal Pictures Corporation of New York. Such an agreement will, it is expected favorably influence the position of the UFA in the markets of Europe. In connection with this agreement a loan of 15,000,000 marks (somewhat less than $4,000,000) to draw interest at 8¾ per cent. has been decided upon. This will enable the UFA to consolidate its financial position."

When the announcement was made at the offices of the German Bank in Berlin, Erich Pommer, head of the UFA, commented briefly on the facts of the alliance between Universal and UFA, which he characterized as the culmination of the UFA's consistent attitude toward the American market. He was followed by Mr. Schach, the general representative of Mr. Laemmle, who declared that Mr. Laemmle throughout the negotiations had placed the highest value on the advice of Mr. Pommer. Mr. Laemmle, he added, did not wish to dominate the future of the UFA. No changes in the management or directorate of the UFA are contemplated.

Stanley Company Extension Ratified by Stockholders

THE stockholders of the Stanley Company of America unanimously ratified the entire financial plan suggested to them, at a meeting on December 16. This involves recapitalization to provide for the future growth of the concern and a stock allotment to reimburse the treasury for expenditures connected with the purchase of properties in Washington, D. C., and Wilmington, Del.

The plan approved was that suggested in a letter to stockholders from Jules E. Mastbaum, which follows:

"In the opinion of your directors, the present capitalization of your company is inadequate to provide for its probable growth during the next few years.

"A notice is enclosed herewith of a Stanley Company of America to approve special meeting of the stockholders of a change in the capital structure from the authorized capital of 100,000 shares, Class A, and 50,000 shares, Class B, to 1,000,000 shares of no par value.

"If this change is approved by the stockholders the holders of Class A or Class B stock will receive two shares of the new stock for each share now held.

"In order to reimburse the treasury for expenditures in connection with the acquisition of the Crandall interests in Washington, acquisition in Wilmington and for other capital items, your directors have authorized a stock allotment, subject to the approval by the stockholders of the change in capital structure at the said special meeting, of one new share at $48 per share for each share of Class A or Class B stock now outstanding.

"Your directors have also declared, subject to the approval of the change in the capital structure at the special meeting of the stockholders, a stock dividend of 10 per cent., payable in new stock, to stockholders of record January 11, 1926.

"As a result of these various steps, the holder of ten shares of Class A or Class B stock exchanges his stock for twenty new shares. He may purchase ten additional new shares for $480; and he will receive a stock dividend of 10 per cent., on the stock exchanged for old shares and on the stock purchased through his allotment. If he does not exercise his right to purchase the new stock, he will hold January 11, 1926, twenty-two shares. If he exercises the purchase privilege his holdings would then be thirty-three shares.

"The new shares outstanding upon the completion of the plan, as proposed, will total 33,306½. It is believed by your directors that the new shares should pay an annual dividend of $3 per share, and also from time to time extra dividends may be declared, either in cash or in stock, as the condition of the company in their opinion may warrant."

Upon completion of the above program there will be outstanding 334,306½ shares, with a book value, after giving effect to the present financing, of approximately $32 per share, the Stanley Company states.

"The market value of the company's interests and properties, owned directly or controlled through stock ownership, according to independent appraisal, exceeds the book value by more than $6,500,000 and leaseholds are conservatively appraised at $1,500,000 in excess of the normal value that was carried on the books," the Mastbaum statement continues. Another important announcement is expected soon.

Picture Theatre Invades Milwaukee "Gold Coast"

Milwaukee's "Gold Coast," which for several years has looked with scorn upon the possible invasion of their territory by a movie house, finally has consented to the erecting of one of the most modern type. The village board has set about to change the zoning law to allow the building to be erected. A $250,000 theatre and store building will be erected.

While the owners of the building have not been known, it has been revealed that the building permit was asked by representatives operating the Hollywood Theatre in Milwaukee. The building will be two stories high, one end being occupied by the theatre and the other by a store. The theatre will seat 1,400. The new theatre will be named the Shorewood.

JOIN PRO-DIS-CO.

Two important additions to the executive field force of Producers Distributing Corporation are announced by Sales Manager W. J. Morgan in the appointments of Harry I. Goldman as manager of the New Haven branch and Jacob B. Cohen as manager of the Pittsburgh branch.

Both Goldman and Cohen are well known in exhibiting circles as hustling "square shooters" and their affiliation with the Pro-Dis-Co organization warrants the exchange of mutual congratulations.

TESTIMONIAL DINNER TENDERED SID GRAUMAN BY THE WAMPAS
ON BEHALF OF THE MOTION PICTURE INDUSTRY
AT THE LOS ANGELES BILTMORE DEC 3 1925

CELEBRITIES ASSEMBLED AT A TESTIMONIAL DINNER given by the motion picture industry as a tribute to Sid Grauman as its master showman, on December 3 in the Biltmore Hotel in Los Angeles. The function was sponsored by the Wampas and covers were laid for 512. Rubert Hughes presided as toastmaster at the dinner, which rivalled in brillance and entertainment features the Gridiron Club dinners of Washington and the Lambs Gambol of New York. At the speakers' table, left to right: Louis B. Mayer, vice-president, Metro-Goldwyn-Mayer; Marcus Loew, president of Loew's, Inc., and head of Metro-Goldwyn-Mayer; Fred Niblo, noted director; Sid Grauman, guest of honor; Rubert Hughes, writer, and Joe Jackson, former president of the Wampas.

Universal Making 25 Theatre Deals; Fair General Manager of New Chain

Many Coast Deals

CALIFORNIA picture houses are going over to the circuits so fast these days that little attention is paid in amusement circles to the transfer of one or two houses. It is only when one of the smaller circuits is absorbed by a larger one that a ripple is raised and this quickly subsides.

West Coast Theatres, Inc., recently acquired the Cline and G. & S. theatres at Santa Rosa, Cal., and now comes the news that it has secured a controlling interest in the Ellis Arkush chain of theatres on the San Francisco peninsula. The latter deal involves six theatres, two at San Jose, two at Burlingame, one at Redwood City and one at San Mateo. All are modern houses and in suburbs of the Greater San Francisco which are growing by leaps and bounds. A working agreement is understood to have been reached with the T. & D. Jr. Enterprises, to become effective the first of the year.

And West Coast Theatres, Inc., is not the only circuit in this field that is acquiring houses at a rapid rate. There is the Golden State Theatre and Realty Corporation, the National Theatres Syndicate and others.

Texas Concentrating On Legislative Problems

THE Texas M. P. T. O. A. has named thirty-one chairmen to superintend state legislative matters. This number coincides with the number of senatorial districts. A central committee will supervise all legislative work. This consists of H. H. Hoke of Taylor, O. A. Englebrecht of Temple, H. H. Starcke of Seguin, W. A. Stuckert of Brenham and Sebe Goodlet of Georgetown.

The thirty-one district chairmen follow:

Mrs. J. E. Martin, Mt. Pleasant; Tracy Flannagan, Longview; Non Binion, Lufkin; Joe Clemmons, Beaumont; E. J. Callahan, Crockett; John Stewart, Kaufman; Ross Dorbandt, Jackville; Henry Sparks, Cooper; H. S. Cole, Bonham; Jack Lilly, Greenville; S. G. Howell, Dallas; P. Q. Rockett, Waxahachie; Leslie Witt, Waco; H. L. Perkins, Bastrop; A. B. Wolters, Schulenberg; Paul Barraco, Houston; E. L. Schubeck, El Campo; Rubin Frels, Victoria; A. D. Baker, Lockhart; Sebe Goodlett, Georgetown; O. A. Englebrecht, Temple; Grover Campbell, Denton; A. H. Shelton, Electra; John Victor, Abilene; Otto Smith, Mason; Nick Marosis, San Antonio; D. J. Young, Brownsville; Joe Phillips, Fort Worth; B. H. Hunter, Uvalde; C. C. Lindsey, Lubbock; Will Winch, Amarillo.

Marcus Loew to Build Second in Pittsburgh—Publix Buys 19 Theatres in Texas—Fox Active in St. Louis

TWO announcements bearing on the plans of the new Universal Chain Theartes Corporation for acquiring picture theatres and interest therein in the United States, Canada and abroad were made yesterday from the offices of the corporation at 730 Fifth avenue, New York.

The corporation, of which Carl Laemmle is president, announced the appointment of A. E. Fair, one of the best known motion picture theatrical managers in the industry in this country, who has the reputation of having been one of the first to prove the value of operating chain theatres in the South, to be general manager of Universal Chain Theatres Corporation, the vehicle for acquiring and operating a chain of 1,000 cinema houses. Mr. Fair for a long time was identified with the building up and operation of the Lynch Theatrical Enterprises, which proved the profitableness of conducting a motion picture business on a scale similar to that of the leading chain store organizations.

Mr. Fair went from the Lynch Theatrical Enterprises to Famous Players-Lasky Corporation as assistant to the theatre manger, Harold B. Franklyn, of the latter organization. Subsequently, Mr. Fair investigated practically every big theatre deal that Universal Pictures Corporation has consummated, and which Universal now is turning over to the Universal Chain Theatres Corporation. The selection of Mr. Fair is asserted to be in line with the recent announcement by Mr. Laemmle that "the best brains and abilities in the amusement business" would be obtained to conduct the big chain of theatres to be consolidated under the name Universal.

It also was stated that since the sale of $4,000,000 Universal Chain Theatres Corporation 8 per cent. preferred stock a week ago, nearly 300 theatres in various parts of the country have offered to sell out to the Universal corporation. It was pointed out, however, that in each case of this kind a careful investigation is being made to ascertain both the earning power and future prospects of the individual theatre, with a view to acquiring only those which will constitute strong links in the chain system planned. It was announced that twenty-five deals for theatres are now in active negotiation. They are being investigated by John Hostettler and James C. Hostettler.

Meyer Schine, president and general manager of the Schine Amusement Company, of Northern New York State, is co-operating with Carl Laemmle in the theatre extension work.

Buffalo, N. Y.

Universal is reported to have closed for a site for a new theatre in Main Street, Buffalo, N. Y. This company now is associated with Schine in the operation of the Olympic on Lafayette Square.

Indiana

It is reported from Evansville, Ind., below Louisville on the Ohio River, that a deal is pending there whereby Universal may take over the Victory Theatre Building at a consideration said to be around $1,000,000. Julius Singer, personal representative of Carl Laemmle, was reported recently in the city, where he confered with officers of the Standard Evansville Realty Company, owners of the theatre building, which also houses the Sonnitag Hotel. It is understood that a short option was granted.

Texas

The Palace and Melba Theatres, two of Dallas' largest picture houses, the Crystal, a second-run house, and sixteen other theatres in Texas, formerly operated by Southern Enterprises, Inc., have been purchased by the Public Theatres, Inc., a new organization recently created by the merger of the theatrical property of Famous Players-Lasky and Balaban & Katz.

St. Louis

St. Louis is very much interested in the plans of William Fox who, it is reported in inner circles, has decided to build a $5,000,000 picture palace in that city. To date Mr. Fox has declined to issue statement.

Fuel to the fire of speculation was added the latter part of the week when it became known that A. M. Frumberg, a prominent local attorney, had closed negotiations for the purchase of the buildings and leaseholds on the southwest corner of Grand and Washington boulevards for a reported consideration of $1,000,000. Included in the purchase was the Midway Theatre, the Applied Arts and Humboldt Building.

Frumberg has declined to reveal the identity of the parties he represents. In some quarters Fox is mentioned.

Pittsburgh

Marcus Loew is to build a modern picture palace in Pittsburgh. This will be the second Loew house there, the present one, now known as Loew's, formerly being the Aldine.

The Loew interests have purchased the Anderson Hotel property (at Sixth and Penn avenues) and adjacent properties, with the intention of building on the site during the coming year his newest theatre.

The hotel fronts 112 feet in Sixth street and 140 feet in Penn avenue, and the additional properties purchased in Penn avenue will give a frontage of 240 feet on that

(Continued on next page)

News of Theatre Deals Everywhere

(Continued from preceding page)

thoroughfare. The price paid for the hotel was $1,600,000. Possession will be given May 1, employes having been given notice that after that date their services will not be needed. Work will then be started at once on the razing of the present building to clear the site for the new theatre building.

The building to be erected will not be a skyscraper but it will be a building worthy of one of the finest theatres in the country, which it is to house. The theatre will be in the rear, stores to occupy the front parts of the building in Sixth street and Penn avenue.

There will be a new $1,500,000 picture theatre erected in Syracuse, N. Y., by the Mark Strand Corporation, according to an announcement last week by Walter Hays of Buffalo, vice-president of the company. The house will seat 4,000. The company recently took over the Robbins chain of theatres in Syracuse, Watertown and Utica and plans a further expansion.

The Rowland and Clark Theatres of Pittsburgh will commence the erection of their new 5,000-seat theatre in this city on May 1, the new house to be erected through the entire block of Seventh avenue, bounded by Liberty and Penn avenues, the site of which was acquired at a cost of $3,000,000.

The foyer to this theatre, located at the intersection of Liberty and Seventh, will be finished in genuine Italian marble with mural paintings interpaneled, all of which will be indirectly lighted with twenty different colors of lights. The auditorium itself, designed by Victor A. Rigaumont, local architect, will be the last word in theatre design. The grand stairway and the proscenium arch will eclipse anything in America. A large stage will be constructed. The orchestra pit will accommodate sixty musicians. The organ is to cost $100,000.

Ohio

The partly finished Hippodrome Arcade Building, located on South Main street, Akron, Ohio, has been leased by the Loew Theatre Company, of Cleveland, and is to be the site of a $1,500,000 theatre to be built next year, according to an announcement recently made public. Plans for the new structure are being developed and bids will be called for soon. In addition to various stores, the Loew Theatre wil lbe located in the building and will seat 2,200.

Hartford, Conn.

The second largest picture theatre in the United States, costing $1,500,000, will be erected in Hartford, Conn., by Theodore, Martin D., and Samuel E. Harris of Paterson and Passaic, N. J., according to announcement made by them last week. The theatre will occupy an entire acre of ground near Main and Morgan streets and will seat 5,500 people, 4,500 chairs being placed in the orchestra and 1,000 in the balcony.

Construction will start as soon as nine buildings occupying the site are demolished and the theatre wil be formerly opened on Labor Day, 1926. For six months, the Harris brothers have been looking for a Hartford site.

The stage will be one of the largest anywhere, measuring sixty-five feet across the footlights, thirty-two feet in depth and seventy-five feet in height. The orchestra will consist of fifty accomplished musicians.

Fireproof construction and the finest ventilating and cooling apparatus available will be installed. Plans for the building are being drawn by C. A. Sandblom, New York architect, formerly associated with Thomas W. Lamb, designer of the Capitol Theatre Building in New York. The Hartford showhouse will be called the State Theatre.

Minnesota

Finkelstein & Ruben have taken over the Lyceum Theatre at Brainard and the Lyceum and Rex Theatres at Virginia, Minn. These houses were formerly operated by Clinton & Meyers of Duluth.

Omaha

A new $35,000 theatre is planned for Omaha, in addition to the numerous big ones recently announced. This new one will be located on Thirty-third street between California and Cass streets. The proprietors will be Peter Bribilis, and Henry E. Hower. Mr. Hower recently disposed of the Victoria Theatre. The lot is 60 by 132 feet. The plans call for stores on either side of the building.

Chicago

By the end of the year there will have been more than twenty new theatres opened in the Chicago territory and there are more to come early in 1926. The houses which generally lose business first when the big new theatres are opened are the small neighborhood theatres in the vicinity of the new theatre. Hardly a week has passed this year when a new theatre project has not been announced, and the outlook for the balance of the year is that more houses are coming.

Only two new theatres were reported for the Chicago territory last week, the largest being the 3,500-seat house at Roosevelt Road and Komensky avenue, one block west of Crawford avenue, from plans by E. P. Rupert and Samuel Klein. The owner of the new project is the Lawndals Theatre Corporation, organized last week with Rupert Levine as president and E. E. Gehring, B. K. Smith and Isidor Fox as the other principals in the venture. The new company has a capital of $125,000 and construction is expected to start in abolut six weeks. The opening date has been set for September, 1926.

E. V. RICHARDS, vice-president and general manager of Saenger Theatres, Inc., New Orleans. This is how he looks after years of big-league activity in the picture business. Merry Christmas, Mr. Richards, and the top of the New Year to you.

The other project was the incorporation of the North Shore Amusement Company at Waukegan by Herbert H. Ellern, Charles H. Stake and William Pearce, to build and operate theatres along the North Shore. This new company has a capital of 500 shares of no par value, according to the announcement.

Another project of the past week was the purchase of a two story building at Kinzie and Ashland street by Herbert L. Stern, president of Balaban & Katz, for a storage and scenery warehouse for the big circuit.

Verne Langdon, well known Chicago exhibitor, has bought the Oakley Theatre at 2320 West Chicago avenue from Sale Auerbach, owner of several theatres, for a reported $60,000. The house seats 1,000 and has been operated under the Auerbach management for four years. Verne Langdon will give the house his personal attention and several improvements are expected to be made in the near future.

The Boulevard Amusement Company, which the Schoenstadt brothers control, has changed the name of the company to the H. Schoenstadt & Sons, Inc., and increased the capital stock from $15,000 to $750,000. The Schoenstadt circuit is building the new Piccadilly Theatre in the Hyde Park district and have plans for other houses to be added to their circuit.

The Kidland Amusement Company have acquired the Olympia Theatre at 4619 South Ashland avenue, Chicago, for a reported $75,000 and will improve the property.

The Frescina circuit will open the new Capital Theatre at Taylorville, Ill., next month. The house and equipment will cost about $125,000 when ready for opening.

Gray and Contrakan will open the new Pantheon at Springfield, Ill., next month. The house will show de luxe picture programs.

The Center Theatre has been opened at Bensenville, Ill., by the Center Theatre Company.

Claud Saunders Resigns as Famous Exploitation Head

To accept a position with a nationally-known merchandising organization, Claud Saunders, for seven years exploitation manager of Famous Players-Lasky Corporation, has tendered his resignation, to become effective in the near future.

Mr. Saunders, one of the best known publicity and exploitation men in the film business, organized the first nation-wide exploitation department in the picture industry when he joined Paramount seven years ago. The idea of having an expert exploitation man in each exchange for the assistance of exhibitors in putting over the pictures they had booked was first put into effect by Mr. Saunders, whose staff of thirty exploitation men have been responsible for some of the industry's outstanding campaigns in the last few years.

Filmdom Pays Tribute to Lasky

12th Anniversary of Founding of Studio Is Celebrated

HUMBLE workers who put their shoulders to the wheel of the infant company in an old barn in Hollywood 12 years ago, the most brilliant galaxy of stars ever assembled in a motion picture theatre, and prominent executives all gathered at the Metropolitan Theatre, Los Angeles, to pay tribute to Jesse L. Lasky, commemorating the twelfth anniversary of the Famous Players-Lasky Corporation.

It was "Jesse L. Lasky Night" at the Metropolitan and the public jammed the theatre, adding the final touch of appreciation of the man who has done so much to make the art of the screen available to the masses throughout the world.

The occasion was one of sentiment and reverence, as well as brilliance, the emotion of the spectators coming to a climax when the orchestra struck up "Memories" and the curtains parted revealing Theodore Roberts, grand old man of pictures and one of the earliest Lasky stars, seated on the stage smoking his familiar cigar. It was Roberts, who, his voice filled with emotion at the applause greeting his first public appearance since he was brought close to death's door by illness, paid the tribute of the evening to Mr. Lasky and presented to him on behalf of the employees of the Lasky studio, a bronze tablet, to be erected at the corner of the old barn which still stands on the site of the immense Lasky studio in Hollywood.

Mr. Lasky, in responding to the introduction, was moved with deep emotion. After recounting a few of the early difficulties, he extended his thanks to the loyal members of the studio organization.

"I can only say that I can pledge you, not on behalf of Paramount alone, but on behalf of the motion picture industry—this great new art which is bringing happiness and entertainment to millions of people throughout the world every day—that I will bend every effort to develop and better this art, to aid in every way the making of finer and greater achievements on the screen," Mr. Lasky said.

One of the great tributes of the evening was from Sid Grauman, wonder showman, who wired: "Have been trying to figure out how you could have achieved greater things in moving picture industry. I do not believe any greater things could have been possible. Every exhibitor in America and Europe owes you debt of gratitude. We have you to thank for the advancement of pictures and picture theatres."

The list of stars, directors and executives present, numbering about 200, read like the Blue Book of the Films. Among them were Pola Negri, Betty Bronson, Ernest Torrence, Wallace Beery, Raymond Hatton, Esther Ralston, Neil Hamilton, Mary Brian, Noah Beery, Joseph Striker, Charlot Bird, George Bancroft, George Rigas, William Powell, Alyce Mills, Allan Dwan, Victor Fleming, Eric Von Stroheim, Edward Sutherland, Clarence Badger, Raoul Walsh, Dimitri Buchowetzki, George B. Seitz, William Wellman, B. P. Schulberg, Hector Turnbull, Charles Eyton, and Fred Beetson, assistant to Will H. Hays.

Poli May Retire

IT IS reported that Sylvester Z. Poli will retire from active management of the Poli Theatrical Enterprises on the first of the year and that he will be succeeded by Louis M. Sagal, general manager. No official statement has yet been issued. The retirement of Mr. Poli will not occasion much surprise, as it has been understood that he has been arranging his affairs toward that purpose since the death of Edward, his son, in 1919. The Poli holdings were recently incorporated and the stock was divided among the members of his family. Mr. Sagal is understood to be a substantial stockholder in the corporation. He will be succeeded, if the reported changes are put through, by O. O. Edwards, manager of the Palace Theatre in New Haven.

F. B. O. Moves Home Office to To the New Embassy Building

THE growth and expansion of Film Booking Offices of America, Inc., in the past year has necessitated larger quarters to accommodate the increased personnel and business of the company, and as a consequence the entire home office of F. B. O., R-C Pictures Corporation and subsidiary companies will remove from their present quarters, 723 Seventh avenue, which they have occupied for four years, to the new Embassy Building at 1560 Broadway, in the heart of the film and theatrical district. They will occupy the entire sixteenth floor of this modern and commodious building.

The offices will move this week-end and will take up work on Monday morning, December 21, in their new home.

Instead of housing the departments on various floors as has been done in their present quarters, necessitating delays and time lost moving from one floor to another, the entire personnel will, in the new home, be housed on one floor, an area which approximates 20,000 square feet. The brilliant light on three sides of the building gives each department sufficient illumination so that all departments will be able to work by natural light.

The Embassy Building at 1560 Broadway, constructed by the Bethlehem Construction Company, is one of the newest and most palatial of the office buildings in New York and unusually well suited to the conduct of an organization like F. B. O.

The plans for laying out the offices were perfected by John T. Briggs, of Freehof and Briggs, 135 East 43rd street, architects. The work of recreating the suites of offices for executives and employes, installation of partitions, wiring, fixtures, installation of switchboard, etc., was accomplished in ten days.

The lighting, ventilation, fixtures and general arrangements are the last word in architectural effects and were designed for the efficiency of operation and functioning of the various departments.

All executive offices will be tastefully furnished and illuminated. A beautifully appointed waiting room for visitors has been furnished with antique pieces and rugs. The projection room, seating forty persons, will be perfectly ventilated due to the installation of special force draughts which will change the air currents constantly.

The highly efficient dictaphone system of internal private telephones has been installed to facilitate speed in conveying inter-office information. A battery of eight express elevators will serve all offices from the tenth floor up.

The executives and sales division will occupy the Broadway side of the building. The advertising and art departments will occupy the north side of the building, which will give artists a battery of north window lights. A rest and recreation room has been provided.

Already a number of prominent theatrical and motion picture concerns have taken space in the new building, among them the Pantages Theatrical Enterprises, Inc., and the Stanley Company of America. F. B. O. will retain shipping space at 723 Seventh avenue and its New York exchange will remain at that address.

CENSORS TALK APPROPRIATION

George H. Cobb, chairman of the New York State Motion Picture Commission, and Arthur Levy, secretary, were at the State Capitol in Albany last week appearing before the Budget Committee and going over the requested appropriation for next year. Mrs. Elizabeth V. Colbert, the third member of the commission, is recovering from an operation. Even though it is generally expected that the commission will be wiped out of existence under the new reorganization program, the commission is nevertheless obliged to file its statement of financial requirements from July 1 on. There is talk that the reorganization program will not become effective until January, 1927, in which case the commission might manage to hang on to that date.

A NEW, NOISY ARRIVAL

A new addition to the affiliations of Producers Distributing Corporation was announced this week in the arrival of a crown prince at the home of Mr. and Mrs. Charles Beahan, head of the eastern story department of P. D. C. Mama Beahan is justly proud of her first born and Papa Beahan declares that, by the amount of noise which Beahan, Jr., is already capable of making, a potentially great press agent has come into our midst.

Preferred to Continue Under Bachmann

Promises Delivery of 13 Remaining Pictures

UNINTERRUPTED delivery of the remaining thirteen pictures on the Preferred schedule will be made by J. G. Bachmann, who will carry on production and distribution of the same type material which he was influential in supplying to the Independent market during his four years' partnership with B. P. Schulberg.

This means that Mr. Bachmann will contine as an independent producer, devoting his attention now, as in the past, to releasing productions based on well known stories and stage plays, made by directors of established repute and invested with casts of popular players.

Acting for Mr. Bachmann in charge of production will be Harry O. Hoyt, former First National director, who made "The Lost World." Mr. Hoyt's headquarters will be in Hollywood, where the pictures will be made. He will leave for the West Coast in a few days to sign contracts with several directors and scenarists of high standing who will begin preliminary work on the first group at once.

All of the stories formerly held by B. P. Schulberg Productions have been acquired by Mr. Bachmann. The first of his new schedule will be a screen version of Wallace Irwin's best selling novel, "Lew Tyler's Wives," that appeared serially in Pictorial Review and later won popularity in book form.

"Lew Tyler's Wives" will be ready for release the early part of March. The rest of the program will follow at regular intervals.

Early on the schedule will be an elaborate production of Bronson Howard's world renown play of Civil War days, "Shenandoah." Mr. Bachmann denied the report that this valuable property had been purchased by Warner Brothers. "Shenandoah" will be one of the high spots on his own forthcoming program.

J. G. BACHMANN

Including among the remaining stories are:

"Horses and Women"—adapted from the Saturday Evening Post serial, "The Autobiography of a Racehorse," by L. B. Yates.

"Dancing Days"—a novel from a never stay-home family, by J. J. Bell.

"The Aristocrat"—from the Hearst Magazine story, by Larry Evans.

"The Romance of a Million Dollars"—a melodramatic novel, by Elizabeth Dejeans.

"Shameful Behavior"—a story of the younger generation, by Mrs. Belloc Lowndes.

"His New York Wife"—an original screen story, by John Goodrich.

"The Worst Woman"—by Larry Evans.

"Studies in Wives"—a novel by Mrs. Belloc Lowndes that has reached high sales in England.

"Eden's Fruit"—John Goodrich's drama of a 1925 Adam and Eve.

"Exclusive Rights"—a story written directly for the screen, by Evelyn Campbell.

Mr. Bachmann's decision to remain with the Independent market will afford it in a continuation of the source of supply from which it has drawn such box-office attractions as "The Plastic Age," "The Girl Who Wouldn't Work," "Capital Punishment," "The Virginian" and "Rich Men's Wives."

Naked Truth Dinner Feb. 6; Nat Rothstein the Announcer

WHAT promises to be without question of a doubt the biggest and finest Naked Truth Dinner ever staged is the coming A. M. P. A. annual affair tentatively set for February. The board of the A. M. P. A., Glendon Allvine, Walter Eberhart, Charles Einfeld, Tom Wiley, Bill Yearsley, Nat Rothstein, King Fisher and other members of the A. M. P. A., met at the home of Mr. Allvine on December 5 to discuss tentative plans. The enthusiasm evinced at this meeting points to a tremendous affair this coming February.

It will be known as an "Eye and Hoof" party, and if but half of the suggestions are whipped into shape it promises a rare treat for the industry this time. One of the many ideas brought forth was that of 100 tables and 100 stars and plans are now being formulated to have present at the dinner every motion picture star in New York at the time, and to bring from Hollywood by special train if necessary a galaxy of stars such as have never been assembled under one roof before.

Nat Rothstein was chosen as the official announcer for the evening. Two of the most famous jazz orchestras in America will be engaged to play, so that dance music will be constant and continuous throughout the entire evening.

Although it is nearly two months before the event takes place, the A. M. P. A. has already received more than 100 requests for reservations, with cash accompanying these requests in exactly fifty-four cases, an indicator of the wide popularity of the A. M. P. A. Naked Truth Dinners and particularly this coming party.

Even before the committee met and before the boys of the A. M. P. A. began to think of the dinner, more than a hundred people have been thinking about it and have attempted to reserve tables for themselves and guests. What brought genuine enthusiasm from the members of the A. M. P. A. was the suggestion of "no speeches." The time taken up with useless, unnecessary, irrelevant speeches will be used this year for dancing and high-powered entertainment.

It was also unanimously decided that this year all reservations will be filled precisely in the order they are received and in no other way. Plans for the affair are being developed and will be enlarged upon in the next two meetings of the A. M. P. A.

Robert Lieber Is Back After 3 Months In Europe

ROBERT LIEBER, president of First National Pictures, Inc., returned from abroad this week after approximately three months spent on the Continent and in England. Mr. Lieber was met at quarantine by a party of First National executives, including Richard A. Rowland, general manager, with whom Mr. Lieber spent the first weeks of his stay in Europe; Sam Spring, secretary-treasurer; A. H. Blank of Omaha, Earl Hudson, Ray and Al Rockett and a number of others.

When Mr. Lieber arrived at 383 Madison avenue he was accorded a reception in his office, decorated with flowers, a gift of the employes at the home office. Mr. Lieber said that his health had improved greatly during his stay abroad and that he is now ready to resume his full duties as president of First National and chief executive of the Circle Theatre of Indianapolis.

"Although I went abroad primarily to rest, I had an opportunity to observe picture conditions in Germany, France, Italy, England and a few of the less important European countries. Everywhere I went I found an increasing demand for the product of American studios. It seemed to me that the favorable attitude toward the better class of American pictures has spread considerably since my last visit to Europe. On all sides there appears to be a disposition to settle any trade differences that may exist and to get down to a sound basis of business dealing which will be mutually profitable."

Mr. Lieber said that during the next few weeks he expects to devote his chief energies to putting over First National Month throughout the country.

REMODELING THE ELBY

The old Elby Theatre Building, at New Albany, Ind., is being remodeled, and will be re-opened as a picture theatre, operating as the Indiana Theatre, new electrical equipment, redecorating, etc., having been underway for some time.

Beautiful $2,000,000 Fabian Theatre Opens in Paterson, N. J.

By C. S. Sewell

AS the keystone of the arch of motion pictures theatres which he has erected in Northern New Jersey, Jacob Fabian before an audience of invited guests and motion picture stars, on the evening of Monday, December 14, opened another theatre, the Fabian, in Paterson. Fittingly, this house bears its owner's name, for not only does it by far eclipse the other beautiful houses in this chain comprising about twenty in all including the stately new Mosque Theatre in Newark, but it takes its place among the most magnificent temples of the mation pcture to be found anywhere.

Thirteen years ago Jacob Fabian demonstarted he was a man of vision by building the Regent Theatre in the same city, one of the first large houses built exclusively for the presentation of motion pictures. Now, in giving to a city of the size of Paterson a house of the size and grandeur of the Fabian he again demonstrates his faith not only in his home city but in the future of the screen.

The Fabian is absolutely the last word in modern motion picture construction. Everything imaginable contributing to the presentation of the picture, the establishment of luxurious atmosphere and the comfort and convenience of the patrons will be found there. A roomy lobby opens into an unusually spacious foyer and there is a magnificently appointed mezzanine lounge back of and under the loges and balcony. Big roomy, soft-cushioned chairs of an improved type insure comfort, while aisle lights and in fact every thing in the way of accessories that the modern theatre engineer can suggest for the convenience and pleasure of patrons has been incorporated in the Fabian.

Situated just off of Paterson's main thoroughfare, this house represents an outlay of $2,000,000 and seats 3,600. There is an orchestra of thirty pieces and one of the largest organs in the United States, equipped with four manuals. The program includes in addition to the pictures, musical selections and presentations of the highest class. From no standpoint need the Fabian fear comparison.

The opening was made the occasion for laudatory remarks from the mayor, the president of the chamber of commerce, a representative of the press and other prominent personages in Paterson, and they were entirely justified in this instance, for the Fabian is not only a credit to the city and one of its show places but a monument to its builder and owner, Jacob Fabian.

New Arbitration Puzzle Faces Kansas-Missouri Exhibitors

A PUZZLE which rivals any of the cross-word species confronts the directors of the M. P. T. O. Kansas-Missouri. What they would like to know is this: Is an exhibitor justified in sitting on the Joint Board of Arbitration to hear cases of exhibitors who are not members of the M. P. T. O. Kansas-Missouri? A meeting of the directors in Kansas City this month promises probable alterations in the routine of the joint board's working.

The present trend of sentiment points to the fact that cases heard by the board may be divided into two dockets, with the exhibitor members refusing to sit in on the docket of non-members, leaving the fate of the theatre owner entirely up to the exchanges.

"I hardly think such a move could be called drastic," said C. E. Cook, business manager of the M. P. T. O. Kansas-Missouri. "An exhibitor's time is worth money, the same as any business man. Whenever the name of an exhibitor, whose name has not previously come before the board, appears on the docket, we immediately send him a letter. If he is a non-member of our association we inform him that if he desires this body to take an active part in his controversy it will first be necessary for him to obtain a membership. If he declines we worry no further about additional letters. If he happens to be a member we request full details concerning his case and render him a real service in representing him.

"Too many exhibitors today are under the impression that organization is all right 'socially' but of little benefit in actual business. Well, here's the opinion many prominent theatre owners who are members have adopted: Non-members frequently are 'good fellows' and all right in their way, but they are no good to the organization as a business asset and we have no time to waste on them. It seems to me there is 'business' enough in that viewpoint. It is no secret that the present sentiment is to throw off the dead weight from our shoulders and let the non-members fight their own battles."

F. B. O. Executives Plot New Campaign in Chicago

A meeting of the F. B. O. executives and division managers was held last week at the Congress Hotel in Chicago, at which general production plans and production plans for F. B. O.'s 1926-27 program were laid out and the spring sales campaign discussed.

J. I. Schnitzer, vice-president in charge of production; Colvin W. Brown, vice-president in charge of distribution; Lee Marcus, sales manager; Cleve Adams, Chicago division manager; M. J. Weisfeldt, division manager, Minneaoplis; C. E. Penrod, division manager, Indianapolis, and J. J. Sampson, branch manager at Chicago, attended the meeting.

At its conclusion Vice-President Schnitzer left for a four to five-month trip to the West Coast studios of the company where, with B. P. Fineman, production manager, he will start lining up the new program immediately.

SAPERSTEIN SUIT UNSETTLED

The jury could not agree in a court action tried last week in Troy, N. Y., with Louis Saperstein appearing as the plaintiff against the Majestic Amusement Company. Mr. Saperstein has sued to recover $40 a week salary over a period of eleven weeks, and also 10 per cent. of the profits of the Rose Theatre for that period. The defendant claimed that there had been no contract, but that an agreement between the two parties had been violated by Mr. Saperstein through absenting himself from the theatre for a period of two or three weeks, when, it is said, he was in New York City.

MILWAUKEE SUNDAY AGITATION

"Moving Picture Sunday" is being attacked in a report made to the Milwaukee Presbytery by a committee of three appointed to investigate Sabbath observances. This report discourages the thought of a "Moving Picture Sunday" and urges church attendance. It has been placed in printed form and is being circulated throughout the Milwaukee Presbytery, which includes thirty-five churches in Milwaukee and surrounding Wisconsin cities. "Surely our age has little need of one more day for amusement," the Rev. C. A. Carriel.

Canadian Music Tax Issue Reopened; Showmen to Combine

JUST when Canadian exhibitors were settling back with the idea that they would not be further disturbed by legislative activities providing for the imposition of royalties on music played in their theatres, announcement was made on December 4 that the Canadian House of Commons would again consider the Canadian Copyright Bill at its session which opens January 7. This means that the issue is again opened and that the proprietors of cinemas in the Dominion will be called upon to protect their interests.

The copyright bill, which has been placed on the order paper for the new Parliament at the request of Leon J. Ladner, Conservative member for Vancouver, B. C., was allowed to slide at the last session when the report of the copyright committee brought in its report late in June. In the meantime, however, the Canadian Performing Right Society, Ltd., a branch of the English society, has been established with headquarters at Toronto, Ontario, to insure the proposed collection of royalties from all Canadian theatres using copyrighted music. This society recently made overtures to the Society of Authors and Composers in the United States to bind the situation in the American republic.

At the same time, however, the Musical Amusement Association has been formed in Canada, with headquarters also at Toronto, to protect the interests of exhibitors, theatrical producers and others and to fight the Performing Right Society. The M. P. T. O. of Canada has also taken sides in the matter, having endorsed the stand of the Musical Amusement Association at a recent meeting of the M.P.T.O. in Canada.

Producer's Dist. Corp. Announces Releases For First Half of Coming Year's Program

THE line-up of Producers Distributing Corporation for the first half of 1926 will consist of twenty-three high class attractions, according to an official announcement from John C. Flinn, vice-president and general manager, who makes public an impressive list of attractions for release between January 1st. and June 30th, 1926.

Eight from DeMille

The schedule as now arranged calls for eight productions from the Cecil DeMille Studio including the DeMille personally directed production "The Volga Boatman," twelve productions from the Metropolitan Studios including two specials from A. H. Sebastian and one Renaud Hoffman; two productions from Marshall Neilan, and one big comedy feature from Al. Christie.

The list of titles include adaptions from seven big stage plays, twelve from novels and magazine stories, and four original screen vehicles by well known scenarists.

Two Julian Productions

Cecil DeMille will contribute two Rupert Julian productions in "Three Faces East" and "Silence;" two Paul Sloane productions in "Made for Love" and "Eve's Leaves;" one Alan Hale production "Braveheart;" one William K. Howard production "Red Dice;" and his own personally directed offering "The Volga Boatman." One other production, "Bachelor's Brides" will star Rod La Rocque.

Rod La Rocque will be starred in "Braveheart" an adaption of the William DeMille stage play "Strongheart" and "Red Dice" from the Octavus Roy Cohen story "The Iron Chalice." In "Braveheart" the star will be supported by Lillian Rich, Robert Edeson, Tyrone Power and Jean Acker. In "Red Dice," Margarite De La Motte will be his leading lady supported by an all star cast. Leatrice Joy will be starred in "Made for Love," supported by Edmund Burns and in "Eve's Leaves" with Clive Brook and Rockcliffe Fellowes. "Made for Love" is an original story by Garrett Fort and "Eve's Leaves" will be an adaptation from the succesful stage play by Harry Chapman Ford.

Strong Cast in "Three Faces East"

"Three Faces East," adapted from the sensational war time secret service play by Anthony Paul Kelly, will have Jetta Goudal, Robert Ames, Henry B. Walthall and Clive Brook in the featured roles. While "Silence" an adaptation of Max Marcin's celebrated stage play, will have H. B. Warner in the role he made famous behind the footlights.

Cecil B. DeMille's personally directed production "The Volga Boatman" is from the story by Konrad Bercovici. William Boyd, who scored a decided personal triumph in "The Road to Yesterday" will be featured in the title role supported by Elinor Fair, Robert Edeson, Theodore Kosloff, Julia Faye, Victor Varconi, Rosa Rudami and Arthur Rankin.

"The Volga Boatman" deals in a dramatically colorful manner with the social upheaval in Russia following the revolution. The screen treatment was prepared by Lenore J. Coffee and Arthur Miller is now in charge of the camera work. Adrian designed the costumes from sketches drawn by the celebrated artist Dan Sayre Groesbeck.

Productions from Metropolitan

The Metropolitan offerings, to be presented by John C. Flinn, include "Steel Preferred," directed by James V. Hogan, "Rocking Moon," a George Melford production, "The Million Dollar Handicap," directed by Scott Sidney, "Paris at Midnight," a Frances Marion production directed by E. Mason Hopper, "The Danger Girl," "Forbidden Waters," and "The Dice Woman" to be directed by Edward Dillon, "Whispering Smith" and "Shipwrecked," the directors of which have not yet been decided upon.

"Steel Preferred," the first of the Metropolitans is a melodramatic and spectacular romance of the mighty steel mills adapted from Herschel Hall's "Wally Gay" stories

STARS AND HEADLINERS ON PRODUCERS' DISTRIBUTING CORPORATION'S 1926 PROGRAM together with one of the many comedy touches in "Steel Preferred." Left to right: William Boyd, Edward Burns, Priscilla Dean, Leatrice Joy, Rod La Rocque, Clive Brook, Jetta Goudal, Lilyan Tashman, Marguerite De La Rocque, and Vera Reynolds.

THIS IS SOMETHING ELSE AGAIN in the way of Westerns, and Buck Jones, the popular Fox star, is just the chap to take full advantage of his role in "The Desert's Price," written for the screen by Charles Darnton from the novel by William MacLeod Raine. Montagu Love is the "heavy," and W. S. Van Dyck directed.

published in the Saturday Evening Post. William Boyd and Vera Reynolds are featured in the production with a great cast headed by Hobart Bosworth, Charles Murray, Nigel Barrie, Helene Sullivan, William V. Mong and Walter Long.

"Rocking Moon" from the flowery, summer time story of Alaska by Barrett Willoughby, will have Lilyan Tashman and John Bowers in the featured roles with Rockcliffe Fellows, Laska Winters, Luke Cosgrave and Eugene Pallette prominent in the supporting cast.

"Paris at Midnight," Frances Marion's second offering as a producer, is a dramatic etching of the humor and pathos of the superficially gay French capital, adapted from Balzac's great story "Pere Goriot."

"The Million Dollar Handicap" is a story of the American turf adapted from W. A. Fraser's novel, "Thoroughbreds." Vera Reynolds will be featured at the head of a remarkably strong cast that includes Edmund Burns, Ralph Lewis, Ward Crane, Tom Wilson, Clarence Burton, Danny Hoy, Rosa Gore, Walter Emerson and a bevy of beauties borowed from the Christie studio.

"The Danger Girl" adapted from "The Bride" by George Middleton and Stuart Olivier, a society melodrama with its locale in New York City, will star Priscilla Dean with John Bowers in the featured role. Cissy Fitzgerald, Arthur Hoyt, William Humphrey, Clarence Burton, Edwin Connolly and Gustav Von Seyffertitz will be seen in prominent parts.

Priscilla Dean will also be starred in "Forbidden Waters" by Percy Heath, and "The Dice Woman" by Welford Beaton, two screen vehicles especially suited for displays of the fiery, dramatic type of the star.

"Shipwrecked" will be a spectacular melodrama of the high seas, adapted from the thrilling stage play "The Storm" by Langdon McCormick. "Whispering Smith" will be a railroad drama adapted from the novel by Frank Spearman. The star, director and cast for these two productions have not yet been selected.

"Fifth Avenue," a dramatization of the human side of New York's famous thoroughfare, suggested by Arthur Stringer's story in The Saturday Evening Post, will have Marguerite De La Motte and Allan Forrest in the featured roles with such screen favorities as Louise Dresser, William V. Mong, Lucille Lee Stewart, Flora Finch, Lillian Langdon, Anna May Wong, Crawford Kent, Josephine Norman and Sally Long in the supporting cast.

A. H. Sebastian will present "The Prince of Pilsen," adapted from the famous musical comedy success of the same title by Frank Pixley and Gustav Luders. Anita Stewart has already been signed for a leading role in this big feature and it is expected that the selection of the other leading players will be made within the next few days.

"Wild Oats Lane," the Marshall Neilan production will be an elaborate picturization of Gerald Beaumont's intensely human story, published as a serial in the Red Book magazine Viola Dana and Robert Agnew will be seen in the featured roles under Neilan's personal direction.

"The Unknown Soldier," an inspiring view of the World War's aftermath, written by Dorothy Farnum, will be presented by Renaud Hoffman, with a cast selected especially for the dificult characterizations called for in the story.

Al Christie will contribute another big feature comedy in "The Champion Lover." For obvious reasons, no particulars are given on this subject other than the statement that it will be a super-comedy on a plane comparable with "Charley's Aunt," "Seven Days," "Madam Behave" and the other Christie features that have preceded it on the Pro-Dis-Co Program.

A summary of the twenty-three subjects listed discloses the interesting fact that Producers Distributing Corporation has rounded out a program for the first six months of 1926, that is of the widest possible diversity in entertainment. In the list are pictures ranging from farce comedy to sumptuous spectacles. There are stories of travel and romance on the high seas, and the steel rails of the land. There are backgrounds in Alaska, Russia, France, Germany, England, and every section of America. Every phase of society; from the highest to the lowest, is pictured in tones of humor and pathos, while adventure and romance are mingled with spectacular thrills and laugh provoking creations of the gag men.

Edward Laemmle Finishes "Still Alarm" for Universal

Final scenes for "The Still Alarm," Edward Laemmle's Universal-Jewel production, have been made at last after a period of almost six months.

The picture was completed four months ago except for fire scenes of a burning apartment house. The apartment house set was built at the studio, and the director was ready to ignite it when a production official decided it should be used first in another picture.

Before the director finally fired the set, it had been used for flashes in two other pictures, and the burning of the four-story set, when it finally occurred, was quite an occasion.

Helene Chadwick, William Russell, John T. Murray, Edna Marian, Richard Travers, Edward Hearn, Dot Farley and others play leading roles in "The Still Alarm."

Columbia Completes Plans for New Season; Many Popular Books and Plays Purchased

Messrs. Joe Brandt, Harry and Jack Cohn, president, vice-president, and treasurer of Columbia Pictures Corporation, respectively, issued a statement at a recent meeting of Columbia franchise holders, held at the New York headquarters of this organization, which in effect is that plans for the coming year includes one of the most ambitious programs yet attempted by an independent producer. Also a unique arrangement for pleasing distributors and exhibitors for the coming year's product has been accomplished, and even a bigger and better year than 1925-1926 is anticipated. The statement in part is as follows:

"When purchasing stories for production and engaging talent, directorial and acting for picturization of these stories, it behooves the producer to show as much consideration for the opinion of the distributors of his pictures as his own. Distributors have their fingers on the pulse of the demand the world over and no producer can go wrong if he listens to the advice and opinions of his franchise holders.

"In this belief we have arranged a conference to be attended by as many of Columbia franchise holders as is possible, at which, our plans for the coming year will be discussed, and advice and opinions listened to and accepted or given consideration in an effort to, insofar as possible, arrange our 1926-1927 schedule to fill the demand for the type of pictures which will please the distributor, exhibitor and public alike."

This year Columbia pictures have won, and richly earned wide popularity throughout the world. "Steppin' Out," which is a splendid comedy, and "The Danger Signal," a thrilling drama, are probably the most successful productions containing the Columbia brand has achieved remarkable results wherever shown. Each and every Columbia production has been far above the average, and proven at the box-office that it has been made right, priced right, and brought in big profits.

To cite a few of the exceptional pictures turned out by this organization, "Lure of the Wild" in addition to "Ladies of Leisure" is now proving its box-office value throughout the country. "When Husbands Flirt," one of the most recent Columbia releases, already revealed itself another tremendous success, which will, it is believed, equal "Steppin' Out" in popularity. There are many other productions which can be mentioned, but as a whole, the Columbia 1925-1926 program has established itself as one of exceptional merit.

As an example of the type of productions to be made for the forthcoming year, the officials of the company have purchased the De Maupassant play, "Poor Girls." This is the first of the famous author's works to be purchased and is a fair indication of the splendid type of pictures Columbia will produce. Messrs. Brandt and Cohn have read the works of many famous authors, and have bought options on a number of plays and novels, which, after the franchise holders' conference, will be purchased or rejected as so decided, and later announcements will be made of the number of options taken up and the names of the famous authors whose works have been bought.

CLAIRE WINDSOR, the beautiful screen star, is "stunning" in the Tiffany production, "Souls for Sables," which exhibitors everywhere are praising as a box-office attraction of the first magnitude.

Jean Hersholt to be Starred by Universal

Carl Laemmle, president of Universal announces the elevation of Jean Hersholt, famous character actor, to stardom. A series of special productions will go into preparation immediately for the player.

The first starring vehicle of the star is an original story by Edward Sedgwick, who will also direct it. The story is "The Squarehead," a super-sea tale in which the actor will portray the role of a Swedish sailor. It is a characterization which is peculiarly suited to the inimitable talents of Hersholt.

Production on "The Squarehead" is scheduled to begin next week, when the company will leave for San Pedro for its maritime atmosphere. Supporting members of the cast will shortly be announced.

To Road-Show "Stella Dallas" In Many Large Cities

Samuel Goldwyn announces plans whereby the Henry King production, "Stella Dallas," will be road-showed in many of the larger cities.

Mr. Goldwyn has turned the road-showing of this production over to Theodore Mitchell, who was formerly associated with the firm of Mitchell & McCarthy, who have successfully handled the legitimate showing of some of the biggest pictures ever produced.

Mr. Mitchell has left for Boston to complete arrangements for the opening of the first road show at the Colonial Theatre, January 11th, for an extended run.

Following the Boston engagement, shows will be opened in Chicago and other important key cities simultaneously.

To Direct Lillian Gish

Irving G. Thalberg, associate studio executive at the Metro-Goldwyn-Mayer studios, announced that Victor Seastrom has been named as director for Lillian Gish in the screen version of Nathaniel Hawthorne's "The Scarlet Letter."

Miss Gish at the present time is completing work on "La Boheme," the film version of the opera in which John Gilbert has the leading male role. "The Scarlet Letter" is one of the greatest classics of literature.

Frances Marion Preparing "Calamity Jane" For Screen

Working in conjunction with Harry Carr, dramatic writer of the Los Angeles Times, columnist and author, Frances Marion is now preparing Bret Harte's "Calamity Jane" for presentation as another one of her Metropolitan productions.

"Calamity Jane" is perhaps one of the few remaining characters of the early West who has not been brought before the motion picture public in a screen story. Her career was one of the most colorful of all the notables who made history during the days of gold discoveries and land rushes. And there are none more capable of bringing this character to the screen than Frances Marion and Harry Carr. Both are what might be termed veterans in their field of endeavor. Miss Marion has more than fifty successful scenarios to her credit, while Carr is recognized throughout the United States for his abilify as a journalist, as well as a critic par excellence.

JEAN HERSHOLT in Universal's "My Old Dutch" his star part is the real thing in acting.

Big Schedule of Production Now In Progress at M-G-M Studios

WITH production activity approaching its peak at the Metro-Goldwyn-Mayer studios, every director in the big organization is now busy either on a production or preparing to start within the next few weeks.

This season's production schedule is the largest in the history of the big studio, every play under production or in preparation being an elaborate future.

Probably never before in the history of any studio has so much work, and work of such magnitude, been under way at one time.

Fred Niblo has just completed "Ben Hur," with Ramon Novarro in the title role, and May McAvoy, Carmel Myers, Francis X. Bushman and other famous players. This picture marks a monumental task in film production.

King Vidor is completing "La Boheme," starring Lillian Gish, with John Gilbert, and at the same time is preparing for "Bardelys the Magnificent," Rafael Sabatini's celebrated novel, which will star John Gilbert.

Monta Bell is directing the Cosmopolitan production of the Blasco Ibanez novel "The Torrent," with Ricardo Cortez and Greta Garbo, a spectacular story of Spain and the life of an opera star.

Tod Browning is directing Lon Chaney, with Renee Adoree and a big cast, in "The Mocking Bird," a Limehouse mystery story featuring Chaney in a dual role. The story is an original by Browning.

Sydney Franklin is directing the Cosmopolitan production "Beverly of Graustark," starring Marion Davies, with Antonio Moreno, Roy D'Arcy, George K. Arthur and a large cast. It is an adaptation of the George Barr McCutcheon novel.

Edmund Goulding is preparing for his next production.

Hobart Henley has just started directing "The Auction Block," from the novel by Rex Beach, with Charles Ray and Eleanor Boardman.

Robert Z. Leonard is putting finishing touches on "Dance Madness," a colorful modern story with Claire Windsor and Conrad Nagel.

(Continued on following page)

DIRECTORS WHOSE CREATIONS JUSTIFY METRO-GOLDWYN-MAYER'S PRIDE IN "THE QUALITY FIFTY-TWO"—Reading across, left to right, the top row shows you King Vidor, whose work stands out in "The Big Parade"; Fred Niblo, who had entrusted to his able care one of the biggest productions of all time—"Ben Hur"; Victor Seastrom, internationally known and of late acclaimed a master for his work on "Confessions of a Queen"; John M. Stahl, producer-director, whose name is akin to "Sterling" on silver; Hobart Henley, favorably known wherever good productions are mentioned. The second row shows, left to right: Monta Bell, of "The Snob" fame, working now on "The Span of Life"; Tod Browning, among the top-notchers recently added to Metro-Goldwyn-Mayer's big circle; Jack Conway, another recent recruit, but a director of established reputation; Edmund Goulding, who will continue to write as well as direct big films; Archie Mayo, favorably mentioned when film progressiveness is discussed; Robert Z. Leonard, who hardly needs explaining, so frequent has been his "hit" productions. On the lower row are, in left-to-right order: William Christie Cabanne, the man who makes 'em right, who assisted in Fred Niblo's "Ben Hur" work; Benjamin Christianson, a celebrated European director; Marcel De Sona, a new maker of screen successes for the "Quality Fifty-two"; Al Barach, assistant director to Fred Niblo, now promoted to a megaphone of his own, and Mauritz Stiller, a famous Swedish director who has done big things and will do greater.

SIDNEY FRANKLIN, THE ONLY AMERICAN BULLFIGHTER, visits Douglas Fairbanks to watch the filming of "The Black Pirate." Doug is holding Franklin's pig-tail, or coleta, which is the insignia of the bullfighter.

Metro Schedule

(Continued from preceding page)

Victor Seastrom is preparing to direct Lillian Gish in "The Scarlet Letter."

Christy Cabanne, who recently directed Mae Murray in "The Masked Bride," is preparing for the production of "Monte Carlo," a European story by Carey Wilson, for which a lavish production is planned.

Benjamin Christianson is directing "The Light Eternal," his first picture in America, with Norma Shearer, Charles Emmet Mack and Carmel Myers in the principal roles.

Jack Conway is preparing for the production of one of the biggest college plays ever screened, in the adaptation of the stage play "Brown of Harvard," which made Henry Woodruff famous. This picture will be made largely at Harvard whither director and cast will go for the picture, and the selection of the players is now under way.

Mauritz Stiller, the famous Swedish director recently contracted by the M-G-M studios, is at work on his forthcoming European story, also scheduled as one of the big feature releases of the year.

Archie Mayo is preparing to direct "Money Talks," a modern story by Rupert Hughes, in which Conrad Nagel and Claire Windsor will be featured in the principal roles.

Marcel De Sano, newly contracted by the studios, is preparing for his first Metro-Goldwyn-Mayer production, the title of which has not been announced yet.

George Hill, who directed Marion Davies in "Zander the Great," is now directing "The Barrier," film adaptation of Rex Beach's famous novel, with an all-star cast of such celebrities as: Norman Kerry, Lionel Barrymore, Henry B. Walthall, Merceline Day, Mario Carillo and others.

John M. Stahl is preparing to produce "Toto," the famous French play by Achmed Abdullah which was made famous on the stage by Leo Dietriechstein. Lew Cody has been selected to play the title role in this production which should afford him the greatest opportunity of his career.

With the entire directorial organization busy, the scenario department is also humming with activity, as many important novels, stories and plays have been purchased.

"That's My Baby" MacLean's Next

"That's My Baby" will be Douglas MacLean's next comedy. Following his return from a vacation tour which carried him to Panama, Cuba, New York and San Francisco, MacLean announced this title for his forthcoming comedy with the added information that the story is an original developed entirely by his story staff.

While in New York recently, the stellar comedian discussed the story with the home office executives of Paramount and it received the enthusiastic approval of the officials. Production work is scheduled to start as soon as the story can be translated into its final continuity and a cast assembled.

Stage Comedian in Pictures

Field's First Starring Picture To Be Based On "Comic Supplement"

W. C. Fields, stage comedian and the outstanding hit of D. W. Griffith's "Sally of the Sawdust" and "That Royle Girl," will rank as a screen star in his next effort for Paramount which is now being prepared at the Long Island studio, according to William LeBaron, associate producer.

The production, as yet untitled, is based on "The Comic Supplement," which J. P. McEvoy wrote especially for the talents of Fields when the latter was a Ziegfeld star, and which provided the material for the actor's part in the most recent edition of the Follies. The author is noted as a comic strip artist and as the writer of the stage play, "The Potters."

Tom J. Geraghty, will write the screen version which will be filmed in the Long Island studio and in Florida. The starting date is February 1.

"Let's Get Married" Title of Richard Dix's Next Picture

Richard Dix's picture to follow "Womanhandled" will be "Let's Get Married," from a story by H. A. Du Sochet, according to William Le Baron, associate producer in charge at the Paramount Long Island studio.

Lois Wilson will have the leading feminine role and Gregory La Cava will direct from Luther Reed's adaptation. Production will start the latter part of the month at the Astoria studio.

Beaudine Back with Warners

William Beaudine is "back home" again. That is to say, he is back with Warner Bros. after an absence of more than six months.

Early this year Beaudine was lent to the Mary Pickford company to direct "Little Annie Rooney," after which arrangements were perfected permitting him to remain and make "Scraps." But henceforth he is to devote his time and attention to Warner productions again.

THERE IS A FASCINATION about this two-reel version of O. Henry's "Transients in Arcadia," a William Fox success.

Fox Films Produces "Johnstown Flood" As Thrill Picture for First Run Houses

A THRILL picture, produced to meet the needs of first run houses, and the first of its type to be made, is what Fox Films will offer in "The Johnstown Flood," an epic screen story based on the historic disaster of 1889. The production has just been completed at a tremendous cost after months of preliminary work and actual shooting time.

With its release, Fox promises a thriller that will step out of the class suitable only for neighborhood houses. From first to last its production details have all the finish of the finest feature. In addition, the plot reaches one of the most spectacular and costliest climaxes ever filmed.

"The Johnstown Flood" differs from previous pictures of thrill variety in that it does not depend for its action on stunts or faked camera effects. The story itself has the advantage of actuality and is built with all the logic of truth.

A staff of research experts was engaged to assemble the details of the appalling disaster that startled the world when on May 31, 1889, the North Fork Reservoir near Johnstown, Pennsylvania, broke, carrying death and destruction through the Conemaugh Valley. The thrills disclosed by these authentic records have been faithfully reproduced for the screen story.

To accomplish this the Fox producing forces constructed an exact replica of Johnstown and its neighbor cities, Conemaugh and Cambria. An abandoned dam was rebuilt and great volumes of water released for the mammoth climax. An estimate of this tremendous scene can be had from the historic records of the event, which reveal the following facts:

More than 640,000,000 cubic feet of water was unleashed when the Reservoir dam burst. The weight of the water was estimated at 20,000,000 tons. The water fell 450 feet in a distance of twelve miles.

The uncontrolled currents rushed tree-top high through a valley 300 feet wide.

Fifteen minutes after the dam gave may the flood had subsided, having taken a toll of 12,000 lives with 20,000 people injured, three towns destroyed and $10,000,000 worth of property wiped out.

To capture these startling facts with the camera, the Fox organization has spared no expense. Thousands of extras were employed in the scenes of heroism, suffering, miraculous escapes and daring adventures.

"The Johnstown Flood" will have a tremendous advertising value through its title alone. The disaster is remembered by many now living and has been recounted to the younger generation as an event of history. Against this background has been built the story of a group of rich land-owners who controlled the property adjacent to the dam.

These central characters, participating in the startling event that followed, are being played by a cast of big box-office names superior to any group of players ever before assembled in a thriller. George O'Brien of "The Iron Horse" fame leads the line-up, supported by Florence Gilbert, Janet Gaynor, Anders Randolf and Paul Nicholson. The director of "The Johnstown Flood" is Irving Cummings.

Walsh to Direct "What Price Glory" or Fox

RAOUL WALSH has been assigned by Fox Films to direct the screen version of "What Price Glory," the stage drama by Laurence Stallings and Maxwell Anderson, according to a telegraphich announcement received from Winfield R. Sheehan, vice-president and general manager of the Fox Company, who is now in Hollywood. Walsh wil report to the Fox lot the first of January. He is now with Famous Players-Lasky.

"What Price Glory" was the reigning dramatic success of last season in New York and continued playing to capacity business until this fall. Because of its powerful situations, "What Price Glory" became the most talked about play in the country. The success of its New York run is now being duplicated by road companies in every section of the country.

The plot centers about two hard-fighting Marines, Captain Flagg and Top Sergeant Quirt, soldiering these many years and running afoul of one another periodically, who came together again somewhere on the front in France. Each of them has broken the other in former campaigns. The top sergeant joins the outfit just as the captain is going on leave. While the captain is away, the sergeant wins the skipper's mademoiselle.

Then both go up to the line and forget their feud in the dirt of the dugout and the smash of the daily attacks. The sergeant is wounded and gets back to the girl first. When the captain returns with his company, they drink together and later fight for the possession of the girl. As the play ends neither has her, because they have been ordered to move forward again, with all leaves revoked.

The screen production will be made for next season.

Bowes Announces Dates of "Big Parade" in Big Cities

MAJOR EDWARD BOWES on behalf of Metro-Goldwyn-Mayer, producers of King Vidor's picturization of Laurence Stalling's stirring story, announces the opening dates of "The Big Parade" in cities outside of New York. Ten separate organizations will present this great attraction throughout the United States and Canada.

"The Big Parade" is scheduled to open first in Philadelphia at the Aldine Theatre on Thursday, December 24. The second company will start the Chicago engagement at the Garrick Theatre, Sunday, December 27. The Sounthern Company opens at the Playhouse, Wilmington, Del., Thursday, December 31. The Detroit engagement will start Sunday, January 3, at the Shubert-Detroit Theatre. Another company will be sent through the Middle West, starting about the middle of January. The opening in Washington, D. C., is scheduled for Monday, January 18 at Poli's Theatre. Another touring unit will be sent to San Francisco to open at the Curran Theatre, Monday, January 25. The sixth company will be sent to Boston for an engagement at the Majestic Theatre, starting Monday, February 1. Another company opens at the Auditorium Theature, Baltimore, Md., Monday, February 15. The tenth company will be sent to Pittsburgh for the engagement at the Alvin Theatre, starting March 22.

"The Big Parade will play indefinite engagements in the above big cities. Each of these separate units presenting the picture will be complete in every detail. They will carry their own orchestra and the presentation will be made exactly as at the Astor Theatre.

Dupont to Direct for "U"

E. A. Dupont, one of the foremost film directors of Europe, has been signed to direct for Universal, it is announced.

Dupont, who has been directing for the Famous UFA Company of Germany now affiliated with Universal, has signed a contract to come to Universal City to direct for a period of three years.

Now only 32 years old, Dupont has a number of UFA's best pictures to his credit, including such productions as "Whitechapel," "The White Peacock," "Alcohol," "The Ancient Law," and his latest, "Vaudeville," starring Emil Jannings, shortly to be released in America.

Lou Seiler Is Making "Bankrupt Honeymoon"

Lou Seiler is nearing completion on his latest Fox Films Imperial Comedy, "A Bankrupt Honeymoon." Harold Goodwin and Shirley Palmer have the leading roles.

Frank Beal and Harry Dunkinson complete the cast. "A Bankrupt Honeymoon" is being filmed under the personal supervision of George E. Marshall, Fox comedy chief.

"Flaming Waters" Completed

Editing of "Flaming Waters," an oil melodrama produced for F. B. O. by Associated Arts Corp., has been completed under the supervision of Harmon Weight, who directed the production. Mary Carr, Pauline Garon and Malcolm M'Gregor are featured in "Flaming Waters," which is from the pen of E. Lloyd Sheldon and continuity by Fred Kennedy Myton. It is slated for late winter release by F. B. O.

THE DUKE OF CHEVENIX and the Princess (Conrad Nagel and Eleanor Boardman) meet in the Elinor Glyn production—her latest—"The Only Thing," for Metro-Goldwyn-Mayer.

Great Activity in Ranks of Associated's Field Force

WITH fifteen of the "Triumphant Thirty" all set for presentation to exhibitors, and with Peggy Hopkins Joyce in "The Skyrocket" as an offering De Luxe, Associated Exhibitors, Inc., has become a beehive of activity, particularly as regards its force in the field.

These days there is an almost constant procession of field men into the office of Sales Manager W. J. Smith. This week saw the arrival i ntown of Claude Ezell, District Sales Director for the Southern territory; Lew Thompson, District Sales Director for the Central States, and Dan B. Lederman, District Sales Director covering Minneapolis, Omaha, Des Moines, Kansas City, Chicago and several other points.

Claude Ezell, who knows virtually every exhibitor in the Southern states, says that exhibitors in his territory are particularly anxious to know more about "The Skyrocket." He says that reports to him from showmen are to the effect that Peggy Hopkins Joyce will prove one of their biggest drawing cards. After viewing the picture himself, Mr. Ezell left town, "sold" one hundred per cent. on "The Skyrocket" as a big special.

Reports in much the same tenor came from Mr. Thompson who added that many of the showmen in his territory are actually anxious to sign the dotted line for "The Triumphant Thirty" and "The Skyrocket." Mr. Thompson will hold a Division Sales Convention in Cleveland on December 20th. This will be attended by managers and salesmen from the Cleveland, Cincinnati, Detroit, Pittsburgh, St. Louis and Indianapolis.

Shortly after the holidays Mr. Smith will leave New York on a trip that will embrace practically every exchange center.

"Too Much Money" Completed

Final shots for "Too Much Money," the screen version of Israel Zangwill's stage play of the same title, were made this week at First National's New York studios where John Francis Dillon directed Lewis Stone and Anna Q. Nilsson in the featured roles.

On completion of filming Dillon and Stone departed at once for Hollywood. Miss Nilsson completed her role a week ago and left for California the next day. The picture is now in the cutting room and will be released in the near future.

The cast for this picture includes Stone and Miss Nilsson, Ann Brody, Derek Glynne, Dorothy King, Edward Elkas and others.

M-G-M Coming Releases

To Release "Soul Mates" and "Don't" the Latter Part of December

"Soul Mates" and "Don't" have been scheduled for release by Metro-Goldwyn-Mayer for December 20.

"Don't" was directed by Alf Goulding from a story by Rupert Hughes and numbers among its cast of principals Sally O'Neil, John Patrick, James Morrison, Bert Roach, Estelle Clark, DeWitt Jennings, Buddy Messenger and Ethel Wales.

"Soul Mates" is an Elinor Glyn story adapted from one of the author's novels. It was prepared for the screen by Carey Wilson and directed by Jack Conway. The cast includes Aileen Pringle and Edmund Lowe in the two leading roles, supported by Gertrude Olmstead, Phillips Smalley, Katherine Bennett, Edythe Chapman, Mary Hawes, Lucien Littlefield and Ned Sparks.

Big F. B. O. Booking

Loew's Circuit Books Shorts for 154 Playing Dates

Charles Rosenzweig, manager of the F. B. O. New York Exchange, has sold "All Out," a Standard Fat Men Comedy, featuring "Fat" Karr, "Kewpie" Rose and "Fatty" Alexander, the three fattest men on the screen, and "A Peaceful Riot," a Blue Ribbon comedy featuring Alice Ardell, to Loew's Circuit in New York and Brooklyn to play the Loew houses for 154 days.

Mr. Rosenzweig also contracted for "The Keeper of the Bees," the F. B. O. picturization of Gene Stratton-Porter's famous novel to play Loew's State, Newark, N. J., for one week starting December 21st. "The Keeper of the Bees" and "The Last Edition" have also been bought by Loew's State, Buffalo, for early showing.

Sonin Takes to the Road

Purchasing Head of M.-G.-M. to Reorganize Departments

Charles Sonin, head of the Metro-Goldwyn Purchasing Department, left Monday on a trip to various exchanges of the organization. He will visit Albany, Cleveland, Detroit, Chicago, Milwaukee, Cincinnati and Pittsburg before returning to his desk at 1540 Broadway.

The purpose of Mr. Sonin's trip is to reorganize the poster departments at the exchanges and promote the sale of accessories, both being branches of the business that he is thoroughly familiar with through many years of experience.

"Rocking Moon" Completed

Thousands of feet of film shot in Alaska on Metropolitan's new picture "Rocking Moon," as well as the interiors filmed in Hollywood, have gone into the cutting room for final editing. Lilyan Tashman has motored to Coronado for a short vacation after completing the leading role in the picture. John Bowers, who appeared opposite Miss Tashman, has begun as leading man in Priscilla Dean's new picture, "The Danger Girl."

DORIS KENYON

About whom there's something intriguing, so patrons say of her First National releases.

To Handle Gothams Exclusively In the Chicago Territory

One of the most important independent exchange deals this season was completed this week and which will result in a new exchange unit coming into being in the Chicago territory. The new distribution office will be known as the Gotham Pictures Exchange and will handle the Gotham Productions and other releases of Lumas Film Corporation exclusively.

The principals in this contract are Jerry Abrams, a popular Chicago film man, until recently, district manager for Renown Pictures Corporation for the Chicago territory, and Sam Sax, president of Lumas Film Corporation and Producer of Gotham Productions.

Mr. Abrams has ample capital and invaluable experience to back him in his new enterprise which will start to function as an active booking and distribution office on January 1.

Buys Gotham for Seattle

One of the final links in the chain of exchanges distributing Gotham Productions was closed this week by Sam Sax of Lumas Film Corporation with the signing of contracts covering the distribution of the current program of twelve Gotham productions for what is known as the Seattle Territory.

The deal was consumated between Lumas Film Corporation representing the producers and Al. Rosenberg of DeLuxe Feature Film, Seattle, Washington.

The contract gives Mr. Rosenberg an exclusive Gotham distribution contract for the states of Washington, Oregon, Northern Idaho, Montana and Alaska.

Max Fabian Renews M-G-M Contract

Max Fabian, well known camera expert, for some time past under contract to Metro-Goldwyn-Mayer, has signed a new agreement with that organization. Fabian recently completed photographic work on some of the important scenes in "The Barrier," the Rex Beach story directed by George Hill, and has handled the camera on a number of important M-G-M productions.

MARIAN NIXON
In "Sporting Life" Universal gives her a splendid starring part.

NOTHING DRAGGY about this scene from William Fox's screen presentation of the John Golden play, "Thunder Mountain," with Madge Bellamy.

Washington Newspapers Help Put Over "Man on the Box"

THE recent run of the Warner Bros. attraction, Syd Chaplin in "The Man on the Box" at the Metropolitan Theatre, in Washington, D. C., was made the occasion for three effective exploitation stunts, the leading two evening newspapers each sponsoring one. All were devised by Bert Adler, who has been engaged by Warner Bros. to carry on special exploitation campaigns on four pictures.

The Washington Evening Star, in cooperation with the Crandall Enterprises, gave a special morning party to 800 boys and girls from the various orphanages and children's homes in the District of Columbia. For this event the Crandalls offered the use of the Ambassador Theatre and the newspaper transported the youngsters in buses.

Dr. Frank W. Ballou, superintendent of the District of Columbia schools, gave official sanction to the event and waived the operation of the compulsory school attendance act in these words:

"The character of the entertainment and the fact that these children so seldom have such an opportunity prompts the superintendent of schools to feel that the principals and teachers should give sympathetic cooperation to the Evening Star in arranging for this party."

The Evening Times carried on a "Man on the Box" contest. Each afternoon for several days it printed a picture of a hansom cab, with its driver and horse. To form the face of the driver the eyes of one movie star had been cut out of a picture and pasted over the face of another. Contestants—there were several hundreds of them—were required to answer two questions daily, "Whose eyes are they?" and "Whose is the rest of the face?" and the person identifying most of the "messographs" received a $50 prize.

There was a taxi war on at the national capital during the run of the picture and the Independents took advantage of the situation by displaying on their cars placards reading:

Independent Taxi
"The Man on the Box"
Wants to Earn His Living
And Obey the Law

Date Books for Exhibitors

F. B. O. has prepared a pocket size leatherette covered year date book, which is being given to exhibitors gratis.

The book lists the national holidays, semi-national holidays, Sundays, Lent, etc., and is an unusually handy book made to fit the pocket, which should prove of inestimable value to all exhibitors. Requests for these books to the F. B. O. offices at 1560 Broadway will be promptly filled.

Menjou's Next to Be "I'll See You Tonight"

Adolphe Menjou will star in an original story by Monte M. Katterjohn, which is tentatively titled "I'll See You Tonight," to be directed by Malcolm St. Clair, it was announced by William Le Baron, associate producer in charge at the Paramount Long Island studio.

The director, author and Pierre Collings, who is writing the screen adaptation, came East for the preparation of this latest Menjou vehicle, which is scheduled to go into production on December 21. The company will go to Vermont for the small town atmosphere and the balance of the picture will be filmed at the studio. A famous Broadway night club also figures in the proceedings.

Griffith to Produce "Sorrows of Satan"

D. W. GRIFFITH is soon to start on the biggest motion picture he has ever attempted. It will be Marie Corelli's story, "The Sorrows of Satan," and it will be produced on a scale greater than "The Birth of a Nation" and "Intolerance."

As tentatively worked out, the story will be filmed with a number of magnificent spectacles in England. Scenes will also be made at the Paramount Long Island studio and in California, according to announcement by William Le Baron, Paramount associate producer in charge.

It may require from four to six months to make the picture. Forrest Halsey, who wrote the screen versions of "Monsieur Beaucaire," "Madame Sans Gene;" Herbert Brenon's present production for Paramount, "Dancing Mothers," and many others, is preparing the script for this production in collaboration with Mr. Griffith.

Representatives of Paramount are now in England seeking a magnificent country estate in the Shakespeare country similar to the one described by Miss Corelli. Tropical island locations have already been examined, agents have visited caves in Virginia to study their pictorial possibilities, and there has been an engneering estimate made of the possibility of having a yacht pass between two splitting icebergs as described in one of the closing chapters of the book.

In so far as mechanical limitations can be overcome the series of vivid pictures described by Miss Corelli will be put on the screen.

"The Sorrows of Satan" was published in England in 1895. From the day of its announcement it was a sensation, because the authoress states that no copies would be sent to reviewers and any reviewer wishing to secure it would have to do so at libraries or bookstores. As a result, it was received with denunciatory criticism in many quarters and was the subject of controversy for years.

It was a tremendous popular success, however, and has been translated into practically every language.

Mr. Griffith read it during his earlier days as a motion picture director and was struck with its possibilities. He has wanted to do it ever since.

"For years I have looked forward to the time when I might film this story," he said recently. "While using my own producing organization I realized that I could not do it justice. It requires unlimited funds, an organization world-wide in scope, and technical equipment such as only the Famous Players-Lasky Corporation could provide.

"I broached the subject to Mr. Zukor and Mr. Lasky soon after affiliating with them several months ago. They both agreed the story had the elements of a great picture. The plans have been maturing since. We are now getting the technical plans perfected. I hope to be able to start camera work during January."

Universal to Make "Star Spangled Banner"

UNIVERSAL plans to make a special feature entitled "The Star Spangled Banner," it was announced yesterday at the Universal Home Office, 730 Fifth Avenue. In the main it will be a dramatic screen presentation of the colorful incidents which lead up to the writing of the American National Anthem by Francis Scott Key, during the siege of Fort McHenry, near Baltimore, in 1814. The picture will go into production with the least possible delay so that it may be ready for release before next Independence Day, July 4th, 1926.

Universal reports that no pains will be spared to make this an unusual feature. It has not yet been determined how long it will be. The pick of Universal's scenario editors already are working on the story and script, and a director soon will be assigned to the picture. Many scenes of the production will be filmed in the actual locations in and around Baltimore, where the events occurred.

George Cochrane, a brother of R. H. and P. D. Cochrane, Universal officials, and himself a director and a member of the Home Office staff, is credited with the idea for this special. He served in France with the Marine Corps and his realization of the appeal of such a picture to every American family prompted his suggestion.

The picture will admit of remarkable stage presentations and music accompaniment.

First National Production Forces Active

WHEN the holiday season hits Hollywood, instead of slackening pace until the beginning of the new year, First National Production headquarters will find activities at the peak.

New stories, books, and plays will be arranged for production, according to John McCormick, head of the West Coast units for that organization.

Colleen Moore will be putting the finishing touches on "Irene," under Alfred E. Green's direction, and announcement of her following story will be made within a few days' time.

Corinne Griffith will be working in production on "Mlle. Modiste," under Robert Z. Leonard's direction.

Harry Langdon will be nearing the half way point in his first feature comedy for First National.

Edwin Carewe will have begun "Twentieth Century Unlimited," the story that will follow his recently completed "Joanna" film.

Lambert Hillyer will have started "The Second Chance" with Anna Q. Nilsson in the leading feminine role.

The Talmadges, Norma and Constance, will be well into production with Norma making "Kiki" under Clarence Brown's direction. Constance's story, although as yet not announced, will be ready for production at that time, according to Joseph M. Schenck.

Balboni will be well along with "The Far Cry" which brings out the combination of Blanche Sweet and Jack Mulhall in the leading roles.

June Mathis will be starting work on Rupert Hughes' "The Patent Leather Kid," which is to be one of First National's special attractions for the forthcoming season.

When Christmas arrives, it will find all of these units progressing at top speed, with the First National scenario division, under the capable guidance of June Mathis, working on additional stories that are scheduled for script form.

Lukan Made District Manager

L. O. Lukan, heretofore manager of the First National Exchange at Minneapolis, has been appointed by Ned Marin to the position of District Manager for the West Coast territory, with headquarters at San Francisco.

Mr. Lukan will cover the branches located at San Francisco, Los Angeles, Seattle, Portland, Denver and Salt Lake City.

The entrance of Mr. Lukan into this important work is another evidence of the thorough manner in which the First National offensive is being organized and strengthened.

"Stella Dallas" in White House

First Production to Be Shown During Coolidge Administration

To the Samuel Goldwyn-Henry King production, "Stella Dallas," goes the honor of being the first motion picture to be screened in the White House during the Coolidge Administration. Heretofore pictures have been projected on the President's Yacht "The Mayflower."

Last Saturday night, while the President and the members of the Cabinet were attending the Gridiron Dinner, Mrs. Coolidge entertained the wives of Cabinet Officers at a special showing of "Stella Dallas," held in the East Room of the White House.

Arrangements were made through the Hays organization, upon the request of Mrs. Coolidge who selected "Stella Dallas" on her recent trip to New York with the President.

"Stella Dallas" continues to play at the Apollo Theatre for an indefinite run.

Fourteen Releases from F. B. O. In January

AN imposing array of fourteen productions, including seven features and seven short subjects has been assembled by F.B.O. for release during January, 1926.

The program is headed by "Flaming Waters," an oil melodrama produced for F.B.O. by Associated Arts Corporation. Cutting and editing of the film has been completed under the supervision of Harmon Weight, who directed the production. Mary Carr, Pauline Garon and Malcolm McGregor are featured in "Flaming Waters," which comes from the pen of E. Lloyd Sheldon with continuity by Fred Kennedy Myton. "Flaming Waters" is slated for January 3 release. "Flaming Waters" is listed as a Gold Bond production.

On January 10, "Man Rustlin'," an Independent Pictures Corporation production starring Bob Custer will be shown. The picture is being directed by Del Andrews, and Florence Lee, Jules Cowles, Sam Allen, James Kelly, Pat Boggs and Howard Fay appear in support of Custer.

On January 17, the next "Lefty" Flynn production, as yet untitled, based on the story by Gerald Beaumont will be released. Jimmy Gruen and John Gray adapted the story, which was directed by Harry Garson. Kathleen Myers, James Marcus, Adele Farrington, Ray Ripley, Nigel Barrie, Raymond Turner and Jerry Murphy appear in support of the story. The poduction presents the former Yale gridiron star in another cop's role, somewhat similar to those in which he appeared in "High and Handsome" and "Speed Wild."

The next western starring Tom Tyler, F.B.O.'s "surprise" western star, will be shown on January 24. The picture, which is as yet untitled, presents the handsome western player in a lively action film, in which Tyler's horse his dog, and his little buddy, Frankie Darro, make an inseparable quartet.

January 31 is set for the distribution of "When Love Grows Cold," a modernized version of Laura Jean Libbey's famous novel, in which Natacha Rambova (Mrs. Rudolph Valentino) is starred.

On January 31 the next Richard Talmadge production "The Blue Streak" will also be shown. The story comes from the pen of James Bell Smith, and is being directed by Noel Smith, while Louise Lorraine, Charles Clary, Henry Herbert and Charles Mailes appear in support of the stunt star.

Seven short subjects are listed for release during January, National Laugh Month.

The list is headed by "High But Not Handsome," No. 9 of "The Adventures of Mazie," starring Alberta Vaughn. The series are based on stories by Nell Martin which appeared originally in Top Notch Magazine. They are being adapted by Doris Anderson and directed by Ralph Ceder. Miss Vaughn is supported by Larry Kent, Al Cooke, and Kit Guard. "High But Not Handsome" will be released on January 3.

On January 10, "Mummy Love," a Blue Ribbon comedy starring Alice Ardell, will be shown. The Blue Ribbon comedies are being produced by Joe Rock for Standard Cinema Corporation and F.B.O. release, and feature a number of well known comedians in support of the leading lady.

"The Giraffe's Long Neck," a one reel novelty from the Bray Studios, will also be released on January 10. In this short feature, Walter Lantz, the artist, acts in conjunction with the cartoon characters which he creates.

No. 10 of "The Adventures of Maizie" titled "Little Andy Looney" will be shown on January 17, while "In The Air" a two reel Standard Fat Man comedy, featuring "Fat" Karr, "Kewpie" Ross and "Fatty" Alexander, the trio of rotund comedians whose gross weight equals a ton, will be distributed on January 24.

The same day will see the release of "Dinky Doodle At The Studio" a one reel novelty, in which Dinky Doodle performs new and mischievous stunts in company with his creator, Walter Lantz.

"A Snitch In Time," No. 11 of "The Adventures of Maizie" will be shown on January 31.

Warners Soon to Start Work on Three More

HARRY M. WARNER, arriving at Warner Bros. West Coast Studios in Los Angeles, from New York this week found the lot a veritable hive of activity. About thirty productions on the 1925-26 schedule already have been finished, five others are nearing completion, and work is about to start on yet three more.

A new William Beaudine picture, it is announced, is to feature Patsy Ruth Miller, John Patrick and Montague Love. The role to be taken by Patrick is the largest he has ever had, but is said to be one for which he is splendidly adapted. The production, which is yet to receive a title, will be from a scenario by E. T. Lowe, Jr., from an adaptation by Lowe and Phil Klein.

This will be William Beudine's first picture since his return to the Warner studios after an absence of more than six months. He was lent to the Mary Pickford Company early this year to direct "Little Annie Rooney," remaining thereafter to make "Scraps."

Roy Del Ruth has been named to direct the picturization of a story by A. C. Lancaster, which bears the temporary title, "The Grifters." The scenario is by Darryl Francis Zannuck. The cast, as so far recruited, comprises Dolores Costello, Louise Fazenda, John Harron and Matthew Betz. Roy Del Ruth but lately finished production work on "The Man Upstairs," an adaptation of the Earl Derr Biggers novel, "The Agony Column." Monte Blue was starred, with Dorothy Devore playing opposite him.

The Marie Prevost starring vehicle, "Why Girls Go Back Home," production work on which also is soon to start, will be directed by James Floyd. The story is by Catherine Brody, and the scenario was written by Sonya Hovey.

M-G-M Breaks Los Angeles Record

DURING the week of December 7 in Los Angeles, Metro-Goldwyn-Mayer broke local exhibition records by having four of their productions showing in first run theatres. Incidentally each one played to remarkably fine business.

At the Million Dollar Theatre, "The Merry Widow," co-starring Mae Murray and John Gilbert, held forth. This production, which has been consistently breaking records all over the country and has been for over four months at the Embassy Theatre, New York, enjoyed capacity business.

"The Big Parade," hailed by the critics as the greatest picture ever made and enjoying turn away business at every showing at the Astor Theatre, New York, since its sensational opening a few weeks ago, is doing the same thing at Grauman's new Egyptian Theatre in Los Angeles. This production, together with John Gilbert, the star, Renee Adoree in th eleading feminine role and Karl Dane and Tom O'Brien, who portray unique character roles, is still the talk of all filmdom on the Coast.

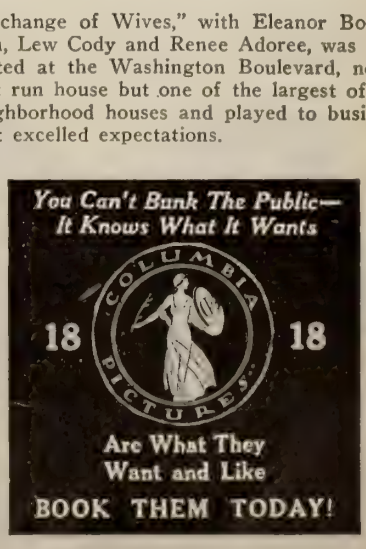
"His Secretary," Norma Shearer's latest starring vehicle, played Loew's State Theatre and both the star and Lew Cody, featured player, were accorded an enthusiastic reception and big business.

"Bright Lights," with Charles Ray and Pauline Starke, was at the Criterion where excellent business also ruled throughout the week.

A fifth Metro-Goldwyn-Mayer production, "Exchange of Wives," with Eleanor Boardman, Lew Cody and Renee Adoree, was presented at the Washington Boulevard, not a first run house but one of the largest of the neighborhood houses and played to business that excelled expectations.

M-G-M Exchange Changes Location

The Des Moines Exchange of Metro-Goldwyn-Mayer, under the management of W. E. Banford, has moved from its old quarters, West 8th street, to 1111 High street, where business is already going on.



Unit Production System Established At First National Eastern Studios

RICHARD A. ROWLAND, general manager of First National Pictures, Inc., announces a new policy to be put in force at the Eastern Studios with a view to reaping the fullest benefit from the unit system in production.

Under the new arrangement, Earl Hudson will manage four production units and Al Rockett four production units, whereas Ray Rockett, brother of Al and co-producer of "Abraham Lincoln," will be business manager at the Studios, a post held for some time by Al Rockett.

In announcing the new plan of production activity, Mr. Rowland said that it is in accord with the ideas he has been putting into operation for some time, whereby First National may profit by the efforts of individual producers. According to Mr. Rowland, the last few years have shown conclusively that the best results may be obtained through the unit system of production rather than the older method of studio work which tended to curb the genius and originality of individual producers and authors. It is his opinion that units should be relatively small so that the producer can concentrate and specialize on his pictures.

Mr. Rowland pointed out that for some time past, the product of First National has been about equally divided between the output of the First National organization and that of independent producers releasing through the distribution channels of the company. The present plan is in effect, a furtherance of this policy which has been found so highly successful.

"Every picture needs individual attention," said Mr. Rowland, "and in order to give the best that is in him, a producer must have the opportunity to concentrate on the production immediately in hand. Our best pictures have been made in this way in the past, and it will be more than ever the case in the future now that every picture released must, in reality, be of 'special' calibre.

"The day of the machine-made photoplay is past."

Earl Hudson, who came from the Coast in October, 1924, has shared in the responsibility for many of the most successful First National productions including such box office winners as "Flaming Youth" and "The Lost World." It is figured that under the present plan, he will find fuller scope for his unusual creative and executive abilities.

Al Rockett's outstanding accomplishment in the motion picture field is "Abraham Lincoln," produced with his brother and recently awarded the Photoplay Magazine Gold Medal as the best picture of 1924. Mr. Rockett came from the Coast to act as assistant to Mr. Rowland and for several months past has been business manager at the Eastern Studios in association with Mr. Hudson.

Ray Rockett, the new business manager, has worked in close contact with his brother in all their picture activities, and has a thorough knowledge of the production end of the business.

Kyne in Hollywood

To Work on New Fox Pictures—First of Kyne-Fox Productions Completed

Peter B. Kyne, rated as one of America's greatest creators of fiction, has arrived in Hollywood to begin work on one of four original stories to be made for Fox Films. It is "Rustling for Cupid," which will be directed by John Ford, maker of "The Iron Horse" and "3 Bad Men."

The first of the Kyne-Fox pictures has been completed. It is "The Golden Strain." This was directed by Victor Schertzinger with Kenneth Harlan and Madge Bellamy in the featured roles. Most of the picture was taken at Fort Huachuca, Arizona, where the action of the story takes place.

Mr. Kyne and Mr. Ford are hard at work on the script of "Rustling for Cupid" and it is expected that the picture will go into production in a couple of weeks. The cast has not been decided upon. The two other Kyne stories which Fox Films will put on the screen have not been named.

In connection with Mr. Kyne's arrival at the Fox West Coast Studios, it might be mentioned that the first print of "The Golden Strain" has just arrived at the Fox Home Office in New York and at the first pre-view for the officials and publicity staff it stood the acid test by measuring up to expectations which were "quite some."

Hallor Engaged for "Red Dice"

Ray Hallor, who played the lead with Constance Talmadge in "Learning to Love," and the lead in "The Last Edition," under Emory Johnson's direction, is announced by DeMille as the newest addition to the brilliant cast who will support La Rocque in "Red Dice."

William Howard will direct the production.

Big Universal Release

"The Still Alarm" Set For Eearly Release By Carl Laemmle

Carl Laemmle, president of Universal is enthusiastic over "The Still Alarm," which he has ordered booked for an early release. "The Still Alarm" is a screen adaptation of the famous old stage play of the same name. Beginning in the days of the horse-drawn fire-fighting apparatus, it gradually becomes modernized and finishes with the present motorized fire department.

"It is without a doubt the greatest fire picture I have ever seen," was Laemmle's comment after viewing the spectacular production. "It is the only fire picture with two smashing fire scenes in it. 'The Still Alarm' is a hundred times as big as the immortal stage melodrama. It has everything about a big fire that thrills—galloping horses, roaring motors, crumbling buildings and heroic rescues. Through it all runs tender romance and excellent comedy."

"The Still Alarm" was directed by Edward Laemmle. Among the players are Helene Chadwick, William Russell, Richard C. Travers, John T. Murray, Edna Marian and Edward Hearn.

It is expected that "The Still Alarm" will be put out as one of Universal's early 1926 releases. It formerly was scheduled for June.

Will Retain Original Title

Fox Films has decided to present the screen version of Dorothy Brandon's stage play, "The Outsider," under its original title, instead of "Daybreak" as first announced. Lou Tellegen is playing the role of the healer and Jacqueline Logan is the dancer. Roy Atwell and Walter Pidgeon have the other principal roles. The picture is scheduled for January 17. Rowland V. Lee is directing.

GO-GETTERS OF FIRST NATIONAL'S EASTERN STUDIO—You know them all by name and reputation; but, in case you haven't met them, they are: Earl J. Hudson (left), head of four production units; Al Rockett (right), also heading four production units; Ray Rockett (center), business manager of the busy East Coast activities.

"The Road to Glory" Is Title of Hawks Picture

Fox Films has decided to call the picture Howard Hawkes is directing, with May McAvoy in the leading feminine role, "The Road to Glory."

Mr. Hawkes wrote the story himself and the picture is already well along in production under the working title "The Chariot of the Gods."

Leslie Fenton has the leading male role opposite Miss McAvoy and Ford Sterling appears as her father. Rockliffe Fellows is the villain. Milla Davenport and John MacSweeney have the other principal roles. Hank, the dog, also has an important part in the drama.

NATACHA RAMBOVA (MRS. RUDOLPH VALENTINO) does some striking work in F. B. O.'s "When Love Grows Cold"—striking the popular fancy, putting in the punch that will make her work a hit when she lands on your screen.

Women Democrats Indorse Goldwyn's "Stella Dallas"

Members of the Women's National Democrat Club, organized to stimulate interest in "better motion pictures" have selected Samuel Goldwyn's "Stella Dallas," which is now doing capacity business at the Apollo theatre, New York, where it has been booked for an indefinite run, as the first motion picture to receive their co-operation.

Lillian R. Sire is the president. Miss Amelia Summerville is vice-president and the advisory board is composed of Robert C. Pell, David H. Knott, Herbert C. Pell, Jr., Irwin Untermyer, George A. Carden and George W. Simpson.

Editing "Hands Up!"

Final editing of "Hands Up!" the largest production starring Raymond Griffith yet filmed by Paramount is progressing under the hands of Tay Malarkey with Clarence Badger, who directed this Civil War-Far West comedy, supervising the work.

Hundreds of persons were used in the cast of "Hands Up!" One location trip to the Mojave Desert kept Griffith, Marion Nixon, Virginia Lee Corbin, Montagu Love, Mack Swain and the other principals away from the studio for a month.

"Hands Up!" which introduces Griffith as a Confederate spy, was written by Monty Brice.

Dix and La Cava Are Editing "Womanhandled"

Richard Dix's latest screen effort "Womanhandled" is in the cutting room at the Paramount Long Island studio, where the star is aiding Gregory La Cava, the director, with cutting and editing.

The picture was made from Luther Reed's adaptation of a Saturday Evening Post story by Arthur Stringer, who was also the author of "Manhandled." Dix, Esther Ralston, Olive Tell, Edmund Breese, Margaret Morris, Tammany Young and the supporting cast spent 10 weeks in Texas filming ranch and cattle stampede scenes. The balance of the film was made at the Westchester-Biltmore Country Club and the Long Island studio.

In "Womanhandled" Dix will be seen as a champion polo player, a fashionable New Yorker whose love for Esther Ralston impels him to go West and become a hero of the untamed lands to approximate her ideal of what a hero should be.

Writing for Tom Mix

Adela Rogers St. Johns, well known screen and magazine writer, is preparing an original story for Tom Mix, Fox Films' western star. The author and the modern Buffalo Bill have been in frequent conference on the story and have come to a final decision on the plot, although the tale is as yet unnamed.

F. B. O. Western Stars Busy

F. B. O.'s Western stars are burning up the hours at the company's West coast studios.

Fred Thomson, F. B. O. topnotcher and his famous horse, Silver King, are at work in Howard Clifton's story "The Tough Guy." Dave Kirkland is directing.

Bob Custer is filming "Man Rustlin'" with Del Andrews handling the megaphone.

Tom Tyler is working on a story by F. A. E. Pine. Bob De Lacey is the director.

F. B. O.'s western stars are operating on a well planned schedule with Thomson supplying several big features, Tyler eight and Custer eight.

Fox News Cameramen's College Meets; Read Paper

Vivid descriptions of his experiences on a tour of the countries bordering the Mediterranean were given by Ben Miggins, staff cameraman for Fox News and Fox Varieties, in a talk at the second meeting of the Fox News Cameramen's College on December 2. He touched Italy, Egypt, Arabia, Syria, Turkey, Greece and the Canary Islands.

A paper on "A New Camera for News Screen Cinematographers," written by J. H. McNabb, president of the Bell and Howell Company, was read by Harry Lott, New York representative of the company. Truman H. Talley, director in chief of Fox News, presided.

Universal's Productions for Next Season To Be Known as "The Golden Rule List"

UNIVERSAL'S 1926-1927 product will be known as "The Golden Rule List," it was announced at the Universal home office. This list, which will follow the Second White List, and will be scheduled for release beginning in August, 1926, will include thirty Jewel productions. Some of these already are in production.

The Golden Rule List takes its keynote from the Will H. Hays' speech delivered before the Ohio M. P. T. O., in convention at Columbus this week, in which Hays pleaded for better feeling and co-operation between producers and exhibitors. The Universal picture policy has always been "live and let live" and during the past two seasons Carl Laemmle has emphasized his friendly-hand attitude toward exhibitors by accentuating a policy of "white pictures and white treatment."

The past two season's Universal pictures have been known as "The White List," and the Second White List. The Golden Rule List follows out this idea and enlarges upon it. The Scriptural Golden Rule:

DO UNTO OTHERS AS YOU WOULD HAVE THEM DO UNTO YOU will be printed on each Golden Rule List contract, and its spirit will be carried out by Universal representatives, Universal asserts.

R. H. Cochrane, vice-president of Universal, gives due credit to the Hays' speech for Universal's new product slogan.

"For a week or so before Mr. Laemmle's departure for Europe, he gave much thought to a title for our 1926-1927 product," said Cochrane. "It was desired to get a name which would carry the full significance of Universal's white pictures and white treatment policy, and go further to emphasize Mr. Laemmle's friendly-hand attitude towards exhibitors.

"When I read Mr. Hays' Columbus speech I immediately sent a radiogram to Mr. Laemmle, suggesting that the Golden Rule idea expounded by Mr. Hays exactly expressed our attitude. Mr. Laemmle immediately radioed back—'Great! Splendid! Call new product The Golden Rule List. Print Golden Rule on the contracts.'"

The Golden Rule List will include Universal-Jewel pictures made with such stars as Reginald Denny, Laura La Plante, Virginia Valli, House Peters, Pat O'Malley, Louise Dresser, Hoot Gibson, Mary Philbin, Norman Kerry, Jean Hersholt and others. They will be directed by such well known directors as Harry Pollard, Svend Gade, Edward Laemmle, King Baggot, Edward Sedgwick, William Seiter, Lynn Reynolds and others.

The entire list, although tentatively chosen, is not definitely set and no complete announcement will be made at this time, but the following pictures are sure to be included "The Love Thrill," by Byron Morgan, as a Denny Jewel; "Poker Faces," as a Harry Pollard Production, with Edward Everett Horton; "The Trail of the Tiger," by Courtney Ryley Cooper, all-star picture directed by Sedgwick; "Blister Jones," by John Tainter Foote, all-star, directed by King Baggot, probably with Pat O'Malley featured; "The Big Gun," by Richard Barry, directed by Edward Sedgwick; "This Way Out," by Frederick Isham; "Cap Fallon," by John Morosco; "The Whole Town's Talking," by Anita Loos and John Emerson; "Too Many Cooks," a play by Frank Craven, for Reginald Denny; "The Yukon Trail," by William McLeod Raine, with House Peters; "The Quest of Joan," by James Oliver Curwood, with House Peters, directed by Lynn Reynolds; Laura La Plante in "Brides Will Be Brides," by Lucille Van Slyke; the same star in "A Savage in Silks," by Winifred Eatron Reeve; Hoot Gibson in "Cow Jerry," by Arthur Stringer, directed by Lynn Reynolds; Mary Philbin in "The Rosary," by Florence Barclay, directed by Svend Gade; and Jean Hersholt in "The Old Soak," by Don Marquis.

"Nervous Wreck" Is Christie Special

"THE NERVOUS WRECK" will be an Al Christie special for next season's schedule of releases and will be produced some time this coming Spring, according to an announcement from the Christie Film Company.

Owing to the long preparation necessary for the transferring of "The Nervous Wreck" to the screen and the necessity of casting the production carefully, filming will not be undertaken at once but will be done in time to release the production next fall as a big special heading the Christie feature program for the season of 1926-7.

It will be remembered that "The Nervous Wreck" was one of the catchiest stage plays produced in recent years. The hilarious comedy produced by the situation of the hero, a big pill taker from Philadelphia, who goes out to Arizona to die in peace, there meeting with prodigious he-man adventures, registered so well on the stage that the play ran for a solid year at the Sam Harris Theatre in New York and for almost the same period at the Majestic Theatre in Los Angeles. At the present time road companies are doing big business with the play throughout the United States and abroad and an enormous number of stock rights have been sold.

The story of "The Nervous Wreck" in its book form has been republished by Grosset and Dunlap and its current sales have reached huge figures. All of which points to great expectations from the film version by the Christie organization.

At the present time F. McGrew Willis of the Christie scenario staff is preparing a tentative screen treatment of the Owen Davis play. Willis did the adaptation last year of "Charley's Aunt" for Al Christie and has recently been assisting in the preparation of other Christie pictures and "The Million Dollar Handicap" from the novel "Thoroughbreds" for Metropolitan Pictures.

Al Christie states that a thorough search of the industry is now being made for the most likely candidate to play the feature role of "The Nervous Wreck."

Janet Gaynor, Fox Player, Is Wampas Star

A NEW star now shines on the Fox Films lot. She is Janet Gaynor, delightful young screen personality chosen by the Western Association of Motion Picture Advertising, or the Wampas, as one of the thirteen baby stars. She portrays the role of Ann Burger in Fox Films' realistic production of one of the world's most appealing calamities, "The Johnstown Flood."

Miss Gaynor has not "been due to arrive" at all. In fact, her screen experience is not of great length. It is only a short time ago that the fine little actress appeared for the first time in front of the clicking camera for a salary unbelievably small. Her fate seemed no different from that of hundreds of young girls who trek to Hollywood to win immortal fame "in the movies." True, she possibly had no chance to bring forth her masterful command of emotion.

When Director Irving Cummings set to work casting the various role in "The Johnstown Flood," it was agreed by Fox Films executives that a new face would grace the part of Ann Burger. Applicants from Hollywood came by the hundreds. Tests were made, viewed and more tests filmed. Then came Miss Gaynor.

When the director completed the test of the actress, he moved as if by magic, neglecting to finish testing others who stood waiting.

The test was hurriedly developed and printed for exhibition of Winfield R. Sheehan, general manager of Fox Films. Miss Gaynor was at once signed to a long term contract with the prospect of becoming one of the chosen few to glisten brightly in the films.

To Aid Samuel Goldwyn

Joseph Hergesheimer, novelist, has arrived in Hollywood to collaborate with the Samuel Goldwyn organization in the writing of an original story for the screen.

While nothing definite has yet been decided upon, it is understood that an exotic love drama is to be written by the author from an out-of-the-ordinary conception of his own, and from ideas suggested by Henry King, director, and Frances Marion, scenario writer.

"Laugh Month" Material

By Charles Edward Hastings

"We Have No Argument Against Features," P. A. Parsons Tells Philadelphia Showmen

WE have no argument against features. They are necessary. But so is the short subject necessary."

Thus P. A. Parsons, Advertising Director of Pathe Exchanges, Inc., drove home his argument in favor of greater recognition of the short feature in his address, on Friday, December 11, before a meeting of exhibitors in the Philadelphia territory, called at the invitation of Frank Buhler, Managing Director of the many theatres in the chain of the Stanley Company of America, Inc. Mr. Parsons "explained" NATIONAL LAUGH MONTH.

"Our argument," Mr. Parsons contended, "is against the unfairness of a practice that over-emphasizes the feature to the point of exclusion of mention of the short subject."

In part, Mr. Parsons said:

"The day of the short subject is here.

"One of the trade papers said the other day that the short subject has come back. As a matter of fact it has never been away, in the affections of the public, particularly among the juveniles, who undoubtedly prefer the short comedy to any other branch of product.

"I predict with confidence that 1926 will be the greatest year for comedies this business has yet seen, and that the backbone of the comedy entertainment during the year will be the big little two-reel comedy.

What It's All About

"We have no argument against features. They are necessary. But so is the short subject necessary. Exhibitors, even those who have been devoting their entire advertising space to their feature, have recognized the importance of the short subject by selecting 'balanced programs' in which the short subject has an important place. Our argument is against the unfairness of a practice that over-emphasizes the feature to the point of exclusion of the mention of the short subject. The words 'and a comedy,' put down in the corner of an ad devoted entirely to the feature is neither giving the comedy a square deal nor is it encouraging the producer to improve his comedies. Furthermore, as an advertising man, I question whether such casual and insignificant mention has any advertising value at all. Why not mention names and titles, and get the benefit of the draw they have?

"It was to correct this situation that the advertising, publicity and exploitation men connected with those companies concerned with the distribution of short subjects, together with several men connected with the Short Subject departments of those companies, met informally this last spring and discussed ways and means by which the short subject could get a fair break, and the advertising mention by exhibitors to which it is entitled.

P. A. PARSONS

"These conferences were continued throughout the summer. As the result of them the Short Features Advertising Association was founded a few weeks ago. The purpose of this association is to encourage the advertising of short subjects by exhibitors through proving to them that it is profitable.

First Official Act

"The first official act of the association was to inaugurate January, 1926, as Laugh Month.

"Now there is something in the very thought of Laugh Month that appeals to everybody. Other movements of the sort have sounded selfish. 'Buy an apple a day during December,' 'This is diamond week, buy one,' 'Have you had your iron today?' —all these have a selfish sound, since there is the direct appeal to buy something. On the face of them some one profits. In this thought of Laugh Month, no one is directly invited to spend money; but you theatre men are going to be the ones to get the most benefit because you are the best organized of all businesses to tie up to it and supply the laughter which means dollars to you and satisfaction and word-of-mouth advertising from the public.

"Laugh Month is a big proposition. It is wide in scope. The book publisher with humorous books, the newspaper with its comic strip, the legitimate theatre with its comedy —all can profit by it and many will. They are welcome. The more they advertise Laugh Month and mention it, even though in connection with their own product, the more you men will benefit. When big newspapers like the New York World and the Chicago Tribune give Laugh Month a play as they are doing, you may know that the idea is good.

Amazing Reception

"The reception of the idea has been really amazing. Approval has been general. The comic strip men have taken to it wholeheartedly. Columnists are mentioning it. So far as the committee can, in the time at its disposal, it is getting to the newspaper and magazine men who can help us in getting over the idea, and they have been most generous in their approval and their support. We have made the breach in the dam, and the flood which is breaking through is going to sweep over the country. Unless all signs fail many persons to whom laughter is a stranger are going to get the habit during January. We may assume that having found laughter so good they will make it a point to get their weekly dozen of laughs in your theatres during the rest of the year.

"The benefits of Laugh Month can only come to those who go after them. The exhibitor who sits back expecting that Laugh Month is going to do it all for him is going to be disappointed. What good will it do

him if he has the finest two-reel comedy ever made, in his theatre, if he doesn't let the public know he's got it? The well known words, 'and a comedy,' stuck down in the corner of his newspaper advertisements won't do it. The way to capitalize on good two-reel comedies is to come right and mention stars, brands and titles.

Advertising the Comedy

"Is the two-reel comedy worth advertising? It certainly is. Personally, I am of the opinion that the best brands of two-reel comedies today are actually of better quality than the average run of features, and by that I do not mean the so-called 'program' feature. Is assert there has been a bigger advance in the quality of the better two-reel comedies during the past two years than is apparent in any other kind of product. If they are so good, and you must admit they are, why not let the public know about them? You men are showmen. You know the importance of getting the utmost in revenue from your houses. Why not make use then of the last ounce of draw you've got in your programs, and take advantage of the definite popularity of certain brands of short comedies? Why advertise only part of your show? Why not advertise all of it? .

"The Keith-Albee Vaudeville Circuit does just that very thing. They advertise every act on their bills. People don't go to their houses just to see the headline act but every act. They pay to see the whole show and want to see it. This advertising policy of the Keith-Albee people pays, as their success shows.

Lloyd and Chaplin, Examples

"Harold Lloyd and Charlie Chaplin starred in two-reel comedies before they became feature comedy stars. Did they only become great after they went into feature comedies? The history of the business says no. Each was a big draw as a two-reel comedy star and if any exhibitor anywhere did not advertise those stars when he played them in short comedies there's a whole lot of money in the country that could have been his that didn't go his way.

"Just remember this, also. The big feature comedy stars of tomorrow are now playing in your houses in short comedies. I don't think any one in this theatre wants to be in the position at some future time of saying 'Just to think that I played so and so in two-reelers and never gave him a line of advertising!'

"The situation in this respect is improving. Advertising by exhibitors on two-reel comedies is increasing as the experience of Pathe proves. Pathe gives to an exhibitor playing a Pathe comedy a free advertising mat on that comedy, of a size that can be slipped into the corner of his regular newspaper ad. For the first month the average distribution of those free mats was only 50 per comedy. Today, six months later, the number has jumped to 1,500 and it is still going up. Other comedy distributors are having the same experience."

The Prize Contest

Mr. Parsons then spoke of the Prize Contest, and gave the rules and conditions. He also showed samples of the Laugh Month posters, banners and pennants.

Stanley B. Waite, manager of the Two-Reel Department of Pathe, was then introduced and spoke briefly. In part, he said:

"If, by properly presenting attractive programs in which comedy subjects appear and properly exploiting such programs the exhibitors secure one additional admission per week from every ten of their regular patrons, it will mean that Laugh Month nationally will bring in excess box-office receipts of one million dollars per week.

"The average weekly attendance at moving picture theatres is 50,000,000 persons at a conservative estimate, and if one-tenth of these can be induced, through the exploitation of Laugh Month, to go to one more show each week, it will mean five million additional admissions to the theatres of the country. Figured on an average of 20 cents per admission, this will mean $1,000,000. You can figure for yourselves just what this increased business would amount to for your houses.

"Laugh Month will mean to the exhibitors just exactly what they make it mean."

The meeting was held in the Aldine Theatre, attended by one hundred and twenty-five managers of the Stanley Theatres and a representation of exhibitors of the territory. Also present were the managers of the Educational, F. B. O., Fox, Pathe and Universal local branches, and Charles Henschel, District Manager of Pathe.

Mr. Buhler in the Chair

Mr. Buhler presided at the meeting, and awarded "The Exhibitor" cup to Lou Williams, manager of the Family Theatre, for the best exploitation campaign on a short subject. Mr. Buhler directed the attention of the theatre men to the benefits of "Laugh Month" as a means to get additional attendance throughout January by playing up comedy entertainment. He stated that, to a theatre-man, Laugh Month is a sales proposition. It gives him a chance to sell the public a form of entertainment that could not help but be beneficial. It gives him a chance to build better business by an idea which is a good one, and is capable of being made a big proposition. Speaking for himself, he added, he welcomes a sales proposition such as this. He said he is for it, and the Stanley Theatres are for it. He requested particularly the distributors of short comedies to see to it that the comedies for Laugh Month, as well as every other month, are of a kind that the whole family can see—such pictures as the Stanley theatres can show without any embarrassment. He assured those present that the Stanley Co. is committed to the policy of clean pictures only.

Mr. Parsons was then introduced. He was followed by Mr. Waite. Mr. Buhler then called upon Eli M. ("Emo") Orowitz, associate editor of "The Exhibitor," the Philadelphia "regional." Mr. Orowitz spoke of Laugh Month as a great idea, urged every exhibitor in the Quaker City area to get behind it, and pledged his assistance in getting the idea to the public through his radio broadcast chats every Tuesday night at 10:05 o'clock through Station WIP, in Philadelphia.

Again First—in A New Field

THE proposal to set aside a month, during which Short Features would be given special play in Advertising, Publicity and Exploitation, emanated from Moving Picture World.

From the beginning of the campaign, to date, Moving Picture World has thrown its pages open to the National Laugh Month Committee publishing MANY FULL PAGES of helpful material.

It follows that Moving Picture World is squarely back of the "National Laugh Month" campaign, and will remain, throughout 1926, SQUARELY BACK OF SHORT FEATURES!

* * * *

Beginning with this issue (and continuing until "National Laugh Month" has passed) Moving Picture World substitutes "Laugh Month" material for its regular short subjects department, in order to permit showmen to turn directly to these pages for the news and exploitation helps on "Laugh Month."

Full information regarding ALL SHORT SUBJECT MATTER, will be found in "Laugh Month Material," including short subject reviews and "Straight From the Shoulder, Jr."

Since the inauguration of Moving Picture World's enlarged short subject department, under the heading, "Little Pictures With the Big Punch," its development has been truly remarkable. Producers and distributors of short subjects have taken full advantage of this special service. They refer to it as "one of the World's Best Bets."

A greater amount of space has been devoted to short subjects in this department since its inception than in any similar department in any other trade paper. THE DEPARTMENT IS STILL GROWING.

* * * *

The exhibitor who gives "Laugh Month" his wholehearted Support, Co-operating with the Committee 100%, builds business for his theatre. He does something that is positively constructive.

Theatres Throughout America Give Assurance of Their Full Support of Laugh Month Plans

The exhibitors of the country are solidly behind the National Laugh Month campaign, as attested by the veritable avalanche of replies being received from all over the nation.

During the past week hundreds of letters have been received by the committee in charge, assuring wholehearted co-operation in the movement on the part of theatre-owners and managers.

A partial list of the theatres which have expressed their readiness to co-operate in the National Laugh Month movement follows:

The Liberty, Parsons, Kansas; the Best, Parsons, Kansas; Crystal, Atchison, Kansas; Royal, Atchison, Kansas; Lynn, Breeneville, Missouri; Orpheum, Colonial, and the Royal, at St. Joseph, Missour; Auditorium, Marshall, Mo.; Star, Nevada, Mo.; De Graw, Brooke-

(Continued on page 774)

Fox Executive Suggests Showmen Try Experiment

NATIONAL LAUGH MONTH, to be observed in motion picture theatres all over the United States in January, will afford exhibitors a wonderful opportunity to test the actual box-office value of short comedies, according to Fred C. Quimby, short subjects sales manager of Fox Films.

Accordingly he has arranged a series of all short subject programs, each designed to give the widest possible range of entertainment, with comedy, of course, as the chief factor.

"The National Laugh Month committee believes," said Mr. Quimby, "that every exhibitor should run at least one program each week during Laugh Month composed of all short subjects, and we feel sure that, with proper advertising and exploitation, the experiment will prove a real box-office success. For instance, let us say that the average picture theatre offers a seven-reel program. Ordinarily this would include a five-reel feature with perhaps a short comedy, one or two reels in length, and a news or pictorial reel.

"I suggest that, as a special program for Laugh Month, the exhibitor try the experiment of eliminating the regular feature and build his program entirely of short films. With the national publicity campaign which has been going on for weeks and which will continue all through the month of January, the public already knows that it is to be an all-comedy affair.

"In order to carry out the spirit of National Laugh Month, I believe that a seven-reel program should include at least four reels of comedy. For instance, here is a sample program which may be varied to suit the individual needs of any exhibitor:

"My Own Carolina;" one reel; scenic.

"The Big Game Hunter;" two reels; Van Bibber comedy.

"With Pencil, Brush and Chisel," one reel; Novelty.

"A Cloudy Romance," two reels; Imperial comedy.

"Fox News," one reel; Pictorial news.

"This, of course, is offered merely as a suggestion. Each exhibitor may lay out his program as he likes, with variety as the keynote of the entertainment. Fox Films will be glad to co-operate with exhibitors who use Fox product in arranging appropriate programs for National Laugh Month—and I might add that our comedy releases for January are the best we have ever made. Not only are they funnier than most short comedies, but they are produced on a scale that compares favorably with many feature productions. In addition we have prepared posters in full color, unusually attractive lobby displays, advertising cuts and, in fact, everything exhibitors need to put National Laugh Month over with a real smash.

"The Committee feels sure that every exhibitor who tries the experiment of an all-short subject program will realize more than ever before the reel box-office value of good short comedies. However, we suggest that every one take advantage of the laugh month publicity campaign by a tieup in his own advertising."

Five Big Bookings On Screen Snapshots

The Columbia Pictures Corporation's screen snapshots which reveal motion picture stars at work and at play, has been contracted for by the De Luxe Film Co., for Philadelphia, New Jersey and Delaware, and by the Exhibitors Film Exchanges, for Maryland, District of Columbia, by the Lande Film Co., for the Pittsburgh, Western Pennsylvania and West Virginia territory, by the American Booking Corporation, for the east of Michigan, and also by the Capitol Film Exchange for the territory of Northern Illinois and Indiana.

See End of Slapstick in Fox Comedies Based on O'Henry Novels

ECHOES have been heard in Washington of the success established by the Fox two-reel comedies based on O. Henry stories. The following excerpts are offered from a long review on a short subject, written by Charles A. McMahon of the N. C. W. C. News Service.

"One of the most frequent complaints against motion picture exhibitions," writes Mr. McMahon, "is the showing in connection with feature pictures of so-called comedy films, which for the most part are a travesty of the American sense of humor. With very few exceptions, film manufacturers have dismally failed in this direction. For the greater number of screen comedies are of the cheap, slapstick variety, often bordering on the vulgar, manifesting no cleverness and proving exceedingly uninteresting and boresome.

"But there have been some exceptions to this all too common situation, and it is pleasant to note that the Fox company has come forward with a series of two-reel comedies that may mark the end of the slapstick era in screen comedies. The Fox company will release during 1925-26 eight screen versions of as many gems of fiction by that inimitable and characteristically American humorist, O. Henry. The first of these—'Shoes'—has already been shown and two others—'Transients in Arcadia' and 'Failure' are ready for release.

"'Shoes' is a typical O. Henry tale, delightfully humorous, that loses none of its sparkle or punch in the filming process.

"'Stick to the Story' has been the guiding slogan of the director, Daniel Keefe, in adapting the O. Henry story. If his future efforts are as successful as the 'Shoes' release, O. Henry admirers will have occasion to extend him a vote of thanks.

"O. Henry proved that humor could be entertaining without being cheap or vulgar. O. Henry's freshness of style, keen characterization and penetrating knowledge of human nature, combined with his keen, scintillating humor, place him in the foremost rank of American short story writers. Fox Films deserves credit for bringing his delightful work to the screen. Because of O. Henry's great popularity, the most extensive patronage of movie-goers may be expected."

M. J. COHEN, MANAGER of the Merced Theatre, Merced, Cal., in a tie-up with the Sun-Star, put over the opening episode of the Pathe serial, "Sunken Silver," through a hunt for buried treasure. Captain Kidd, Long John Silver, and other noted pirates, led the kids around town to the vacant lots, where coins and theatre tickets were hidden. The pirate ballyhooers and many of the treasure-seekers carried banners telling what the "stunt" was all about.

Red Seal Booking Fast

Despite the natural tendency for a falling off in the show business about the time of the Christmas and New Year holidays, Red Seal Pictures discovers that business for them has been picking up and that their short features in general, especially their three holiday featurettes, "A Little Friend of All the World," made by Bray; "Ko-Ko in Toyland," an Out of the Inkwell made by Max Fleischer; and "The Magic Hour," made by Cranfield and Clarke, are being booked by the biggest theatres in the country.

Invite the Public to a Feast of Fun in Laugh January,

Make a Thousand Laughs Grow

You can do it with the following Two

ROACH COMEDY . . . . . "A Punch in the Nose"
January 3

MACK SENNETT . . . . . "The Gosh Darn Mortgage"
January 3

HAL ROACH, OUR GANG . . . . . "Good Cheer"
January 10

MACK SENNETT, RALPH GRAVES "Wide Open Faces"
January 10

HAL ROACH, CLYDE COOK
"What is the World Coming To?" January 17

More Laughs Mean More Money.

Month 1926

There'll be plenty of White Meat for all

Where Only One Grew Before

Reel Comedies set for January release

MACK SENNETT, ALICE DAY . . "Hot Cakes for Two" January 17

HAL ROACH, CHARLEY CHASE . "Charley My Boy!" January 24

MACK SENNETT . . . . . "Whispering Whiskers" January 24

MACK SENNETT, HARRY LANGDON SPECIAL "Saturday Afternoon" January 31 (3 Reels)

HAL ROACH, GLENN TRYON . . . . . "Long Pants" January 31

Tie Up To "Laugh Month!"

Pathécomedy

TRADE MARK

Fox All-Comedy Program Makes Strong Appeal to the Reviewers

THE innovation of an all-comedy program, arranged by Fox Films as a special feature for National Laugh Month, proved an instant hit with reviewers who witnessed a pre-release showing recently. The program was one of the regular weekly Fox showings at the home office.

The purpose of the program, it was explained, was to demonstrate the feasibility of an all-short subject show to exhibitors. It was eight reels in length, including three two-reel comedies, a Fox Variety and the current release of Fox News and so diversified was the entertainment that several declared the absence of a full-length feature was not noticeable.

The subjects shown were "Cupid a la Carte," the latest of the O. Henry releases; "His Own Lawyer," fourth of the Helen and Warren married life series; "The Flying Fool," an Imperial Comedy; "The Iron Trail Around the World," a Fox variety, and Fox News.

The reviewers found all three of the comedies easy to laugh at and "Cupid a la Carte," especially brought genuine howls of mirth. The unusual freedom from the usual comedy situations occasioned much favorable comment, as did also the elaborateness of production, several of the sets being as costly as those generally to be found only in full-length features. It was the general opinion of the reviewers that Fox has established a new standard for two-reel comedies in these films and it was also predicted that National Laugh Month will bring to the short film the recognition it really deserves.

Newspaper Feature Syndicates Join in Boosting "Laugh Month"

EXCEPTIONAL support to Laugh Month is being given by the various newspaper feature syndicates, the Short Features Advertisers' Association reports.

Arrangements have been completed whereby the various columnists, editorial writers, cartoonists and other special feature syndicates, are to devote special attention to the Laugh Month idea and to work in references and boost for it wherever possible.

An example of the wholehearted support Laugh Month is getting from these syndicates is the varied Laugh Month activities now being undertaken by the King Features Syndicate. From fifteen to twenty columnists of this service are to make Laugh Month a feature in one of more of their articles.

Two special Laugh Month poems have been written and soon will appear in newspapers all over the country. The King syndicate is going even further in its support of the Laugh Month idea. It is sending out a special broadside on Laugh Month to all the newspapers it serves, calling attention to the wide-spread benefits of the movement and calling upon each editor for liberal support.

Entry Blank for Laugh Month Exploitation Contest

(Use this coupon to file your entry in the prize contest for the best Laugh Month exploitation. Send entry to National Laugh Month Committee, 218 West 42nd Street, New York City.)

Name of Theatre.....

Address .....

City or Town.....

State .....

Name of person responsible for campaign.....

(This is the person to whom money will be paid if this entry wins)

Is theatre first run, second run or subsequent run?.....

Seating capacity.....

Population of City or Town.....

Was campaign for one day, two days, three days or a week?.....

Was a particular comedy exploited? If so, give title and name of distributing company.....

(It is not necessary that a particular comedy should be exploited, it being sufficient if the campaign boosts LAUGH MONTH. But if a particular comedy is exploited, it must be a short comedy—not more than three reels.)

Theatres Throughout America Give Assurance of Their Full Support of Laugh Month Plans

(Continued from page 770)

field, Mo.; Beldorf, Independence, Kansas; at Arcadia, Fla.—The Star, the Opera House, the Octavious; the Palace, Bradentown, Fla.; the Athens and Dreka, Deland, Fla.; the American, Beachem, Orlando, Fla.; the Capitol, Plant City, Fla.; the Jefferson and Orpheum, at St. Augustine, Fla.; and the Sarasota Theatre, at Sarasota, Fla.

In Canada, the Lyceum, Starland, and College Theatres of Winnipeg, have lined up for Laugh Month. Nebraska is well represented with the following theatres already on the Laugh Month register and others preparing to come in: The Strand, Empress, and Palace, at Hastings; the Majestic, Empress, and Lyda, of Grand Island; the Crescent and Empress, at Kearney; the Majestic of Fairbury; the Swan, Columbus; the Wall at Fremont; the Grand and Lyric of Norfolk; the Lyric and Lincoln at Lincoln; the Gilbert, Beatrice; the Sun, York; the Keith, No. Platte; the Paramount, Nebraska City; and the Tivoli at South Omaha. At Omaha, Nebraska, the Rialto, the Strand, the Hamilton, and the North Star have fallen in line.

Iowa is also heavily represented among the Laugh Month boosters, with the following theatres taking their places alongside of the houses and circuits previously heard from: at Sioux City, the Princess, the Hipp, and the Tivoli; the Broadway, Council Bluffs; the Casino and Majestic of Missouri Valley; the Royal, LeMare; the American, Cherokee; the Rialto at Boone; the Rialto, Burlington; the Strand and Rialto, Clinton; the Capitol and Garden, Davenport; at Iowa City, the Englert and the Garden; the Strand, Marshalltown; the Palace, Mason City; at Newton, the Rialto; at Fort Dodge, the Majestic and the Rialto; the Fort Armstrong and Spencer Square, Rock Island, Illinois; the Strand and Crystal at Waterloo, Ia.; the Grand, Dubuque; the Twin Star, Aimes; the Royal, Carroll; the Plaza and Rialto, at Waterloo; and the Grand at Oelwein. The Strand, the Capitol, and Rialto of Des Moines have undertaken plans to participate in a very active way.

The Denver Section

From Denver, Colo., word was received by the Laugh Month Committee during the past week that the following theatres of that city have pledged their active co-operation in promoting January as Laugh Month: Rialto Theatre, Victory, Colorado, America, State, Isis, Palace, and Colonial.

The Laugh Month Committe has also been assured of the active co-operation of the following exhibitors: Fred J. Campbell, manager of Keith's Rialto, Louisville; Howard McCoy, manager of Keith's Majestic, Louisville; Sam Switow, manager of the Kentucky, Louisville; Earl E. Payne, manager of the Kentucky, Lexington; Tony Sudekum, manager of the Crescent Amusement Company, Nashville; W. C. Drumbar, manager of the Riveria, Knoxville; G. M. Pedley, manager of the Empress, Owensboro; Leo F. Keiler, manager of the Arcade, Paducah; Ray Frankel, manager of the Temple, Newport; S. L. Martin, manager of the Grand, Ashland; Mose Klein, manager of Lillian, Clarksville and Godfrey Kotzen, manager of the Lyric, Covington.

THE chief prognosticators of our industry said this was going to be a season of comedy. Probably none of them foresaw just how thoroughly their predictions would be fulfilled. Comedy, without doubt, will soon predominate all motion picture entertainment.

The advance of all Short Features has kept pace with the great strides made by Comedy this season. The tremendous momentum with which the Laugh Month movement is going forward is striking testimony to the bigger place that comedies and all Short Features occupy in the plans of exhibitors, both as to the building of programs and their exploitation.

Isn't it significant that in the same season when this trend in picture entertainment is so pronounced, theatre development and theatre building are setting new and staggering records?

Here is a thought that should fill us all with gratitude as the Old Year draws to a close, and inspire us to begin the New Year with renewed faith and increased confidence in the future of Motion Picture Entertainment.

E. W. Hammons

Educational Pictures

THE SPICE OF THE PROGRAM

LITTLE A' BLUE — Here's an adventure that he does in "Clear the Way, Cy," in which Harry Carey is supported with the laughs by Louise Lorraine and Joe Rickson.

Pathe All Comedy Program Shown to Crippled Children

By arrangement with John [illegible] of the Rialto Theatre, Omaha, [illegible] Pathe Exchange manager at Omaha, recently gave a special exhibit showing an entire all-star Pathe Comedy program to crippled children in Omaha.

An automobile will was arranged, and at 10 in the morning several of the youngsters [illegible] from their homes. The entire cast of "Among Those Present" opened the show, after which "Her Honor," a one-reel comedy [illegible] comedies of their kind and others, and arranged seats for the big crowd in the stage of "The Big Parade" and "The Sea Beast," together with the feature, "Head of Children" [illegible].

[illegible] entertainment pleased the youngsters [illegible] were served by the Rialto management.

Dooley Undergoes Operation for Stomach Disorder

Billy Dooley, star Century comedian, [illegible] has undergone an operation at the Lenox Hill Hospital, New York, for a stomach disorder, and was pronounced out of danger. Dooley, who is married and has a family, has been [illegible] for several days.

Dooley was formerly [illegible] and was prominently identified with [illegible] Dooley and Sales, [illegible] Dooley and Nelson, and [illegible] Dooley and Dooley.

[illegible] Dooley is reported to be resting [illegible] and will be able to leave the hospital in a few days.

[illegible] Dooley was [illegible] to Lasky's and Rialto in one of the hospital patients on behalf of the school, expressing the thanks of all and appreciation for the happy hours the kiddies spent there.

"Everybody down our principal said to us 'Let's go have a show' and in the picture 'We were delighted. That was what we always hoped we could do for them, but never thought we could afford it. Now we know what we can do and we imagine what effect a picture could have on another. One of those things for which we [illegible] Children's Hospital have to be thankful for is the interest it [illegible] people."

Better Brains Comedy

"A Runaway Honeymoon" being Fox Film Sunshine comedy that stars and presents as the Three Good Pardon under the direction of Lige Conley.

Starting the cast are Bonnie Lansing and Harold Austin with Frank Hall Crane, Dan Jarvis and Oliver Hardy in support.

"A Runaway Honeymoon" is being filmed under the personal supervision of George [illegible] Comedy Director General.

Will Appear in Short Feature

Hope Hampton Will Be Seen in "Marionettes" Done in Technicolor

Hope Hampton will again appear under the banner of Educational Film Exchanges, Inc., in a new short feature titled "Marionettes." This short subject is one of the most interesting pictures that has ever been made in the Technicolor process, with [illegible] and magnificent settings, all done in exquisite colors.

The wedding of the story is a fantastic affair of an old doll, showing marionettes to amuse on the part of three [illegible] guests. The theme is a strong appeal. For [illegible] and Love and a host of strange problems are enacted by puppets who have been brought to life by a Fairy and given the ability to love as do mortals. However the fairy warns them that should the Marionettes learn the slightest [illegible] they are to return to their former state.

Columbine is tempted and departs from her lover Pierrot in favor of the soldier with his spoils of gold. Later she repents this wicked betrayal of her promises of fidelity to Pierrot, and then the person to part have since been wrought in the act of a Fairy and given the ability to love as do mortals. However the fairy warns them that should the Marionettes learn the slightest [illegible] they are to return to their former state.

Columbine is tempted and departs from her lover Pierrot in favor of the soldier with his spoils of gold. Later she repents this wicked betrayal of her promises of fidelity to Pierrot, and then the person to part have since been wrought in the act of a Fairy and given the ability to love as do mortals. However the fairy warns them that should the Marionettes learn the slightest [illegible] they are to return to their former state.

"Marionettes" was produced by the Educational Film Company of America. Prints have already been shipped to all Educational Exchanges, and the picture is being released immediately.

Adds to Writing Staff

Johnson and Jones to Be in Preparing Scripts at Roach Studios

A [illegible] young director-person of the Hal Roach Studios, has added two more experts to his story-writing staff who devise the gags and "jags" for the Hal Roach comedies of the Pathe short feature schedule. Lloyd Johnson and Vernon Jones are the new experts.

Lloyd Johnson was formerly a newspaper man and cartoonist and has during the past few years been associated with various film companies as a scenario writer. "gag" man and as director.

Vernon Jones began his screen career in the technical department of Universal and has been associated with the Roach company in a similar capacity for the companies directed by Harold Lloyd, Harold Gray and the late William Desmond Taylor.

Both Johnson and Jones will collaborate with others on scripts for Charley Chase, Stan Laurel, "Our Gang," Clyde Cook, Thelma Todd, Lloyd Hamilton and other Roach comedians who will make "laugh hours" and all other months a joy for all.

He who laughs and goes away
Comes back to laugh another day!

—By Henry Clay Bate.

Imperial Comedies

Fox Films Completes Two More Laugh Makers for "Laugh Month"

Fox Films has just finished two new Imperial Comedies and promptly placed them on the schedule for National Laugh Month. "Officer of the Day," first production of the new directorial team consisting of Max Gold and Andrew Bennison, is scheduled for January 10.

Heading the cast is Eugenia Gilbert, the beautiful young woman who won the Valentino Beauty contest and second place in the "Miss America" contest held in Atlantic City. Harold Goodwin is the leading man and Brooks Benedict who was the villain in Harold Lloyd's "The Freshman," plays a similar role in "Officer of the Day."

"A Flaming Affair," the first two reeler produced by Lex Neal on joining the Fox staff after leaving the Buster Keaton lot, is scheduled for January 24. Sid Smith is hilarious in the leading role, and the lovely Consuela Dawn is the heroine. Joseph Belmont portrays a fire chief, and Rodney Hildebrand is a brave firefighter.

New Interest in "Evolution"

Interest has been revived in Red Seal's five reel production of "Evolution," according to President Edwin Miles Fadman, who reports that bookings on this novelty have been increasing during the past few weeks. "When the Dayton, Tennessee, trial was concluded," Fadman explained, "our bookings dropped off a bit, due partially to the warm weather, of course. But of late, stimulated by the interest in this subject on the part of newspapers and the public in general, has made many exhibitors wake up to its money making possibilities."

"In the Air" Started

Production of "In the Air," a Joe Rock-Standard Comedy featuring screenland's heavyweight fun trio, "Fat" Karr, "Kewpie" Ross and "Fatty" Alexander, has been started under the direction of George "Slim" Summerville. Replete with new and unusual gags, the story, it is said, is the best comedy material Rock has ever employed in one of his Standard productions. Lois Boyd, "the typical American girl of the screen," will play opposite the trio of rotund comedians.

"FRAMED!"—A PICTURE worthy of the title with Lloyd Hamilton tacking on the laughs in his usual Hamilton-Educational style.

Roach Comedy and "Sportlight" Head Pathe List for Dec. 27

HIGHLIGHTS of the Pathe short-feature program for the week of December 27 are "Flaming Flappers," a Glenn Tryon two-reel comedy produced by Hal Roach and "Fins and Feathers," a novelty Grantland Rice "Sportlight." Other screen attractions listed for this date are "On the Storm King Road," the fourth chapter of the Patheserial "The Green Archer;" "Noah and His Troubles"; one of the "Aesop's Film Fables"; "Topics of the Day," the reel of laughs from the world press; Pathe Review No. 52, screen magazine; and two issues of Pathe News.

"Flaming Flappers" is a very modern fun concoction based upon happenings of the times. Glenn Tryon is the star of this Hal Roach two-reeler which Fred. L. Guiol directed. Tyron is supported by Jimmy Finlayson. Tyler Brooke, Charlotte Mineau, Yvonne Howell, Sue "Bugs" O'Neill and Sally Long.

"Fins and Feathers" is one of Grantland Rice's most entertaining "Sportlights," revealing thrilling scenes of fishing and hunting that all sports lovers will revel in. The scenes were taken in various sections of the United States.

Pathe Review No. 52 features the one and only Annette Kellerman in demonstration of her prowess as a dancer. The multiple-action made by the "process-camera" provides both merriment and wonder. "Yale" of the new series "American Colleges in Pathecolor" another subject of this issue, which also includes "The Triangle," one of the "Makin's of an Artist" series by Hy Mayer.

"Noah and His Troubles" is a mirthful animated cartoon of the "Aesop's Film Fables" series. "Topics of the Day" and two issues of Pathe News complete the December 27 program announced by Pathe.

Red Seal Release Schedule Increases 600% in Year

RED SEAL PICTURES CORPORATION, today, at the end of 1925 is able to boast of a wonderful growth since 1924, both in the amount of product being released, and in the number of bookings achieved during the same period. This growth has been accomplished firmly and solidly under President Edwin Miles Fadman's able guidance.

The previous year Red Seal released but twenty-six featurettes. The present year's schedule calls for one hundred and forty one reel releases. The year of the twenty-six releases saw only one hundred and fifty theatres booking the Red Seal product. Yet 1925 ends with three thousand houses, all over the country, most of which are first run or very large theatres, already playing such series as the Marcus "Animated Hair Cartoons," "Ko-Ko Song Car-Tunes," "Gems of the Screen," "Out of the Inkwells," "Marvels of Motion," "Searchlights," "Film Facts," and "Reelviews."

"Our Growth," Fadman states, "is the normal response to the demands of the exhibitors and public for short subjects of the better sort. Our subjects, no matter how picturesque or scientific, never fail to be simple and thoroughly human. As a result of releasing featurettes which even a child may comprehend without any difficulty, we have obtained an artistic sense of simplicity which has given these short features a broad and really world-wide appeal. As a result, we have distribution throughout the entire world through such international agents as Pathe in Great Britain, I. V. T. A. in South Africa, Gaumont in Paris, UFA in Germany, and Metro-Goldwyn in a number of other parts of the globe.

LAUGHS SELL

PRODUCED BY Christie

CHRISTIE FILM COMPANY, Inc.

Member, Motion Picture Producers and Distributors of America, Inc. Will H. Hays, President

TICKETS—

JIMMIE ADAMS COMEDIES

A sure bet for laugh month profits

JIMMIE ADAMS COMEDIES will lure extra dollars into your theatre.

YOU don't have to screen a Jimmie Adams Comedy to know if it is suitable for your house.

YOUR guarantee of this new series is the known performance of this comedy star and the fact that his comedies are "Produced by Christie," the trade-name of leadership in the two-reel field.

Book the series of Six through

Educational Pictures

"THE SPICE OF THE PROGRAM"

"Buster's Nightmare"

(Universal—Comedy—Two Reels)

EVERY bit as big a laugh-getter as the earlier issues of the Buster Brown comedies which are being produced by Century for Universal is "Buster's Nightmare." Arthur Trimble as Buster and Pete the dog as Tige, share in the honors with the dog possibly getting a shade the best of it because of the clever and really remarkable things he does. First, Buster throws baseballs at Tige, whose head is sticking through a hole in a sheet; the butler investigates and gets a crack on the head meant for Tige. Buster hides in a trunk and his brother bores a hole through the trunk and pulls off Buster's pants. Mary Jane comes and the children are left alone. They start to make bread and mess up the kitchen. Tige gets locked in the refrigerator and freezes solid then thaws out in the stove and afterwards gets his feet covered with dough. The parrot gets caught in a sheet and the kids think it is a ghost; a lot of funny things happen, including strange animals that pass across the walls. After turning over and breaking furniture and vases and becoming thoroughly scared the children are glad to see Buster's mother return. These two reels are filled with stunts, gags and fast-moving comedy that is sure to please both young and old and should prove a welcome attraction in all classes of theatres.—*C. S. Sewell.*

"The Magic Hour"

(Red Seal—Novelty—One Reel)

AS this Cranfield and Clark Gem of the Screen deals with kiddies and toys, while its use is not confined to the Christmas holidays, it is particularly appropriate for this season. The idea behind this reel is the power of imagination of the childish mind to make reality out of make-believe. A little boy is awakened by his big teddy bear, they play with toy soldiers and a toy castle and in imagination see a real battle ending with the capture and destruction of the castle. The toy figures are all animated and the battle is pictures. This idea is carried out in a scene where the lad and his bear mount a lounge and take a trip on the Twentieth Century limited. A toy aeroplane furnishes the pair with an opportunity to take a trip by the imagination route to the home of a witch, from which they are glad to escape and return home to bed. A pleasing subject for the little ones.—*C. S. Sewell.*

"A Peaceful Riot"

(F. B. O.—Comedy—Two Reels)

SLIM SUMMERVILLE is the featured comedian in this two-reeler produced by Joe Rock for Standard Cinema Corporation and released through F. B. O., with Alice Ardell in the leading feminine role. The comedy situations are built around the girl who is the rightful heir to the throne of a mythical kingdom. As she is pursued by the unwelcome prime minister she flees in disguise and meets Slim, a salior, who suceeds in vanquishing the army and marrying the princess. There are some amusing situations in this burlesque and it should prove fairly entertaining.—*C. S. Sewell.*

Here They Are!

Buster's Nightmare—Universal.
Captain Suds—Universal.
Cupid a la Carte—Fox.
Felix the Cat at the Rainbow's End —Educational.
Flaming Flappers—Pathe.
Flying Fool, The—Fox.
Fins and Feathers—Pathe.
Friend of All the World—Red Seal.
His Own Lawyer—Fox.
Honeymoon Hotel—Universal.
Hotsy Totsy—Pathe.
Iron Trail Around the World, The —Fox.
Leopard's Spots, The—F. B. O.
Love My Dog—Universal.
Magic Hour, The—Red Seal.
Noah and His Troubles—Pathe.
Pathe Review No. 52—Pathe.
Parisian Knight, A—Fox.
Peaceful Riot, A—F. B. O.
Peep Into Siam, A—Service.
Pike's Pique—F. B. O.
Tea for Toomey—F. B. O.
Tol'able Romeo—Pathe.

"His Own Lawyer"

(Fox—Comedy—Two Reels)

THERE is a novel little plot to this issue of the "Married Life of Helen and Warren" series, and it has been handled in such a snappy way that it should register as amusing and pleasing entertainment for the majority. Helen's sister and her boisterous husband and mischievous child plant themselves on Helen and Warren for a long stay. Friend husband inveigles Warren into a speakeasy which is raided, he is caught and gives Warren's name and Warren is arrested and taken to court. Helen and her sister come in and Warren amazes the court by acting as if he were pleading a case instead of defending himself. The situation is saved by the appearance of the hostess of the speakeasy who brings a package containing the trousers of the judge who lost them in attempting to get away from the cops.—*C. S. Sewell.*

"Tol'able Romeo"

(Pathe—Comedy—One Reel)

KATHERINE GRANT has the leading role in this Hal Roach single-reeler for Pathe. The film opens with what is apparently a park scene with an odd lot of characters occupying the benches, including a Shakesperian actor and a blundering chap who is always getting in Dutch. Suddenly it develops that this was all a stage setting and the action is in a theatre. The blunderer finds the background has been changed and he is in a beautiful room. Incurring the enmity of the manager he is bombarded with sand bags from the flies, but they miss him and hit the leading lady. Has some amusing moments and is mildly humorous but the idea is somewhat vague and rather confusing.—*C. S. Sewell.*

"The Flying Fool"

(Fox—Comedy—Two Reels)

A THOROUGHLY amusing stunt and slapstick comedy is this, the newest offering from William Fox under the Imperial brand, featuring Sid Smith. Sid finds himself at a disadvantage with the daughter of an aeroplane inventor as his rival is an aviator. To impress her, he agrees to fly in her father's experimental plane. So confident is his rival that the machine will not fly that he agrees to teach him aviation. Poor Sid has a fierce time going through the "ground work" in a gymnasium fitted with all kinds of "torture" devices to spin him around and turn him upside down to get used to the motion of the machine. Surviving this he gets in the machine, which takes the air backward. He makes it do stunts according to instructions by radio. The dial accidentally gets turned in on a class receiving gymnastic instructions and he has the plane doing all sorts of impossible and unheard of stunts. Finally the rival takes the girl aloft and runs into Sid's machine, which falls. The girl comes down in a parachute and Sid saves her as she is being carried over a cliff. There are a lot of ingenious stunts in this number which are good for a number of chuckles and it should prove thoroughly entertaining for slapstick fans. One of the brightest and best of this series.—*C. S. Sewell.*

"Felix the Cat At The Rainbow's End"

(Educational—Cartoon—One Reel)

THIS is one of the best of the recent series of Felix the Cat cartoons. Not only is it as amusing as usual, but it has a good idea well handled. Felix sees a rainbow, climbs on it and walks to the end where he gets the pot of gold and finds himself in Fairyland where Jill and several other female characters of the story books follow him. A witch steals his gold and a good fairy tells him she will get it back for him. He chases a giant, plants chewing gum in his pathway and finally gets the giant's shoes which he gives to "The old woman who lived in a shoe and had so many children she did not know what to do." For this, he gets back his bag of gold. There are several amusing touches and a good moral here. It should entertain any type of audience and please the kiddies. Appropriate for the Christmas holidays.—*C. S. Sewell.*

"Cupid a la Carte"

(Fox—Comedy Drama—Two Reels)

HERE is another Fox two-reeler presenting an adaptation of one of O. Henry's bright and amusing stories. This time, the heroine is a girl who runs a lunch wagon at a railroad junction. The hero, a brakeman, falls in love with her and so does his father, the superintendent who is always eating and Mame is an excellent cook. He hires her for his private car. Both father and son prepare for the wedding with Mame, sure that they will be accepted, but she slips off and marries the superintendent's secretary and it turns out that she is really the daughter of the president of the road. Many will not be able to guess the usual O. Henry surprise elements which provides a good punch. A pleasing subject that offers thoroughly good entertainment for the masses.—*C. S. Sewell.*

"Hotsy Totsy"

(Pathe—Comedy—Two Reels)

THIS Mack Sennett Comedy is the newest of the series starring pretty Alice Day, who appears as a clerk in a department store. No attempt has been made to tell a smooth connected story, rather is it a series of loosely connected situations touching the high-spots, and built up with ingenious gags and slapstick. First there is a bouquet with funny happenings among the guests, in which a big cat figures prominently, and Alice appears on the scene to deliver a loving cup to her employer. She drops sardines in her shoe and is followed around by a lot of kittens. One clever and amusing shot shows a black cat trying to get into her slipper which it pushes along the ground. This is good for a laugh anywhere. There is a lot of fun in the store. In one situation Alice accidently stands over a stocking form and seems to have three legs. There are some good laughs in the sequences where the detectives hold up shoplifters and take everything from cash registers to cook stoves from under their clothes. A monkey, a firework's explosion and other comedy devices add to the merriment and make this a good example of slapstick comedy for the multitude.—*C. S. Sewell.*

"A Parisian Knight"

(Fox—Comedy—Two Reels)

ANOTHER offering in the new series of Van Bibber comedies based on Richard Harding Davis' stories and featuring Earle Foxe. As usual, Van is aided by Lady Luck in winning out against seemingly insuperable odds. This chapter shows Van in Paris with his friends. A child is kidnapped and the French police hearing of Van's exploits request his aid in locating the kiddie. Van seeks to leave town but his friends insist that they visit an Apache cafe. He gets mixed up in a free-for-all battle, dresses in woman's clothes and is made to act as an aid for a knife-throwing act. Escaping, he is seized by the kidnappers who make him quiet the stolen child. He manages to get away and amazes the police by appearing in female disguise with the child. He is hailed as a "marvelous" detective. Fast-moving action and plenty of amusing situations make this a good number of this series.—*C. S. Sewell.*

"Captain Suds"

(Universal—Comedy—Two Reels)

EDDIE GORDON is the featured player in this Century Comedy distributed through Universal, appearing as a young man who is much abused by his stepmother and made to wash clothes and then is abused by his big rival when he calls on his girl. As usual Eddie has some good acrobatic stunts, one being where he is seen lying in a hammcok. When it is cut from under him he remains on a single strand of rope. There is considerable slapstick including the strangling of Eddie by his rival and a burlesque fight in which he wins through the timely aid of a spectator bouncing a brick off of his rival's dome, and another amusing scene for the rough and tumble fans shows Eddie getting all covered with mud and then embracing his girl. This subject is of average amusement value containing quite a few laughs.—*C. S. Sewell.*

"Friend of All the World"

(Red Seal—Christmas Special—One Reel)

THIS product of the Bray studios prettily illustrates the beautiful spirit of Christmas in its effect on the childish heart. A mother tells her little son of the woodland folks who are without friends. Early Christmas morning he arises and taking his own Chritmas goodies goes out over the snow into the woods and gives them all away to the little wild creatures who show no fear and come up and eat out of his hand. These include rabbits, squirrels, owls, a shy young deer and other animals and even a skunk. A story of charming sentiment which because of its beautiful idea will appeal to the big people, while the kiddies will enjoy the sight of the little fellow feeding the animals and birds.—*C. S. Sewell.*

"Pike's Pique"

(F. B. O.—Series—Two Reels)

MYSTERIOUS automobile thefts furnish the idea on which Chapter 6 of the "Adventures of Mazie" are based. George, Mazie's boss accepts a car from Pike in payment of a bill, and is arrested as the car was stolen. Tripp, the detective, notifies Mazie who inveigles him to a Chinese restaurant where he is found and captured by George and the police after a chase across narrow ledges and over roof tops ending in a good fight. Mazie, of course proves the heroine of the occasion. Up to the standard of the series from the standpoint of action and humor, but Kit Guard of the famous comedy team is noticeable by his absence, Al Cooke handling this feature alone. He has an amusing but highly improbable fall from the ledge several floors landing on an awning and getting up unhurt.—*C. S. Sewell.*

"Tea for Toomey"

(F. B. O.—Series—Two Reels)

A DISPUTE over a shipment of tea for an importer named Toomey furnishes the background for this number of "The Adventures of Mazie" series. The action involves crooked work on the part of the Chinese defendant who "kidnaps" the expert on whose testimony the case hinges. Mazie and her boss, the lawyer, trace the expert to the Chinese den and after a general mixup succeed in getting the witness in court in time to win the case. There is plenty of action and some bright amusing comedy and it is on a par with the previous chapters in this series. Should prove pleasing to the majority of patrons.—*C. S. Sewell.*

ON BROADWAY
Famous Players
RIVOLI
a KO-KO SONG CAR-TUNE
"Ta-Ra-Ra Boom Der E"
playing this week
a MARVEL OF MOTION
played last week
729 7th Ave RED SEAL PICTURES CORP. N. Y. C.
Edwin Miles Fadman, Pres.

"The Iron Trail Around the World"

(Fox—Variety—One Reel)

FROM the days of the first dinky little locomotive to the tremendous one of today, and including scenes of railroading in the far corners of the globe, is the scope of this single reel Fox variety. There are shots of various types of steam engines and unique views of the big electric giants, also of quaint engines used in the out-of-the-way corners of the earth. Dogs are shown pulling a car on a railroad in the Arctic and for contrast there are views of railroading in the tropics. This little picture brings out strikingly the dependence of modern civilization upon transportation, that is, the railroads. It is highly entertaining and instructive and should appeal to all classes.—*C. S. Sewell.*

"The Leopard's Spots"

(F. B. O.—Cartoon—One Reel)

THIS issue of Bray's Unnatural History series released through F. B. O. details a wild yarn told by a suitor to his sweetheart's troublesome and inquisitive little brother. The cartoon pictures a monkey splashing mud on the jungle beasts and then directing them to a laundry where they can be cleaned up. Along comes a white leopard who proves not so docile as the others; he gets all splashed up with the mud which makes spots all over him and then not only turns on the monk, but in the end, is shown invading the room of the story-teller and mussing up everything including the chap, the girl and the little brother. An amusing little idea and a clever combination of cartoon work and photography.—*C. S. Sewell.*

"Love My Dog"

(Universal—Comedy—One Reel)

AN AMUSING number of the series of "sweet sixteen" comedies made by Universal featuring Arthur Lake. This reel introduces a new girl as the object of Arthur and Eddie's affection. She is so fond of her dog that the boys gladly fall in with father's suggestion that they "lose" the mutt. After several vain attempts ending with the return of the dog each time, which are good for laughs, they "plant" in an auto. The girl is disconsolate and the boys try to find the dog, a doctor is called and when he opens his bag the dog jumps out. There are some good comedy touches such as the boys whitewashing a black mutt which loses its color in the bath. Well up to the standard of the series.—*C. S. Sewell.*

"Honeymoon Hotel"

(Universal—Comedy—One Reel)

NEELY EDWARDS is cast as a chap who wins a bride from a rival suitor and then spends his honeymoon in a hotel. The rival throws shoes filled with concrete but gets the worst of it. The bride proves to be a sleepwalker and wanders through the rival's room. Neely, dreaming of bathing beauties, dives from bed and plunges downstairs through a hole he makes in the floor. The rival steals the hotel's cash box and accidentally gives it to the bride, but is caught by detectives. Neely finally handcuffs his bride to him and the two go back to sleep. An amusing lot of slapstick that moves at a good snappy pace and proves amusing. One of the best of this series.—*C. S. Sewell.*

Tennek Film Corporation Enters National Laugh Month Selling

THE TENNEK FILM CORPORATION, of No. 1540 Broadway, New York City, of which Kenneth Bishop is President, is crashing into National Laugh Month with an imposing array of two-reel and single reel offerings, which will go to the exhibitors through the State Rights channel.

The optimism of Mr. Bishop is shared by the personnel of the organization, and the State Right buyers throughout the various territories have reported to Jack Lustberg, Sales Manager for Tennek, that they are putting a big advertising campaign back of their Tennek short features.

As an example of the high class cast selected by Tennek for its comedies, it is pointed out that Stuart Holmes, Clara Horton, Sheldon Lewis, Eric Mayne and Bill Patton were cast for their first All-Star Comedy. This is an excellent two-reeler, designed to fill the requirements of "Laugh Month."

The first Layman Comedy has been completed with Gene Layman and Charles Doherty in the principal roles. This little feature is called "The Inventors," and gives the showman a fine insight of what the balance of this series will be.

The first Jungle Pictures, in which the producers have used the Selig wild animals, has been completed. This little feature has been produced in a manner to bring out strongly the dramatic values of wild animal pictures, and the producers lay great store on their estimate of this picture.

Hank Mann, who has signed with Tennek as one of the corporation's principal stars, is now at work in the studio on his first comedy, which will be a ripping two-reeler of the fast action type.

Chester Conklin is now in New York City to fill a special engagement of three weeks, after which he will hurry back to Hollywood and take up his work for the Tennek Corporation.

The first International Detective Story, "Lightning Strikes," will be the subject of wide attention when it is shown. This is a two-reeler featuring "Lightning," the Wonder Dog, and Eileen Sedgwick will have the principal feminine lead. The picture as shown in its completed state has won exceptional comment from the showmen. Al Nietz directed.

Tennek's first single reel novelty has been completed. It is called "Chuckles," and the finished print is on its way to New York.

The first of a series of travelogues has been released, and Tennek officials claimed an instant hit for this little feature, the New York Captol booking the single reel on its full-week program. The remaining issues in this series will be kept up to the high standard of the initial release. Special attention is being given to the cuttng and titling of the travelogue series.

"We have planned out a campaign to meet the requirements of National Laugh Month," Mr. Bishop said, "and prints of those features now ready have ben shipped to the State Right exchanges. We stand squarely back of our product, and will match it with any program of a like character anywhere in the country. We are extremely pleased to 'land' in the New York Capitol, and we feel that we can maintain this stride with some of our forthcoming offerings. The productions which I have seen, to date, make me believe that we have as fine a line-up as the buyer will find, at this time.

"We shall continue our 'All-Star Comedies' with names just as interesting as those now announced, and with Hank Mann and Chester Conklin, two established comedy stars, we are off to a splendid start. We have sold the foreign rights to our products 100 per cent, and when Mr. Lustberg takes to the road next week on his sales trip, he will have a great deal of valuable booking material to discuss."

The Tennek company has been using the Estee Studios in New York City for some of their productions.

In Big Comedy Roles

Lincoln Steadman, Grace Gordon and Josephine Crowell, all well-known for their work in dramatic features, have been chosen by Hal Roach for prominent roles in new Pathe comedies. The "Laugh Month" spirit is in the air, and all the players are busy.

"LAUGHING LADIES" is the Hal Roach two-reel comedy for Pathe release that includes Lucien Littlefield, Katherine Grant, Tyler Brooke and Gertrude Astor. Littlefield as a dentist will keep your patrons laughing all next month (and a long time after.)

Reviews of Short Features

(Continued from preceding page)

"Flaming Flappers"

(Pathe—Comedy—Two Reels)

THE plot of this Hal Roach subject, starring Glenn Tryon and directed by Fred L. Guiol, concerns flappers and their sheiks. There are quite a number of them in the picture—in fact, the cast is larger than generally in a two-reeler—and they all assist in turning out a good comedy. The gags revolve around the engagement of Glenn to a flapper and their adoption of a baby on their way to the girl's home. Prominent in the fun are Jimmy Finlayson, Tyler Brooke, Charlotte Mineau, Yvonne Howell, Sue ("Bugs") O'Neill and Sally Long. It is good entertainment though the number of characters obscure the story at times. The best scenes deal with Glenn, his sweetie and the baby in a rattling flivver.—*Sumner Smith.*

"A Peep Into Siam"

(Service—Scenic—One Reel)

VIEWS of Siam, principally in the capital, Bangkok, make up this reel. They show the quaint architecture, costumes and bridges, and the large number of canals in this city, but also illustrate that after all little boys are-the same the world over, when it comes to finding the old swimmin' hole. The reel ends with an exhibition of the native dancing, which is novel and interesting and different from the dancing of any other part of the world.—*C. S. Sewell.*

"Noah and His Troubles"

(Pathe—Cartoon—One Reel)

IN this Aesop's Film Fable Cartoonist Paul Terry has his characters on board the Ark. The poor farmer leads a tough life, with the rapid multiplication of the animals. The crisis comes when an endless procession of storks drop baby elephants on the deck.—*Sumner Smith.*

Pathe Review No. 52

(Pathe—Magazine—One Reel)

ANNETTE KELLERMAN, famous mermaid, is featured in this but as a dancer. With the aid of the multiple-action camera she goes through a series of intricate and charming dances. "Yale" is the first of a new series, "American Colleges in Pathecolor." The Review starts with "The Triangle," one of the "Makin's of an Artist" series by Hy Mayer.—*Sumner Smith.*

"Fins and Feathers"

(Pathe—Sportlight—One Reel)

THIS Grantland Rice Sportlight deals principally with trout fishing in Montana, closing with shots of Ty Cobb shooting quail down South. It is a subject of surpassing interest to everybody interested in the outdoor life, and of surpassing beauty to those whose penchant is for mountain scenery.—*Sumner Smith.*

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

Straight from the Shoulder Index

Showing issues in which reports appeared, covering period from June 30 to the present issue (not included.)

Associated Exhibitors

Adventurous Sex. Dec. 12.
Bad Company. Jul. 4.
Barriers Burned Away. Jul. 4-Oct. 17.
Battling Bunyan. Oct. 17-Nov. 14.
Cheechahcos. Aug. 22.
Common Law. Jun. 27.
East of Broadway. Aug. 8-Oct. 31-Dec. 5.
Going Up. Sep. 5-Sep. 19-Sep. 26.
Headlines. Dec. 5.
Introduce Me. Jul. 25-Oct. 24.
Lone Wolf. Aug. 1-Oct. 17.
Never Say Die. Jul. 4-Jul. 11-Aug. 1-Sep. 5-Nov. 21.
Now or Never. Aug. 8-Dec. 12.
Racing Luck. Jul 11-Aug. 15-Aug. 29-Oct. 3.
Sky Raider. Nov. 7.
Stormy Seas. Oct. 3.
Yankee Consul. Oct. 31-Dec. 12.

F. B. O.

After the Ball. Oct. 10-Dec. 5.
Air Hawk. Jul. 18-Dec. 12-Dec. 19.
Alias Mary Flynn. Jul. 4-Sep. 5-Nov. 14.
Alimony. Aug. 15.
American Manners. Jul. 11-Aug. 22-Nov. 7-Nov. 21.
Bandit's Baby. Jul. 4-Jul. 18-Aug. 1-Aug. 15-Aug. 22-Aug. 29-Sep. 5-Sep. 12-Oct. 3-Oct. 10-Nov. 21-Dec. 5-Dec. 19.
Bloodhound. Aug. 22-Sep. 12-Oct. 3-Oct. 17-Oct. 31.
Blow Your Own Horn. Jun. 27-Oct. 3.
Bob Custer Pictures. Oct. 24-Nov. 21.
Breed of the Border. Jul. 11-Jul. 18-Aug. 1-Aug. 15-Aug. 22-Sep. 19-Nov. 14-Nov. 21.
Broken Laws. June 4-Jul. 18-Sep. 5-Sep. 12-Sep. 19-Sep. 26-Oct. 3-Nov. 21.
By Divine Right. Jul. 4-Aug. 15.
Champion of Lost Cause. Sep. 19.
Cheap Kisses. Jun. 27-Jul. 11-Aug. 15-Aug. 22-Sep. 19.
Cloud Rider. Jul. 11-Aug. 22-Oct. 10-Oct. 17-Nov. 21.
Crashing Thru. Aug. 22.
Dangerous Coward. Aug. 15-Sep. 12-Nov. 21.
Dangerous Flirt. Jul. 4.
Divorce. Aug. 22.
Drusilla With a Million. Aug. 29-Sep. 19-Oct. 10-Nov. 14-Dec. 5-Dec. 12.
Evelyn Brent Pictures. Jul. 18.
Fighting Demon. Sep. 19-Oct. 3-Oct. 31-Nov. 7-Nov. 21-Dec. 1.
Fighting Sap. Jul. 4-Jul. 11-Jul. 18-Oct. 10-Dec. 5.
Flashing Spurs. Jul. 4-Oct. 10.
Fools in the Dark. Aug. 1-Nov. 21-Dec. 5.
Forbidden Cargo. Jul. 18-Aug. 1-Aug. 8.
Galloping Gallagher. Sep. 5-Oct. 10-Nov 21.
Galloping Vengeance. Aug. 15-Oct. 31-Nov. 14-Nov. 21.
Girl of the Limberlost. Jul. 4-Jul. 18-Oct. 17-Nov. 21-Dec. 5.
Heads Up. Dec. 12.
High and Handsome. Oct. 3-Oct. 10-Oct. 17-Oct. 24.
His Forgotten Wife. Jul. 4-Jul. 18-Aug. 8-Dec. 5.
Human Tornado. Aug. 15-Nov. 21.
If Marriage Fails. Sep. 26-Oct. 24-Nov. 21-Dec. 19.
In Fast Company. Aug. 8-Nov. 21.
Isle of Hope. Oct. 3-Oct. 31.
Jimmie's Millions. June 18-Aug. 15-Aug. 22-Sep. 12-Nov. 21-Dec. 19.
Judgment of the Storm. Jul. 25-Aug. 8-Oct. 10.
Keeper of the Bees. Dec. 12.
Lady Robinhood. Sep. 12-Oct. 17-Oct. 24.
Laughing at Danger. Jul. 18-Jul. 25-Aug. 22-Nov. 28.
Let's Go, Gallagher. Nov. 7-Nov. 14.
Life's Greatest Game. Jun. 27-Jul. 4-Oct. 17-Nov. 14.
Lights Out. Jul. 4.
Lilies of the Streets. Aug. 15-Sep. 19-Oct. 31-Dec. 12.
Love's Bargain. Sep. 12.

A Merry Christmas, fellow exhibitors.

We are handing you a Christmas Present every week—all of you who use the dependable, unbiased tips that we send in, either in booking your show or in figuring how much of a play to give it.

We'd like to get your help during the coming year.

Your tips will help us as our tips help you. OUR GANG.

Lullaby. Aug. 15.
Mailman. Jul. 25-Aug. 15.
Man of Nerve. Nov. 14.
Mask of Lopez. Jul. 11-Aug. 15.
Messalina. Jul. 11.
Midnight Molly. Jul. 11-Jul. 18-Sep. 12-Nov. 28.
Millionaire Cowboy. Jul. 4-Jul. 18-Oct. 17-Dec. 19.
Mysterious Stranger. Oct. 17.
Napoleon and Josephine. Sep. 12.
No-Gun Man. Jul. 11-Jul. 25-Aug. 29-Oct. 3.
North of Nevada. Aug. 8-Nov. 14-Nov. 28.
On the Stroke of Three. Sep. 12-Oct. 10-Oct. 31-Dec. 5.
On Time. Sep. 12.
O. U. West. Sep. 19-Oct. 17.
Parisian Nights. Oct. 3-Nov. 28.
Perils of Paris. Jul. 18.
Phantom Justice. Aug. 8.
Range Terror. Aug. 8-Aug. 15-Oct. 17-Nov. 14.
Richard Talmadge Pictures. Sep. 12.
Ridin' Comet. Jul. 18-Jul. 25-Aug. 22-Sep. 19-**Oct. 3.**
Ridin' the Wind. Nov. 7-Nov. 14-Dec. 12-Dec. 19.
Scar Hanan. Sep. 5-Sep. 12-Dec. 5-Dec. 19.
Silent Stranger. Jul. 11-Jul. 25-Aug. 8-Nov. 28-Dec. 12.
Silk Stocking Sal. Sep. 12-Sep. 19-Oct. 10-Nov. 14.
Smooth as Satin. Aug. 8-Aug. 15-Oct. 17-Dec. 5.
Speed Wild. Jul. 11-Jul. 18.
Spirit of the U. S. A. Aug. 8-Aug. 22-Sep. 12-Oct. 24.
Stepping Lively. Jul. 18-Oct. 3-Oct. 17-Oct. 24.
Tearing Thru. Oct. 3Oct. 17-Oct. 24-Nov. 21.
Texas Bearcat. Sep. 19-Oct. 24.
That Devil Quemado. Jul. 11-Jul. 18-Aug. 8-Aug. 22-Sep. 12-Oct. 10-Oct. 31-Nov. 14-Nov. 21-Dec. 5.
That Man Jack. Oct. 10-Oct. 31-Nov. 7.
There's Millions in It. Aug. 22.
Three Wise Crooks. Nov. 7-Dec. 12.
Thundering Hoofs. Jul. 11-Jul. 23-Aug. 8-Aug. 15-Sep. 12-Sep. 19-Oct. 10-Oct. 24-Oct. 31-Nov. 21-Dec. 19.
Trigger Fingers. Sep. 26-Oct. 10-Nov. 7-Dec. 5.
Unknown Purple. Jul. 25.
Untamed Youth. Jul. 11.
Vanity's Price. Jul. 4-Jul. 18-Sep. 19.
Wall Street Wiz. Nov. 7-Nov. 14.
White Fang. Jul. 4-Jul. 11-Jul. 18-Aug. 15-Aug. 22-Sep. 5-Oct. 10-Oct. 24-Oct. 31-Nov. 28.
White Sin. Jul. 4-Aug. 22-Dec. 5.
White Thunder. Jul. 18-Aug. 22-Sep. 19-Sep. 26-Nov. 7.
Wild Bull's Lair. Sep. 5-Sep. 12-Sep. 19-Sep. 26-Oct. 3—Oct. 17-Oct. 24-Oct. 31-Nov. 28-Dec. 5-Dec12-Dec. 19.
Woman Who Sinned. Oct. 17-Nov. 21.
Youth and Adventure. Aug. 8-Sep. 19.

First National

Abraham Lincoln. Jun. 27-Jul. 4-Jul. 25-Aug. 8-Aug. 15-Sep. 26-Nov. 21-Nov. 28.
Anna Christie. Jul. 4-Oct. 31.
Ashes of Vengeance. Sep. 5-Oct. 3.
As Man Desires. Jul. 25-Aug. 1-Sep. 5-Sep. 12-

Bad Man. Oct. 17-Dec. 5-Dec. 19.
Bellboy 13. Aug. 1-Dec. 5.
Black Oxen. Jul. 4-Oct. 3-Nov. 7-Nov. 28-Dec. 5-Dec. 19.
Born Rich. Sep. 26-Nov. 21.
Boy of Mine. Aug. 8-Oct. 10-Oct. 31.
Brass Bottle. Sep. 5.
Brawn of the North. Aug. 8-Nov. 21.
Chickie. Jun. 27-Jul. 25-Aug. 22-Sep. 12-Sep. 26-Oct. 24-Dec. 5.
Children of the Dust. Oct. 17.
Christine of the Hungry Heart. Jul 18-Sep. 19-Oct. 31.
Circus Days. Jul. 4-Oct. 17-Oct. 24.
Classmates. Jun. 27-Jul. 25-Sep. 26-Oct. 10.
Cytherea. Sep. 12.
Daddy. Jul. 18.
Dangerous Age. Aug. 8-Aug. 15-Sep. 19.
Dangerous Maid. Nov. 28.
Dark Angel. Dec. 5-Dec. 12-Dec. 19.
Declasse. Jul. 4-Jul. 11-Oct. 3-Nov. 14-Nov. 21-Dec. 12.
Desert Flower. Aug. 8-Nov. 14-Nov. 28-Dec. 12.
Dinty. Aug. 22.
Dulcy. Dec. 19.
Enchanted Cottage. Jul. 18-Oct. 31.
Enticement. Oct. 24.
Eternal City. Sep. 12-Oct. 31.
Fine Clothes. Oct. 10-Dec. 12-Dec. 19.
Flaming Youth. Dec. 12.
Flirting With Love. Oct. 31.
Flowing Gold. Sep. 12-Sep. 26-Oct. 31.
Fools First. Jul. 11.
For Sale. Jul. 11-Jul. 25.
Frivolous Sal. Jul. 25-Aug. 8-Aug. 29- Sep. 19-Oct. 10.
Fury. Sep. 5-Sep. 12.
Galloping Fish. Aug. 1-Oct. 31.
Girl in the Limousine. Aug. 8-Sep. 12-Nov. 7.
Girl of the Golden West. Aug. 29-Sep. 5.
Goldfish. Nov. 28.
Graustark. Nov. 14.
Half-Way Girl. Sep. 19-Nov. 14.
Heart of a Siren. Jul. 18-Sep. 12-Sep. 19.
Her Husband's Secret. Jul. 18-Oct. 31.
Her Night of Romance. Jul. 4-Jul. 18-Aug.-8-Sep. 12-Oct. 31-Nov. 28-Dec. 12.
Her Reputation. Jul. 11-Sep. 5-Dec. 5.
Her Sister From Paris. Oct. 31.
Her Temporary Husband. Oct. 3-Oct. 17-Nov. 7.
His Supreme Moment. Jul. 4-Sep. 12.
Huntress. Jul. 11-Aug. 22-Oct. 10.
Hurricane's Gal. Nov. 21.
Husbands and Lovers. Sep. 5-Oct. 31.

Between Ourselves

A get together place where we can talk things over

Merry Christmas, every one of you who has been helping to give the exhibitors of this country and Canada the real showman angle on the performance of the pictures you have run.

You certainly deserve—and my wish is that you get what you deserve—packed houses not only on Christmas Day, but from then on!

Most people put their minds on that "More Blessed to Give than to Receive" idea just around this time; but you folks, who have made "Our Gang" such a splendid name for a generous crowd, put the spirit of that text into practical use every week throughout the year. VAN.

Idle Tongues. Jul. 18-Aug. 22-Oct. 3-Dec. 5.
If I Marry Again. Jul. 18-Aug. 22-Sep. 19-Oct. 10-Oct. 31.
In Every Woman's Life. Jul. 18-Oct. 24.
Inez From Hollywood. Sep. 12-Oct. 17-Nov. 28.
In Hollywood with Potash and Perlmutter. Jul. 4-Jul. 11-Jul. 18-Aug. 8-Oct. 17.
Isle of Lost Ships. Aug. 29.
I Want My Man. Jul. 25-Aug. 22-Dec. 12.
Jealous Husbands. Sep. 5-Oct. 17-Oct. 31-Dec. 19.
Just a Woman. Aug. 22-Oct. 31.
Knockout. Sep. 19-Oct. 24-Nov. 28-Dec. 5-Dec. 19.
Lady. Nov. 14.

Jacqueline Logan
in
"White Mice"
From the famous Richard Harding Davis novel
Directed by Edward H. Griffith Presented by
Royal W. Wetherald — A Pinellas Films Inc.
Production Fast action midst
romance and revolution
Associated Exhibitors Inc.
tar tar tar tar

Lady Who Lied. Nov. 14.
Learning to Love. Oct. 3-Oct. 24.
Lilies of the Field. Sep. 12-Oct. 3.
Live Wire. Oct. 31.
Lost World. Oct. 10-Oct. 17-Oct. 24-Oct. 31-Nov. 14-Nov. 21-Nov. 28-Dec. 5-Dec. 12-Dec. 19.
Love Master. Jul. 18-Oct. 3.
Love's Wilderness Jul. 25-Aug. 8-Oct. 3-Oct. 31-Nov. 14-Dec. 5.
Madonna of the Streets. Aug. 22-Sep. 19-Oct. 10-Oct. 31-Dec. 5.
Making of O'Malley. Aug. 15-Aug. 22-Oct. 31-Nov. 14-Nov. 28-Dec. 5.
Marriage Cheat. Oct. 10.
Marriage Whirl. Sep. 12.
Mighty Lak a Rose. Aug. 1-Sept.5-Oct. 10.
My Son. Sep. 5-Sep. 12-Sep. 19-Dec. 5.
Necessary Evil. Aug. 29-Oct. 17-Oct. 24-Nov. 14.
New Toys. Jul. 11-Aug. 8-Aug. 29-Sept. 5-Oct. 3.
Nomads of the North. Nov. 21.
Oliver Twist. Jul. 18.
One Clear Call Oct. 31.
One Way Street. Aug. 8-Oct. 3-Oct. 10-Nov. 28.
One Year to Live. Oct. 3-Oct. 10.
Only Woman. Jul. 18-Aug. 29.
Pace that Thrills. Nov. 14.
Painted People. Jul. 4-Jul. 18-Sept. 5-Oct. 3-Oct. 17-Oct. 31-Dec. 5.
Penrod and Sam. Aug. 8-Dec. 12.
Perfect Flapper. Jul. 4-Aug. 1-Aug. 8-Oct. 17.
Ponjola. Oct. 17.
Potash and Perlmutter. Jul. 4-Oct. 17-Nov. 7.
Quo Vadis. Aug. 1-Aug. 22.
Sally. Jul. 11-Jul. 25-Aug. 1-Aug. 22-Aug. 29-Oct. 24-Nov. 14-Dec. 19.
Sandra. Jul. 4-Jul. 11-Jul. 18-Dec. 5.
Scarlet Lily. Set. 12.
Scarlet West. Oct. 31-Nov. 14-Nov. 28.
Sea Hawk. Jul. 4-Jul. 25.
Secrets. Jul. 11-Oct. 3-Oct. 10-Nov. 7-Dec. 12.
Self-Made Failure. Aug. 15-Aug. 22-Oct. 24. Nov. 14.
Shore Leave. Oct. 24-Nov. 14-Nov. 21-Nov. 28.
Silent Watcher. Aug. 22-Aug. 29-Sept. 12-Oct. 10-Oct. 31-Nov. 14.
Single Wives. Jul. 25-Oct. 24-Oct. 31.
Skin Deep. Jul. 4-Dec. 12.
Slippy McGee. Aug. 29.
So Big. Jul. 11-Jul. 18.-Sept. 12-Sept. 19-Oct. 3-Oct. 31-Nov. 14.
Son of the Sahara. Jul. 4.
Song of Love. Oct. 24.
Soul Fire. Oct. 10-Oct. 24-Nov. 14.
Sundown. Jul. 18-Jul. 25-Aug. 15-Aug. 29-Oct. 3-Nov. 14-Dec. 12.
Sunshine Trail. Aug. 29.
Talker. Aug. 8-Aug. 22-Sept. 12-Oct. 31.
Tarnish. Aug. 22.
Thief in Paradise. Jul. 11-Aug. 22-Sept. 12-Nov. 7-Nov. 21-Nov. 28.
Those Who Dance. Oct. 3-Oct. 10-Oct. 31-Nov. 14-Dec. 5.
Trouble. Oct. 24.
Twenty-one. Jul. 11-Jul. 25-Nov. 7.
Voice from the Minaret. Aug. 22.
What a Wife Learned. Oct. 3.
When a Man's a Man. Aug. 15-Oct. 3-Oct. 31-Dec. 5-Dec. 12.
White Monkey. Sept. 12-Dec. 5.
Why Men Leave Home. Aug. 22-Oct. 10-Nov. 7-Dec. 5.
Woman on the Jury. Jul. 4-Oct. 31.

Fox

Against All Odds. Sept. 5.
Alias the Night Wind. Jul. 25.
Arizona Express. Aug. 15.
Arizona Romeo. Jul. 18-Aug. 22-Sep. 5-Sep. 12-Sep. 19-Oct. 3-Nov. 28-Dec. 19.
As No Man Has Loved. Oct. 17-Dec. 5-Dec. 12.
Blizzard. Jul. 4.
Conquest. Dec. 5.
Cupid's Fireman. Aug. 1.
Curlytop. Jun. 27.
Cyclone Rider. Jul. 18-Aug. 22-Sep. 12-Sep. 19-Oct. 10-Oct. 17-Oct. 31-Nov. 14-Dec. 5.
Dancers. Aug. 22-Oct. 17-Nov. 21-Dec. 12.
Dante's Inferno. Jul. 4-Jul. 25-Sep. 5.
Darwin Was Right. Aug. 1-Sep. 19-Oct. s.
Daughters of the Night. Jul. 18-Sep. 19-Sep. 26-Oct. 17-Nov. 28.
Deadwood Coach. Aug. 1-Sep. 19-Oct. 3-Oct. 10-Nov. 7-Nov. 14-Nov. 28.
Desert Outlaw. Jul. 11-Jul. 25-Aug. 15-Oct. 10-Oct. 24.
Dick Turpin. Jul. 4-Jul. 18-Aug. 1-Aug. 15-Sep. 19-Oct. 3-Oct. 10-Oct. 17-Nov. 7-Dec. 12.
Drag Harlan. Jun. 27-Jul. 4-Oct. 17.
Durand of the Bad Lands. Dec. 12.
Everyman's Wife. Aug. 29-Oct. 31.
Eyes of the Forest. Aug. 15.

Flames of Desire. Jul. 18-Oct. 17.
Folly of Vanity. Jul. 18-Aug. 15-Aug. 22-Sep. 5-Oct. 24.
Fool. Nov. 21-Dec. 12.
Gentle Julia. Jul. 4.
Gerald Cranston's Wife. Aug. 22-Sep. 5-Sep. 19.
Gold and the Girl. Jul. 18-Jul. 25-Aug. 22-Aug. 29-Sep. 5-Oct. 17-Nov. 21.
Gold Heels. Jul. 18-Jul. 25-Aug. 29-Sep. 12-Sep. 26.
Great Diamond Mystery. Aug. 1-Sep. 19-Oct. 10-Nov. 21-Dec. 19.
Heart Buster. Sep. 5.
Hearts and Spurs. Jul. 18-Oct. 3-Oct. 10-Oct. 17.
Hearts of Oak. Jul. 4-Jul. 25-Sep. 12-Sep. 19-Oct. 10-Oct. 17-Oct. 31-Dec. 5.
Honor Among Men. Aug. 22-Sep. 19-Oct. 24.
Hoodman Blind. Aug. 15.
Hunted Woman. Jul. 18-Aug. 22-Sep. 19-Oct. 3-Nov. 28-Dec. 5-Dec. 19.
In Love With Love. Jul. 25-Aug. 1-Aug. 22-Sep. 12-Oct. 3-Oct. 17.
Iron Horse. Oct. 31-Nov. 7-Nov. 21-Dec. 19.
It Is the Law. Jul. 4-Aug. 1-Aug. 22-Oct. 17-Nov. 21.
Kentucky Pride. Oct. 17-Nov. 14-Dec. 12.
Kiss Barrier. Dec. 5.
Ladies to Board. Aug. 15-Sep. 5-Oct. 10.
Last Man on Earth. Jul. 18-Sep. 5-Oct. 10-Nov. 28.
Last of the Duanes. Jul. 4-Jul. 18-Aug. 1-Sep. 12-Oct. 10-Oct. 17-Nov. 21.
Lightnin'. Oct. 24-Nov. 21-Dec. 12.
Lone Chance. Jun. 27.
Lucky Horeshoe. Oct. 17-Dec. 5-Dec. 19.
Man Hunter. Aug. 1-Aug. 8.
Man Who Came Back. Sep. 5-Oct. 10-Oct. 24-Nov. 21.
Man Who Played Square. Sep. 19-Oct. 17-Dec. 19.
Marriage in Transit Aug. 22-Nov. 28.
Mile-a-Minute Romeo. Jul. 4.
My Husband's Wife. Oct. 17.
No Mother to Guide Her. Jul. 4.
North of Hudson Bay. Jul. 11-Sep. 5.
Not a Drum Was Heard. Aug. 15.
Oh You Tony. Jul. 18-Aug. 8-Aug. 22-Dec. 5.
Painted Lady. Aug. 22-Sep. 19-Oct. 3-Dec. 19.
Ports of Call. Oct. 3-Dec. 19.
Rainbow Trail. Jul. 18-Aug. 8-Sep. 26-Oct. 17-Nov. 28.
Riders of the Purple Sage. Jul. 18-Aug. 8-Aug. 29-Sep. 26-Oct. 3-Oct. 17.
Roughneck. Sept. 5-Nov. 28.
Rough and Ready. Oct. 24.
St. Elmo. Jul. 4.
Scarlet Honeymoon. Sep. 5-Oct. 10-Oct. 24.
Scuttlers. Aug. 15.
Shadows of the East. Aug. 1.
She Wolves. Aug. 29-Oct. 3.
Six Cylinder Love. Jul. 4.
Soft Boiled. Jul. 18.
Stardust Trail. Sep. 5-Oct. 24-Nov. 21-Nov. 28-Dec. 19.
Teeth. Jul. 11-Jul. 25-Aug. 15-Sep. 19-Sep. 26-Oct. 24.
Temple of Venus. Jul. 4.
This Freedom. Aug. 15-Sep. 19.
Timber Wolf. Oct. 24-Oct. 31-Dec. 5-Dec. 19.
Trail Rider. Jul. 4-Aug. 8-Aug. 15-Sep. 12-Oct. 3-Oct. 10-Oct. 24-Dec. 19.
Troubles of a Bride. Oct. 24-Dec. 19.
Trouble Shooter. Sep. 5.
Two Mix Features. Sep. 26.
Vagabond Trail. Aug. 8-Aug. 22.
Warrens of Virginia. Jul. 25-Aug. 1-Aug. 8-Aug. 22-Sep. 5-Nov. 21.
Wheel. Dec. 12-Dec. 19.
Wings of Youth. Sep. 5-Sep. 19-Oct. 31-Nov. 7-Nov. 21-Dec. 19.
Winner Take All. Jul. 4-Aug. 8-Sep. 5-Oct. 31-Nov. 7-Nov. 21-Dec. 19.
Wolves of the Night. Jul. 4-Oct. 10.
You Can't Get Away With It. Aug. 15.

Metro-Goldwyn

Along Came Ruth. Sep. 5.
Arab. Sep. 5-Dec. 12.
Bandolero. Jun. 27-Jul. 4-Sep. 19-Oct. 10-Nov. 7-Nov. 21.
Beauty Prize. Jul. 11-Jul. 18-Aug. 1.
Boy of Flanders. Aug. 1.
Bread. Jun. 27-Jul. 4-Oct. 10-Oct. 31.
Broken Barriers. Jul. 4-Sep. 5-Dec. 12.
Cheaper to Marry. Jul. 25-Aug. 1-Sep. 5-Sept. 12-Nov. 28-Dec. 12.
Chu-Chin-Chow. Sept. 26-Dec. 19.
Circe, the Enchantress. Jul. 4-Oct. 17-Nov. 28.
Daddy's Gone A-Hunting. Jul. 18-Dec. 5.
Denial. Aug. 22-Sep. 19-Oct. 10-Dec. 5.
Dixie Handicap. Jul. 11-Jul. 18-Jul. 25-Aug. 1-Oct. 10-Dec. 5-Dec. 12.
Eagle's Feathers. Jul. 25-Aug. 22-Nov. 14-Dec. 5.
Eternal Struggle. Jul. 25-Aug. 1.
Excuse Me. Aug. 1-Sep. 26-Oct. 10-Nov. 21-Dec. 19.
Fashion Row. Nov. 14.
Great Divide. Jul. 4-Jul. 11-Aug. 22-Oct. 10-Oct. 17-Oct. 31-Nov. 21-Dec. 19.
Great White Way. Sep. 26-Oct. 3.
Greed. Sep. 5-Sep. 12-Sep. 26.
Green Goddess. Sep. 12.
Half-a-Dollar Bill. Sep. 19.
Happiness. Jul. 25-Aug. 15-Sep. 19.
Heart Bandit. Aug. 15.
He Who Got Slapped. Jul. 11-Sep. 19-Oct. 10-Oct. 31-Dec. 5-Dec. 19.
His Hour. Jul. 4-Sep. 5-Sep. 12-Dec. 5.
In Search of a Thrill. Aug. 1-Sep. 19.
Janice Meredith. Jul. 18-Sep. 5-Oct. 3-Oct. 10.
Lady of the Night. Aug. 22-Aug. 29-Sep. 19-Dec. 19.
Little Old New York. Aug. 1-Sep. 12-Dec. 19.
Little Robinson Crusoe. Aug. 8-Oct. 31-Dec. 5.
Man and Maid. Sep. 26-Oct. 31-Nov. 14.
Married Flirts. Jul. 4-Jul. 18-Sep. 26-Oct. 24-Dec. 19.
Midshipman. Nov. 28.
Monster. Jul. 18-Sep. 19-Oct. 3-Nov. 14-Dec. 5.
Name the Man. Aug. 8.
Navigator. Jul. 4-Jul. 11-Jul. 18-Aug. 8-Sep. 19-Oct. 17-Oct. 31.
Nellie, the Beautiful Cloak Model. Jul. 25-Aug. 8-Oct. 31-Dec. 12.
Never the Twain Shall Meet. Oct. 24-Nov. 28.
One Night in Rome. Oct. 24.
Our Hospitality. Aug. 8-Aug. 15.
Pleasure Mad. Dec. 5.
Prairie Wife. Jul. 18-Aug. 8-Oct. 17-Oct. 31-Nov. 28-Dec. 5.
Pretty Ladies. Oct. 3-Nov 21-Nov 28.
Rag Man. Jun. 27-Jul. 18-Oct. 10-Dec. 5-Dec. 19.
Recoil. Jul. 18.
Red Lily. Jul. 4-Aug. 8-Aug. 22-Sep. 12-Dec. 19.
Rejected Woman. Oct. 24.
Reno. Jul. 25.
Revelation. Jul. 4-Aug. 8-Sep. 5-Sep. 19.
Romola. Sep. 26.
Rouged Lips. Jul. 25.
Scaramouche. Sep. 12-Sep. 26-Oct. 31.
Seven Chances. Jul. 4-Jul. 18-Aug. 15-Sep. 19-Nov. 21-Nov. 28.
Sherlock, Jr. Oct. 10-Dec. 5.
Shooting of Dan McGrew. Jul. 18-Aug. 15-Oct. 10.
Silent Accuser. Jul. 4-Jul. 18-Sep. 5-Oct. 10-Oct. 31-Dec. 5-Dec. 12.
Sinners in Silk. Jul. 4-Jul. 18-Jul. 25-Aug. 8-Aug. 22-Sep. 5-Sep. 19-Oct. 10-Nov. 27.
Slave of Fashion. Oct. 10.
Snob. Jul. 25-Sep. 19-Oct. 10-Oct. 17-Oct. 31.
Social Code. Jul. 25-Aug. 15-Oct. 24.
So This Is Marriage. Jul. 4-Jul. 25-Sep. 5-Oct. 24-Dec. 5.
Sporting Venus. Jul. 4-Oct. 24-Nov. 21.
Strangers of the Night. Dec. 5
Sun-up. Nov. 21.
Tess of D'Urbervilles. Nov. 21.
Three Ages. Jul. 11-Jul. 25.
Thy Name Is Woman. Jul. 11-Dec. 5.
True As Steel. Aug. 8-Nov. 21.
Unholy Three. Oct. 3-Oct. 24-Nov. 21-Nov. 28-Dec. 19.
Uninvited Guest. Aug. 22-Sep. 19-Sep. 26.
Unseeing Eyes. Oct. 24.
Way of Girl. Aug. 8-Sep. 5-Dec. 5.
White Desert. Sep. 5-Oct. 10-Dec. 5-Dec. 12.
White Sister. Sep. 5-Oct. 31.
Wife of the Centaur. Jul. 25-Oct. 31-Nov. 7-Nov. 14-Dec. 5.
Wild Oranges. Aug. 8-Oct. 24.
Wine of Youth. Sep. 19-Dec. 19.
Women Who Give. Jul. 4-Jul. 25-Dec. 19.
Yolanda. Aug. 22-Sep. 5-Oct. 24-Dec. 5.
Zander the Great. Sep. 5.

Paramount

Adventure. Jul. 25-Aug. 1-Aug. 8-Aug. 22-Sep. 5-Oct. 3-Oct. 31-Dec. 12.
After the Show. Aug. 1.
Air Mail. Aug. 15-Oct. 3-Oct. 17-Oct. 24-Nov. 14-Dec. 12.
Alaskan. Aug. 8-Aug. 22-Nov. 7-Dec. 12.
A Man Must Live. Aug. 8-Aug. 15-Oct. 10-Oct. 17-Nov. 21.
Ancient Highway. Nov. 28.
Any Woman. Sep. 5-Sep. 19-Oct. 17-Nov. 28.
Are Parents People? Sep. 5-Oct. 17-Oct. 31-Nov. 28.
Argentine Love. Jul. 11-Jul. 25-Oct.17-Nov. 28.
A Son of His Father. Oct. 10-Oct. 17-Nov. 7-Nov. 14-Nov. 28-Dec. 12.
Bedroom Window. Jul. 11-Aug. 1-Oct. 10-Dec. 12.
Beggar on Horseback. Sep. 26-Oct. 10-Oct. 24-Oct. 31-Nov. 7-Nov. 28-Dec. 12.
Best People. Dec. 12.
Big Brother. Jul. 11-Aug. 8-Aug. 29-Oct. 17.
Bluebeard's Eighth Wife. Oct. 24-Oct. 31.

Blanche Sweet
in
"The Lady From Hell"
Oh, boy, what action!—From the story by Norton S. Parker Directed by Stuart Paton Cast includes Roy Stewart, Ralph Lewis, Frank Elliot, Margaret Campbell, Ruth King and Mickey Moore A knockout melodrama
Associated Exhibitors Inc
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Border Legion. Jul. 25-Aug. 1-Sep. 5-Sep. 19-Oct. 17.
Call of the Canyon. Jul. 4-Jul. 18-Aug. 1-Aug. 8-Aug. 15-Oct. 10.
Changing Husbands. Aug. 22-Oct. 24-Nov. 7.
Charmer. Aug. 8-Aug. 22-Sep. 5-Nov. 28-Dec. 12.
Cheat. Aug. 15-Aug. 29.
City That Never Sleeps. Jul. 4-Aug. 15-Oct. 10-Oct. 31.
Coast of Folly. Oct. 17-Oct. 31-Nov. 14-Nov. 28-Dec. 12.
Code of the Sea. Jul. 11-Nov. 14.
Code of the West. Jul. 25-Aug.8-Aug. 22-Sep. 26-Oct. 17-Oct. 24-Oct. 31-Nov. 28.
Coming Thru. Jul. 25-Aug. 1-Aug. 15-Aug. 22-Oct. 10-Oct. 17-Oct. 31-Nov. 7.
Confidence Man. Aug. 8-Sep. 12-Oct. 24.
Contrabrand. Aug. 8-Sep. 19-Oct. 17-Oct. 31-Nov. 28.
Crowded Hour. Sep. 12-Sep. 19-Oct. 10-Oct. 24-Oct. 31-Nov. 14.
Dangerous Money. Jul. 25-Aug. 8-Aug. 15-Oct. 17-Nov. 7.
Devils Cargo. Aug. 15-Aug. 22-Aug. 29-Nov. 7-Nov. 28.
Dressmaker From Paris. Jul. 4-Jul. 25-Oct. 17-Nov. 14.
East of Suez. Aug. 1-Oct. 24-Nov. 7-Nov. 28.
Empty Hands. Jul. 4-Jul. 25-Aug. 15-Sep. 26-Oct. 10-Nov. 7-Nov. 14.
Enemy Sex. Jul. 25-Oct. 10-Nov. 28.
Eve's Secret. Sep. 12-Oct. 3-Oct. 17-Nov. 28 Dec. 12.
Feet of Clay. Jul. 4-Jul. 18-Jul. 25-Aug. 8,
Female. Jul. 25-Aug. 22-Oct. 31-Nov. 28.
Fighting Coward. Jul. 25-Aug. 8-Sep. 12-Oct. 10-Nov. 14.
Flaming Barriers. Jul. 25-Aug. 8-Aug. 29-Oct. 10-Oct. 17.
Flower of the Night. Dec. 19.
Forbidden Paradise. Jul. 18-Aug. 1-Aug. 22.
Forty Winks. Jul. 4-Jul. 18-Aug. 8-Aug. 15-Nov. 28.
Garden of Weds. Jul. 4-Aug. 8-Aug. 15-Aug. 22.
Golden Bed. Jul. 11-Jul. 18-Jul. 25-Aug. 1-Aug. 29-Oct. 31.
Golden Princess. Dec. 5.
Goose Hangs High Oct. 17-Dec. 5-Dec. 19.
Grounds for Divorce. Sep. 19-Nov. 14-Nov. 28.
Guilty One. Oct. 10-Oct. 31.
Heritage of the Desert. Jul. 4-Aug. 1-Oct. 10.
Her Love Story. Jun. 27-Aug. 8-Sep. 12-Oct. 10.
Her Own Money. Aug. 1.
His Children's Children. Aug. 29-Sep. 19.
Homeward Bound. Oct. 24.
Humming Bird. Jul. 25-Aug. 8-Aug. 29-Sep. 26.
Icebound. Jul. 11-Nov. 14.
In the Name of Love. Sep. 26-Oct. 3-Oct. 17-Oct. 24-Nov. 14.
Kiss in the Dark. Jul. 4-Aug. 15-Aug. 29-Nov. 28
Light of the Western Stars. Aug. 1-Aug. 15. Aug. 29-Sep. 12-Oct. 10-Oct. 17, Nov. 14-Nov. 21-Dec. 5.
Light That Failed. Jul. 18-Oct. 10.
Lily of the Dust. Sept. 12.
Little French Girl. Aug. 29-Nov. 11.
Locked Doors. Aug. 1-Aug. 8-Sep. 12.
Lord Jim. Dec. 12.
Lost—A Wife. Aug. 8-Sep. 12-Oct. 31-Nov. 14-Dec. 12.
Lucky Devil. Sep. 12-Sep. 19-Oct. 10-Oct. 24-Nov. 14-Dec. 5-Dec. 12-Dec. 19.
Madame Sans Gene. Jun. 27-Jul. 18-Aug. 1-Aug. 22-Sep. 5-Sep. 12-Oct. 24-Oct. 31-Nov. 21-Dec. 19.
Manhandled. Aug. 8-Sep. 12-Sep. 19-Oct. 10-Oct. 24-Nov. 21.
Manhattan. Jul. 11-Jul. 25-Aug. 1-Nov. 7.
Manicure Girl. Aug. 8-Sep. 12-Oct. 10-Oct. 24-Dec. 5.
Man Who Fights Alone. Aug. 1.
Man Who Found Himself. Nov. 21.
Marry Me. Aug. 1-Sep. 12-Oct. 17-Nov. 14-Dec. 19.
Men. Sep. 12.
Men and Women. Sep. 5-Nov. 14-Dec. 5.
Merton of the Movies. Jul. 25-Aug. 15-Aug. 22-Oct. 17-Oct. 31-Nov. 21.
Miss Bluebeard. Jul. 4-Aug. 1-Aug. 8-Aug. 22-Nov. 14-Nov. 21.
Monsieur Beaucaire. Jul. 18-Aug. 15-Aug. 29-Sep. 5.
Ne'er Do Well. Sep. 12-Oct. 24-Dec. 19.
New Brooms. Nov. 14-Dec. 5-Dec. 19.
New Lives for Old. Jul. 4-Jul. 18-Sep. 12-Dec. 12-Dec. 19.
Night Club. Jul. 18-Jul. 25-Aug. 22-Aug. 29-Sep. 5-Oct. 10-Oct. 17-Oct. 24-Oct. 31-Nov. 21-Dec. 12.
Night Life of New York. Oct. 10-Oct. 17-Oct. 24.
North of 36. Jul. 4-Jul. 11-Jul. 18-Jul. 25-Aug. 1-Sep. 12-Oct. 10-Nov. 14-Dec. 19.
Not So Long Ago. Oct. 10-Oct. 17-Oct. 31-Nov. 21.

GLENN
HUNTER
IN
"THE PINCH HITTER"
WITH
CONSTANCE BENNETT
Constance Bennett, recent bride of many millions in support of the star in a lively comedy drama in which the boob becomes the Man of the Hour
From the story by C. Gardner Sullivan
Directed by Joseph Henabery
Associated Exhibitors Inc
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Old Home Week. Jul. 4-Jul. 11-Jul. 18-Aug. 22-Sep 19-Oct. 10-Nov. 21-Dec. 5-Dec. 12.
Open All Night. Jun. 27-Aug. 1-Aug. 8-Sep. 5.
Paramount Releases. Oct. 17.
Paths to Paradise. Aug. 1-Aug. 8-Aug. 29-Oct. 17- Oct. 31- Nov. 14-Nov. 21-Dec. 12.
Peter Pan. Jul. 4-Jul. 11-Jul. 18-Aug. 1-Aug. 8-Aug. 29-Sep. 5-Sep. 26-Nov. 21-Dec. 5.
Peter the Great. Aug. 1.
Pied Piper Malone. Jul. 4-Aug. 1-Sep. 26.
Pony Express. Nov. 14-Nov. 21-Dec. 5-Dec. 19.
Prodigal Daughters. Oct. 24.
Purple Highway. Nov. 21.
Regular Fellow (He's a Prince). Nov. 7-Dec. 19.
Rugged Water. Sep. 26-Oct. 24-Nov. 14-Nov. 21.
Ruggles of Red Gap. Aug. 1-Sep. 26.
Sackcloth and Scarlet. Jul. 18-Aug. 1-Aug. 29-Nov. 14.
Sainted Devil. Sep. 5-Oct. 17-Oct. 24-Nov. 14-Dec. 5.
Salome of the Tenements. Jul. 4-Aug. 29-Nov. 14.
Salomy Jane. Aug. 29-Sep. 26.
Seven Keys to Baldpate. Nov. 28-Dec. 5-Dec. 19.
Shadows of Paris. Aug. 29-Oct. 10-Oct. 24.
Shock Punch. Jul. 11-Jul. 18-Aug. 1-Aug. 29-Sep. 26-Oct. 17-Oct. 24-Nov. 14-Nov. 28-Dec. 12.
Sideshow of Life. Jul. 4-Aug. 1-Oct. 17-Dec. 12.
Singer Jim McKee. Jul. 4-Aug. 29-Nov. 14.
Sinners in Heaven. Jul. 11-Aug. 1-Sep. 26-Nov. 14-Nov. 21.
Society Scandal. Jul. 11-Oct. 3.
Spaniard. Jul. 18-Aug. 29-Nov. 7-Dec. 12.
Stephen Steps Out. Nov. 7.
Story Without a Name. Jul. 4-Aug. 1-Sep. 5-Oct. 17-Nov. 7-Dec. 12.
Stranger. Oct. 3.
Street of Forgotten Men. Oct. 3-Oct. 17-Oct. 24-Nov. 7.
Swan. Aug. 15-Oct. 31.
Ten Commandments. Aug. 15-Aug. 22-Sep. 12-Sep. 26-Oct. 17-Oct. 31-Nov. 7-Nov. 14-Nov. 17-Dec. 12-Dec. 19.
Thundering Herd. Aug. 1-Aug. 22-Sep. 12-Oct. 3-Oct. 17-Oct. 24-Nov. 21-Nov. 28-Dec. 12.
Tiger's Claw. Oct. 17.
Tiger Love. Aug. 1-Nov. 28.
Trouble With Wives. Oct. 17-Nov. 7.
Tomorrow's Love. Jul. 4-Aug. 29.
Tongues of Flame. Jul. 4-Jul. 25-Sep. 26-Oct. 17-Nov. 28.
Too Many Kisses. Jul. 18-Jul. 25-Aug. 1-Aug. 22-Oct. 17-Dec. 12.
Top of the World. Jul. 4-Jul. 18-Aug. 1-Aug. 22-Nov. 14-Nov. 28.
To the Last Man. Jul. 11-Aug. 15-Aug. 22.
Triumph. Jul. 11-Sep. 26-Oct. 24.
Unguarded Women. Jul. 25-Aug. 15-Oct. 3.
Valley of Silent Men. Oct. 24.
Wages of Virtue. Jul. 4-Jul. 25-Aug. 22-Sep. 26-Oct. 25.
Wanderer of the Wasteland. Jul. 25-Aug. 1-Aug. 22-Sep. 5-Nov. 7-Nov. 14-Nov. 28.
Welcome Home. Sep. 26-Oct. 3-Oct. 24.
West of Water Tower. Sept. 26.
Wild Bill Hickok. Aug. 1-Sep. 19-Sep. 26.
Wild Horse Mesa. Oct. 17-Oct. 24-Nov. 7-Nov. 14.
Wild, Wild Susan. Oct. 24-Nov. 14-Nov. 28.
Woman Proof. Sep. 19-Sep. 26.
Worldly Goods. Jul. 25-Aug. 15-Aug. 29-Oct. 24.
Zaza. Jul. 4.

Pathe

Battling Orioles. Jul. 11-Sep. 19-Oct. 3-Oct. 10.
Black Cyclone. Sep. 19-Oct. 24-Nov. 21.
Call of the Wild. Jul. 25-Aug. 8-Oct. 3-Oct. 21.
Dr. Jack. Aug. 1.
Dynamite Smith. Jul. 25-Oct. 17.
Freshman. Oct. 17-Oct. 24-Oct. 31-Nov. 21-Dec. 5-Dec. 12.
Girl Shy. Aug. 22-Sep. 5-Nov. 14-Dec. 5.
Hot Water. Jul. 11-Aug. 8-Aug. 22-Aug. 29-Oct. 10-Oct. 31.
King of Wild Horses. Aug. 1-Aug. 29-Sep. 19-Oct. 3-Oct. 24.
Percy. Sep. 12-Dec. 5.
Safety Last. Oct. 17-Oct. 31
Vincennes. Aug. 15.
Way of a Man (feature) Jul. 4.
White Sheep. Jul. 4-Jul.11-Aug. 29-Dec. 12.

Principal

Girls Men Forget. Aug. 1.
Helen's Babies. Aug. 22-Dec. 12.

Mine With the Iron Door. Sep. 19-Oct. 24.
Re-Creation of Brian Kent. Jul. 25-Aug. 1.

Producers Dist. Corp.

Another Man's Wife. Jul. 25-Aug. 1-Aug. 8-Aug. 29-Dec. 12.
Another Scandal. Sept. 19-Dec. 12.
Bad Lands. Oct. 3-Oct. 10.
Barbara Frietchie. Jul. 25-Aug. 8-Aug. 29-Sep. 19-Oct. 3-Dec. 12.
Beauty and the Bad Man. Oct. 31.
Beyond the Border. Jun. 27-Dec. 12-Dec. 19.
Beyond the Rocks. Aug. 29-Oct. 24.
Cafe in Cairo Jul. 11-Aug. 29-Sep. 19-Oct. 3.
Chalk Marks. Jul. 4.
Charley's Aunt. Jul. 4-Jul. 25-Aug. 15-Aug. 29-Oct. 3-Oct. 24-Nov. 21-Nov. 9-Dec. 5-Dec. 19.
Chorus Lady. Aug. 15-Aug. 29-Sep. 19-Oct. 10-Oct. 31.
Coming of Amos. Nov. 28-Dec. 12.
Crimson Runner. Aug. 8-Nov. 28-Dec. 5.
Drivin' Fool. Aug. 15.
Flaming Forties. Jul. 4-Aug. 8-Sep. 19- Nov. 28.
Friendly Enemies. Oct. 10-Dec. 5.
Girl on the Stairs. Aug. 15-Sep. 5-Sep. 19-Sep. 26-Oct. 3.
Harry Carey Pictures. Nov. 14.
Hell's Highroad. Nov. 28.
Her Own Free Will. Sep. 12.
Hold Your Breath. Aug. 8-Aug. 29-Sep. 12-Dec. 19.
Hoosier Schoolmaster. Oct. 3.
House of Youth. Aug. 22-Sep. 12.
Let Women Alone. Jul. 4-Jul. 25-Oct. 10-Oct. 24-Nov. 21-Nov. 28-Dec. 5.
Lightning Rider. Jun. 27-Oct. 10.
Love's Whirlpool. Oct. 10-Oct. 24.
Mirage. Aug. 22.
Night Hawk. Jul. 4-Jul. 25.
Not One to Spare. Aug. 15-Aug. 29.
Off the Highway. Dec. 5.
On the Threshold. Nov. 28-Dec. 12.
People vs. Nancy Preston. Nov. 28.
Ramshackle House. Aug. 15-Aug. 22-Aug. 29.
Reckless Romance. Jul. 4-Aug. 29-Sep. 5-Sep. 12-Sep. 19-Nov. 7.
Roaring Rails. Jul. 11-Jul. 18-Sep. 12-Oct. 24-Nov. 7-Nov. 14-Dec. 5.
Seven Days. Nov. 28-Dec. 12.
Silent Sanderson. Jul. 4-Jul. 18-Aug. 29-Oct. 3-Oct. 24.
Simon the Jester. Nov. 21.
Siren of Seville. Aug. 29-Sep. 19-Nov. 21.
Soft Shoes. Aug. 1-Aug. 22-Nov. 7.
Stop Flirting. Jul. 18-Aug. 1-Aug. 29-Nov. 21-Dec. 5.
Texas Trail. Aug. 29.
Tiger Thompson. Jul. 18-Aug. 1-Oct. 3.
Trouping With Ellen. Aug. 1-Aug. 22-Sep. 19-Oct. 31-Dec. 19.
Try and Get It. Oct. 24.
Wandering Husbands. Jul. 11-Aug. 29-Sep. 26-Oct. 24.
Welcome Stranger. Jul. 18-Nov. 21-Nov. 28.
What Shall I Do? Jul. 4-Aug. 15-Nov. 21-Dec. 5.

Schulberg

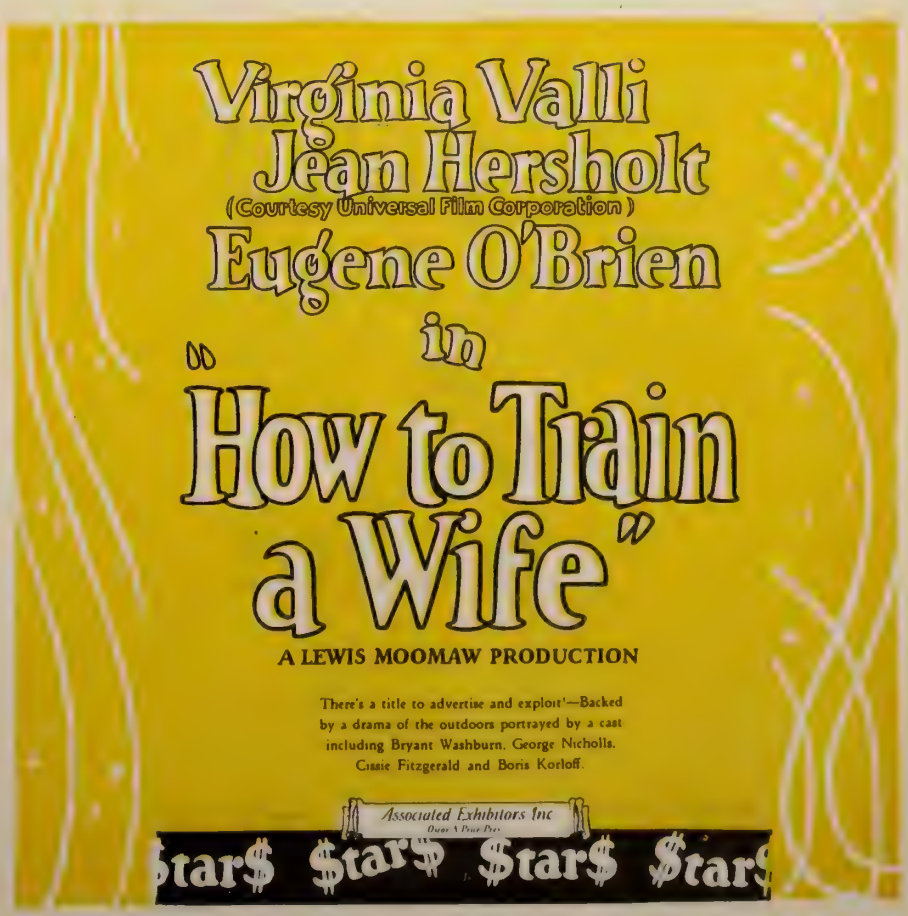
April Showers. Aug. 1.
Maytime. Aug. 15.
Poisoned Paradise. Aug. 15.
Virginian. Aug. 15.

United Artists

America. Jul. 11-Oct. 31-Nov. 7-Nov. 14.
Broken Blossoms. Aug. 15.
Dorothy Vernon of Haddon Hall. Nov. 7.
Extra Girl. Nov. 21.
Gold Rush. Oct. 24.
Hill Billy. Dec. 5.
His Majesty the American. Dec. 12.
Iron Trail. Sep. 5.
Isn't Life Wonderful? Jul. 11-Oct. 17-Dec. 5.
Little Annie Rooney. Oct. 17-Dec. 12.
Little Lord Fauntleroy. Oct. 10.
Loving Lies. Oct. 10-Nov. 14.
Mark of Zorro. Aug. 8.
No More Women. Oct. 10.
One Exciting Night. Aug. 8-Sep. 5-Oct. 3-Oct. 31-Dec. 5.
Orphans of the Storm. Oct. 31.
Richard the Lion Hearted. Nov. 14.
Robin Hood. Jul 25.
Rosita. Oct. 3.
Sally of the Sawdust. Jun. 27-Nov. 28-Dec. 19.
Salvation Hunters. Jul. 11.
Tailor Made Man. Jul. 25.
Tess of the Storm Country. Jul. 11-Sep. 5-Oct. 3-Nov. 28-Dec. 19.
The Nut. Jul. 11.
Thief of Bagdad. Jul. 11-Oct. 17-Nov. 7-Dec. 5.
Thru the Back Door. Jul. 18-Sep. 19
Waking Up the Town. Aug. 8-Nov. 28-Dec. 19.
Way Down East. Jul. 25-Oct. 3.
White Rose. Sep. 27-Oct. 3.
Wild Justice. Oct. 3-Oct. 17.
Woman of Paris. Oct. 31.

Universal

Ace of Spades. Dec. 12.
Big Timber. Jul. 11-Jul. 25-Oct. 10-Nov. 7.
Blinky. Oct. 10.
Broadway or Bust. Jul. 11-Aug. 15-Sep. 26.
Burning Trail. Jul. 4-Jul. 11-Sep. 5.
Bustin' Through. Oct. 24.
Butterfly. Aug. 8-Oct. 31-Dec. 5.
California Straight Ahead. Oct. 24-Nov. 7-Dec. 5.
Chapter in Her Life. Aug. 22.
Circus Cyclone. Nov. 7.
Dangerous Innocence. Sep. 19-Oct. 10-Dec. 5.
Daring Chances. Jul. 11-Aug. 22-Aug. 29-Sep. 19-Sep. 26-Nov. 21-Dec. 5-Dec. 19.
Darling of New York. Aug. 1.
Don Daredevil. Aug. 22-Sep. 5-Oct. 10-Nov. 7-Dec. 5.
Drifting. Aug. 15.
Excitement. Aug. 15-Sep. 5-Oct. 10.
Family Secret. Jul. 25-Aug. 8-Oct. 24-Oct. 31-Dec. 5.
Fast Worker. Nov. 7.
Fifth Avenue Models. Sep. 5.
Fight for Honor. Jul. 25.
Fighting Americans. Sep. 13-Oct. 3-Oct. 10-Oct. 31-Dec. 5.
Fighting Fury. Sep. 5-Oct. 17.
Flying Hoofs. Oct. 3.
Fool's Highway. Jul. 25-Aug. 15-Sep. 5-Sep. 19-Oct. 24.
Forty Horse Hawkins. Jul. 25-Aug. 15.
Gaiety Girl. Aug. 29-Nov. 7.
Headwinds. Nov. 14-Nov. 21-Nov. 28.
High Speed. Jul. 11-Nov. 7.
Hit and Run. Aug. 1-Sep. 5-Sep. 19-Nov. 28.
Hunchback of Notre Dame. Jul. 25-Sep. 5-Nov. 28-Dec. 12.
Hurricane Kid. Jul. 11-Aug. 8-Sep. 19-Oct. 3-Oct. 24-Nov. 21.
I'll Show You the Town. Aug. 8-Aug. 15-Sep. 19-Oct. 3-Oct. 10-Nov. 21-Nov. 28.
Jewel Productions. Aug. 8.
K—The Unknown. Jul. 25-Aug. 29-Oct. 3-Oct. 31-Dec. 5.
Lady of Quality. Aug. 15.
Last Laugh. Jul. 11-Jul. 25.
Law Forbids. Jul. 25-Aug. 15-Dec. 5.
Let 'Er Buck. Jul. 11-Aug. 1-Aug. 29-Oct. 17-Oct. 31-Dec. 12.
Lorraine of the Lions. Oct. 31-Nov. 7.
Love and Glory. Dec. 5.
Mad Whirl. Jul. 11-Jul. 25-Aug. 29-Nov. 14.
Man in Blue. Oct. 3-Dec. 5.
Meddler. Aug. 29-Oct. 17.
Merry-Go-Round. Aug. 22-Oct. 24.
Oh, Doctor. Sep. 5-Oct. 17-Nov. 14-Nov. 21-Dec. 5.
Peacock Feathers Dec. 5.
Phantom Horseman. Sep. 5.
Phantom of the Opera. Oct. 31.
Price of Pleasure. Oct. 17-Nov. 28.
Raffles. Oct. 17.
Reckless Age. Jul. 4-Jul. 11-Jul. 25-Aug. 22-Sep. 5-Sep. 19 Oct. 3-Nov. 21-Dec. 5.
Red Rider. Sep. 19.
Ride for Your Life. Jul. 25-Aug. 15.
Riders Up. Jul. 4.
Ridgway of Montana. Jul. 18.
Ridin' Kid From Powder River. Jul. 18-Sep. 5-Sep. 19-Nov. 7-Dec. 19.
Ridin' Pretty. Aug. 15-Aug. 29-Sep. 5-Sep. 12-Oct. 10.
Ridin' Thunder. Jul. 18-Sep. 5-Oct. 10-Dec. 5.
Roaring Adventure. Jul. 4-Jul. 18-Oct. 24-Oct. 31.
Rose of Paris. Nov. 7.
Saddle Hawk. Jul. 4-Jul. 11-Aug. 8-Aug. 15-Sep. 12-Oct. 24.
Sawdust Trail. Aug. 29-Sep. 12-Oct. 3-Oct. 17-Nov. 21-Nov. 28.
Secrets of the Night. Jul. 4-Oct. 17-Oct. 24-Nov. 28.
Siege. Oct. 24-Oct. 31.
Signal Tower. Jul. 4-Jul. 11-Aug. 1-Aug. 29-Sep. 12-Nov. 7-Nov. 21.
Sign of the Cactus. Aug. 8-Oct. 10.
Smouldering Fires. Jul. 18-Aug. 15-Aug. 29-Sep. 12-Sep. 19.
Spook Ranch. Oct. 24-Oct. 31-Nov. 28.
Spook. Sep. 19.
Sporting Youth. Jun. 27-Oct. 10.
Storm Daughter. Aug. 22-Sep. 12-Oct. 24.
Straight Thru. Jul. 11.
Sunset Trail. Sep. 5-Dec. 5.
Taming the West. Jul. 18-Aug. 15-Sep. 12-Oct. 3-Oct. 24-Nov. 7-Dec. 12.
Teaser. Oct. 3-Oct. 10-Oct. 24-Dec. 5.
Thundering Dawn. Aug. 1.
Tornado. Jul. 4-Jul. 11-Jul. 18-Aug. 1-Sep. 5-Oct. 24-Nov. 21-Dec. 5-Dec. 19.


Virginia Valli
Jean Hersholt
(Courtesy Universal Film Corporation)
Eugene O'Brien
in
"How to Train a Wife"
A LEWIS MOOMAW PRODUCTION
There's a title to advertise and exploit'—Backed by a drama of the outdoors portrayed by a cast including Bryant Washburn, George Nicholls, Cissie Fitzgerald and Boris Korloff.
Associated Exhibitors Inc
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Turmoil. Jul. 4-Jul. 11-Aug. 22-Sep. 5-Oct. 10-Dec. 19.
Universal Pictures. Aug. 22-Sep. 5-Oct. 24.
Up the Ladder. Sep 12.
Western Wallop. Jul. 18-Aug. 15-Sep. 12-Oct. 17.
White Outlaw. Oct. 3.
White Tiger. Aug. 15.
Wine. Jul. 18-Aug. 22, Oct. 10.

Vitagraph

Baree, Son of Kazan. Jul. 4-Aug. 1-Aug. 15-Aug. 29-Sep. 12-Sep. 19-Oct. 3-Oct. 10-Oct. 17-Oct. 31-Nov. 14.
Behold This Woman. Jul. 4-Oct. 31.
Beloved Brute. Jul. 25-Aug. 1-Aug. 8-Aug. 29.
Between Friends. Jun. 27-Oct. 31.
Borrowed Husbands. Aug. 29.
Captain Blood. Jul. 11-Aug. 1-Aug. 15-Oct. 10-Oct. 31.
Clean Heart. Jun. 27-Jul. 25-Oct. 3.
Code of the Wilderness. Jul. 4-Aug. 8-Aug. 29.
Fearbound. Jul. 11-Aug. 15-Aug. 29-Sep. 12-Sep. 19.
Flower of the North. Aug. 15.
Greater Than Marriage. Jul. 4-Aug. 15-Aug. 29-Oct. 24.
Happy Warrior. Aug. 22-Sep. 12-Sep. 19-Nov. 21.
Love Bandit. Oct. 31.
Love Hour. Oct. 17.
Man From Brodney's. Aug. 8.
Masters of Men. Aug. 8.
Midnight Alarm. Oct. 3.
My Man. Sep. 5.
Ninety and Nine. Aug. 8.
One Law for the Woman. Aug. 1-Aug. 22-Oct. 31.
Pioneer Trails. Jul. 4-Nov. 21.
Pampered Youth. Jul. 11-Sep. 19.
Ranger of the Big Pines. Sep. 19-Oct. 24-Nov. 7.
Redeeming Sin. Jul. 4-Aug. 22-Sep. 5-Oct. 3.
School for Wives. Jul. 18-Aug. 1-Aug. 15-Oct. 17-Nov. 28-Dec. 5.
Steele of the Royal Mounted. Aug. 22-Sep. 12-Oct. 3-Oct. 10-Dec. 5.
Tides of Passion. Jul. 4.
Two Shall Be Born. Jul. 18-Aug. 22-Oct. 3.
Virtuous Liars. Aug. 29-Nov. 7.
Wildfire. Jul. 18-Aug. 8-Sep. 5-Oct. 10-Nov.-21-Dec. 19.

Warner Bros.

Age of Innocence. Aug. 8.
Babbitt. Nov. 28.
Beau Brummel. Sep. 26.
Being Respectable. Nov. 21.
Broadway After Dark. Aug. 8-Nov. 21-Dec. 5.
Broadway Butterfly. Oct. 24.
Conductor 1492. Jul. 4-Jul. 11-Aug. 1-Aug. 15.
Country Kid. Sept. 5.
Daddies. Jul. 4-Nov. 28.
Dark Swan. Jun. 27.
Find Your Man. Jul. 4-Jul. 25-Aug. 15-Sep. 5-Oct. 3-Oct. 17-Oct. 31-Nov. 21.
George Washington, Jr. Dec. 5.
Gold Diggers. Jul. 11-Nov. 28-Dec. 12.
Her Marriage Vow. Dec. 5.
How Baxter Butted In. Sept. 19-Oct. 24.
How to Educate a Wife. Dec. 5.
Kiss Me Again. Sept. 5-Oct. 24-Nov. 21-Dec. 5.
Lighthouse by the Sea. Sep. 19-Oct. 24.
Little Johnny Jones. Aug. 22-Sep. 19-Nov. 28.
Lost Lady. Nov. 21
Lover of Camille. Sep. 19.
Lovers' Lane. Jul. 11.
Lucretia Lombard. Sep. 5
Man Without A Conscience. Oct. 24.
Marriage Circle. Aug. 8.
My Wife and I. Oct. 10-Nov. 14.
Narrow Street. Jun. 27-Oct. 3.
On Thin Ice. Aug. 15-Aug. 22.
Recompense. Jul. 4-Jul. 18-Nov. 14.
This Woman. Jul. 18-Sep. 12.
Three Women. Sep. 19-Oct. 10.
Tiger Rose. Nov. 28.
Tracked in the Snow Country. Nov. 28.
Where the North Begins. Jul. 11.

Independents

Ace of the Cactus Range. Jul. 4-Dec. 12.
Across the Deadline. Jul. 4-Aug. 15-Oct. 10.
After a Million. Aug. 15.
Always Ridin' to Win. Sep. 12.
Barefoot Boy. Sep. 12.
Barriers of the Law. Aug. 15
Battling Buddy. Jul. 11.
Billy the Kid. Aug. 15.
Border Justice. Jul. 18.
Border Rider. Jul. 4.
Branded a Thief. Jul. 4.
Bringing Home the Bacon. Aug. 8-Aug. 15-Aug. 29-Oct. 3-Nov. 7.
Broad Road. Aug. 22.
Courage. Jul. 25.
Cowboy Prince.. Aug. 22-Oct. 31
Crackerjack. Jul. 18-Aug. 29-Oct. 24-Dec. 5.
Cyclone Buddy. Jul. 4-Nov. 21.
Danger Ahead. Aug. 15-Nov. 14.
Discontented Husbands. Jul. 25.
Double Fisted. Sep. 19.
Drums of Jeopardy. Jul. 18-Aug. 15.
Duped. Aug. 8-Aug. 22-Sep. 19.
Early Bird. Sep. 5.
Empty Hearts. Jul. 25-Aug. 15.
Enemies of Youth. Jul. 25-Nov. 28.
Fangs of Wolfheart. Jul. 4.
Fast and Fearless. Aug. 15.
Fast Fighting. Sep. 12.
Fighting Sheriff. Sep. 12.
Fighting the Flames. Jul. 18-Aug. 8-Sep. 12.
Fire Patrol. Jul. 4-Sep. 19.
Flattery. Sep. 12.
Foolish Virgin. Aug. 22.
Forbidden Range. Sep. 5.
Forbidden Trail. Jul. 11.
Fugitive. Sep. 5.
Full Speed. Aug. 8.
Gambling Fool. Jul. 4.
Gambling Wives. Jul. 18.
Golden Trails. Sep. 5.
Harbor Patrol. Aug. 22.
Hard Hitting Hamilton. Aug. 15.
Hearts of the West. Aug. 22.
Hidden Menace. Aug. 15.
Hutch of the U. S. A. Aug. 15-Nov. 7
I Am the Man. Aug. 22-Dec. 5.
Jacqueline. Sep. 5.
Jazz Bout. Aug. 15.
Knockout Kid. Jul. 4.
Lightning Romance. Aug. 22.
Loveless Men. Aug. 8.
Lucky Rube. Sep. 5.
Man From Broadway. Sep. 5.
Man From God's Country. Sep. 5.
Man From the Rio Grande. Jul. 4-Jul. 18.
Marriage Market. Aug. 15-Aug. 22.
Midnight Express. Aug. 8-Sep. 19-Oct. 3-Nov. 21.
Midnight Girl. Aug. 22.
Midnight Secrets. Aug. 15.
Moccasins. Aug. 15.
My Neighbor's Wife. Aug. 22.
Night Ship. Jul. 18.
One Glorious Night. Aug. 8-Sep. 12-Nov. 7.
Painted Flapper. Aug. 1.
Pell Street Mystery. Jul. 4.
Perfect Alibi. Jul. 11.
Pioneers of the West. Sep. 19.
Poison. Jul. 4-Jul. 25-Nov. 28.
Price She Paid. Sep. 5.
Racing for Life. Aug. 1-Oct. 17.
Ranches and Romance. Aug. 1.
Ranger Bill. Aug. 1.
Range Vultures. Aug. 29.
Rarin' to Go. Jul. 11.
Reckless Ridin' Bill. Jul. 18.
Riders of Mystery. Aug. 8.
Ridin' Double. Jul. 11.
Ridin' Mad. Jul. 18-Oct. 24.
Ridin' West. Jul. 18.
Rip Roarin' Roberts. Jul. 11-Aug. 8.
Rustlers and Romance. Jul. 18.
Sante Fe Pete. Jul. 4.
South of Northern Lights. Jul. 25.
Speed Spook. Jul. 11-Sep. 19-Oct. 3-Oct. 10.
Stage Coach Driver. Aug. 1.
Strange Rider. Sep. 19.
Super Speed. Jul. 4-Oct. 24.
Sure Fire Flint. Aug. 22.
Tainted Money. Aug. 8-Aug. 22.
Texas Trail. Jul. 25.
Through the Flames. Jul. 18-Oct. 10.
Tomboy. Jul. 25-Aug. 1-Oct. 3-Oct. 24.
Trail Dust. Aug. 29-Oct. 17-Nov. 7.
Travelling Fast. Sep. 19.
Truth About Women. Aug. 15.
Turned Up. Jul. 11-Sep. 5-Dec. 5.
Two-Fisted Sheriff. Aug. 15-Sep. 12.
Two-Fisted Thompson. Jul. 4-Jul. 11.
Two-Gun Man. Aug. 1.
Verdict of the Desert. Jul. 4.
Vultures of the West. Jul. 11.
Walloping Wallace. Aug. 15-Aug. 22.
Week End Husbands. Jul. 25.
Westbound. Jul. 25.
Wings of the Turf. Aug. 1.
Zebrugge. Aug. 22.

COMEDIES. Jul. 4-Jul. 11-Jul. 18-Jul. 25-Aug. 1-Aug. 8-Aug. 15-Aug. 22-Aug. 29-Sep. 5-Sep. 12-Sep. 19.

SERIALS. Jul. 4-Jul. 11-Jul. 18-Jul. 25-Aug. 15-Aug. 22-Sep. 5-Sep. 12-Sep. 19.

SHORT SUBJECTS. Jul. 4-Jul. 11-Jul. 18-Jul. 25-Aug. 1-Aug. 8-Aug. 15-Aug. 22-Aug. 29-Sep. 5-Sep. 12-Sep. 19.

JAMES KIRKWOOD
HOPE HAMPTON
in
"Lover's Island"
What a cast: James Kirkwood, Hope Hampton, Louis Wolheim, Ivan Linow, Flora Finch. Directed by Dharatt Berger from the story by Howard Kelly. A smashing romantic melodrama of New England
tar tar tar tar

Switching the Spotlight to the Exhibitor

Edited by Sumner Smith

New Year's Party for Kansas Exhibitors

If present plans materialize, exhibitors of the Kansas City territory will attend a big New Year's party at a downtown hotel in Kansas City, according to an announcement this week of C. E. Cook, business manager of the M. P. T. O. Kansas-Missouri. No details of the party will be worked out until the number of exhibitors who will attend can be ascertained. If the attendance justifies it, large space in a downtown hotel will be reserved and many novel features arranged. Exhibitors who contemplate attendance have been requested to write Mr. Cook.

Exhibitors of Kansas City, Mo., and Kansas City, Kas., have tied up with the postal authorities of the respective cities in a "mail early" campaign and are running slides gratis in many theatres.

"Call on the old members as well as the non-members," is the slogan of C. E. Cook who just returned from a two-weeks' tour in Kansas in behalf of the membership drive of his organization.

"If an organization is to be held intact, just as much time should be spent with members in good standing as with prospective members," Mr. Cook said.

"Hollywood" and its magnetic dice resulted in but little grief to its proprietor, John W. Flynn, in the North Side municipal court in Kansas City this week, Flynn failing to appear and his $50 bond being forfeited. That ended it. "Hollywood," the central spot of recreation on Kansas City's Film Row, yielded some "queer methods" for making dice "behave" in a police raid last week. Flynn being arrested. As much as several thousand dollars were lost by victims in a night.

After being arrested six times, the Sunday closing fight between J. W. Cotter, manager of the Fourth Street Theatre, Moberly, Mo., and city and county officials has come to a close, an agreement being reached under which Mr. Cotter will cease operating on Sundays. Details of the agreement were not announced at the time Mr. Cotter consented to remain closed on Sundays. In all of his Sunday shows Mr. Cotter had turned over the receipts of the day to various charities.

Arthur Miller, attorney for the Midland Theatre Corporation, went before the City Plan Commission in Kansas City this week seeking approval of the vacating of an alley west of Main street for approximately 200 feet north of Thirteenth street to permit the erection of the proposed $2,000,000 Midland Theatre on the north side of Thirteenth between Main and Baltimore streets. That Metro-Goldwyn will control the booking of the new house is accepted as a fact in Kansas City film circles now, although formal announcement has not yet been made.

In conjunction with the showing of "The Last Edition," F. B. O. production, Earl T. Cook, manager of the Pantages Theatre, Kansas City, staged an exploitation stunt which required no expense and took about two minutes of his time. He simply called the Kansas Star on the telephone and announced that all Star newsboys would be admitted Tuesday night free. The Star did the rest.

Bandits, two women and a man, who entered the Royal Theatre, Atchison, Kas., late Thursday night, after being convinced that Don Klausman and Earl McClellen, projectionists, were unable to open the safe, took the latter on a wild ride which terminated with the wrecking of the car and the escape of the prisoners. The theatre is managed by A. R. Zimmer, it being a Universal house.

Among the out-of-town exhibitors in the Kansas City market this week: Rube Melcher, Waldo Theatre, Waldo, Mo.; Ben Levy, Hippodrome, Joplin, Mo.; S. E. Wilhoit, Jefferson, Springfield, Mo.; L. M. Miller, Miller Theatre, Wichita, Kas.; G. L. Hooper, Orpheum, Topeka, Kas.; Walter Wallace, Orpheum, Leavenworth, Kas.

The Empire Theatre, the largest house in Maryville, Mo., was destroyed by fire this week, according to word reaching Kansas City. The house, which is said to be valued at $30,000, was owned by Fuch Brothers.

The all-comedy "circus" program, which was an experiment on the part of Walter Fenny, manager of the Best Theatre, Parsons, Kas., last week was a great success, according to Mr. Fenny, business being better than in several months. Three Pathe comedies composed the program. Seven Kansas City theatres have contracted to try the experiment, according to J. A. Epperson, Pathe branch manager.

Denver Manager Goes To Milwaukee

HARRY LONG, for thirteen months manager of the America Theatre, Denver, has been transferred to Milwaukee, where he will manage the Alhambra Theatre. Both are Universal first-run houses. The promotion of Mr. Long was not surprising to his many Denver friends, but his transfer at this time came as a surprise. Mr. Long has been recognized as one of the leading managers among the first-run houses here. He came from Salt Lake City to Denver. Prior to that time he was associated with Universal in their studios on the West Coast. Mr. Long's successor is L. Lanning. He comes from Salt Lake City.

H. D. McBride, manager of the new State, has announced his resignation, effective December 28. Mr. McBride has managed the new theatre since its opening a few months ago. He came to Denver from Santa Barbara, Cal., where he had been publicity manager for a local theatre company for a number of years. His future plans have not been announced.

A. J. Hamilton, Board of Arbitration member and owner of the Ivy Theatre, announces that he has taken over the management of the Mena Theatre at Alemeda and South Pearl streets.

An unusual number of exhibitors visited Denver during the last week. Among them were Mrs. W. R. Logan, Rex Theatre, Basin, Wyo.; Mrs. Gertrude McKay, Bighorn Theatre, Greybull, Wyo.; James Lynch, Empress Theatre, Laramie, Wyo.; Marie Goodhand, American Theatre, Kimball, Neb.; J. E. "Tommy," Tompkins, American Theatre, Colorado Springs, Colo.

Lillian Rich
& Bert Lytell
in
"Ship of Souls"
from Emerson Hough's
Famous Novel
From the pen of the author of "The Covered Wagon"—Emerson Hough. He declared it his greatest novel. Produced by Max O. Miller. Directed by Charles Miller
Associated Exhibitors Inc
tar tar tar tar $ta

"All-Canadian" Program in Montreal Requires Editing

HOW several pictures were changed to suit the "All-Canadian Week" program which was presented at the Palace Theatre, Montreal, Quebec, has been described by Manager George Rotsky. The feature was First National's "The Knockout," starring Milton Sills, but this required no change as it had been produced in Northern Quebec. A Felix comedy had a new introduction with the cat making a bow to the audience and expressing his pleasure at being in Montreal for the Canadian Week. An "Our Gang" comedy was revised so that the scenes in Arizona became Saskatchewan and an American city became Toronto, Ontario, in one of the subtitles. The news weekly had nothing but Canadian scenes, several scenic bits being added to pictures of current events.

Following the presentation of "The Phantom of the Opera" at the Regent Theatre, Ottawa, Ontario, for two weeks, Manager Leonard Bishop decided upon a reduction in admission prices. The orchestra floor seats were reduced from 50 cents to 40 cents. The Regent offers picture programs exclusively and is a downtown house.

The Savoy Theatre, Hamilton, Ontario, will have a swell New Year's Eve performance, judging by the splendid program arranged by Manager H. E. Wilton. The show will start at 11:15 p. m. with a couple of comedies, after which vaudeville specialties will be presented. Then comes a New Year's pantomime and, just before midnight, Father Time is to appear to herald the change of years. The orchestra will play "Auld Lang Syne" and the audience will make use of horns, rattles and other noise-making devices.

Manager Peter Kehayes of the Capital Theatre, Ottawa, Ontario, abolished vaudeville from the bill at this house starting with the week of December 7 and provided special picture attractions instead, the feature being "The Pony Express," followed by a double feature program during the week of December 14 comprising "The Limited Mail" and "Simon the Jester." This was one instance where five acts of vaudeville did not pan out as expected.

Manager Walter H. Golding of the Imperial Theatre, St. John, N. B., has added to the attractiveness of that well known theatre by the installation of a large Wurlitzer pipe organ at a cost of $25,000. The Imperial orchestra has been retained.

Every orphan in Ottawa, Ontario, is having a special treat on Saturday morning, December 19, when a special Christmas performance is held at B. F. Keith's Theatre through the kindness of Manager J. M. Franklin, who is an officer of the Ottawa Rotary Club. Mr. Franklin arranged to have every child in local institutions, both Protestant and Catholic, attend the extra show under the auspices of the Rotary Club, and transportation to and from the theatre was provided by the Ottawa Electric Railway and automobiles provided by Rotarians.

Texas Theatre News

The Palace at Littlefield, Texas, was opened a few days ago with "The Gold Rush" and cost $30,000. Seating capacity, 750.

Robb & Rowley will erect a new $100,000 theatre building at Corpus Christi, Texas, in the near future.

W. R. Hurst has opened his theatre at Clarksville, Texas, seating capacity 500.

C. R. McHenry has remodelled his Rosewin Theatre at Dallas

Clara Bow
in
"The Shadow of the Law"
Tense melodrama with Clara Bow as the Girl and Stuart Holmes as the Master Crook From the story by Henry Chapman Ford Directed by Wallace Worsley A real thriller!
Associated Exhibitors Inc
tar tar tar tar

Cincinnati Theatres Are Reopening

LICENSES have been obtained by the Pekin Theatre on West Fifth street, Cincinnati, and the Dolly Varden Theatre on Central avenue granting them authority to reopen, both houses having been closed recently upon orders from the city auditor's office on account of the management not complying with certain of the city's requirements, it is claimed. Harold Stevens, manager of the Dolly Varden, was fined $5 in police court for having operated his house without a license, according to reports.

The Ashtabula Palace Theatre, Ashtabula, Ohio, has been incorporated, as has also the Westway Theatres Co., Toledo, Ohio.

The Aloma Company, Cleveland, Ohio, expects to erect a new house on Pearl road, at an estimated cost of $200,000.

Proof of the fact that exhibitors as well as other mortals can be versatile is found in the fact that Kermie Frecka, who has the Easton and Grand Theatres, at Ironton, Ohio, is halfback on one of the local football teams. Incidentally, Frecka is the cat's whiskers when it comes to chasing the pigskin across the grid. He possesses every requisite but red hair.

Congratulations are being showered upon Peter Smith, head of the Sylvia and Avonel Theatres, Bellevue, Ky., just across the river from Cincinnati. Mrs. Smith, too, is sharing the felicitations. Smith says the new boy may be one of the country's foremost exhibitors some day.

Richey's Michigan Tour Ending

H. M. RICHEY, general manager of the Motion Picture Theatre Owners of Michigan, has about completed his ten weeks' sojourn among exhibitor members of his organization in the State. Richey mapped out an itinerary during the summer and then carried out his plan of visiting every exhibitor possible in the lower peninsula. Each exhibitor was advised by postal card of the date of the manager's arrival. Richey's conferences with exhibitors were devoted to matters pertaining to exhibitor organization that might not have been clear to some of the members. He will issue a report on his trip within the next two weeks.

Walter Fritchie, 22 years old, former head usher at the Grand Riviera Theatre, will not be prosecuted for theft, according to announcement by the Munz Theatrical Enterprises, from whom Fritchie stole receipts amounting to $10,000 a few weeks ago, the police say. Fritchie's parents made restitution of half the amount and the owners agreed not to prosecute.

Otto W. Bolle, Robert Rowan and Frank E. Stuart are exchange managers who have been named to represent the exchanges on the local board of arbitration. The exhibitor committee still consists of Edgar E. Kirchner, James C. Ritter and Harlan T. Hall.

George Wilbur, general manager of the A. J. Kleist Enterprises, Pontiac, spent several days in New York last week on business.

MORE SUNDAY TROUBLE

The Federation of Churches in Waltham, Mass., has started a campaign against the exhibition of motion pictures in Waltham on Sundays. The committee on public morals, recently appointed by the federation, contends that Sunday film shows are illegal. Efforts are being made by those opposed to the shows to persuade Mayor Henry F. Beal to conduct a public hearing on the matter.

Watchman Foils Burglars in The Imperial, San Francisco

A NIGHT watchman who lived up to his title probably saved the Imperial Theatre, San Francisco, from a heavy loss on the night of December 7. Cracksmen effected an entrance to the theatre and cut the telephone wires shortly after midnight. The watchman heard them arranging their tools on the floor beside the safe and notified the police. A squad of police was rushed to the theatre, but the yeggs scented danger and escaped through a skylight.

Cecil Grissell, formerly with the Hippodrome Theatre, San Francisco, has joined the staff of West Coast Theatres, Inc., and has been placed in charge at Santa Rosa, where two theatres were recently acquired. He has been succeeded at the Hippodrome as manager by Ward Morris.

Alex E. Levin, and associates, who recently acquired property on Twenty-fourth street, between York and Hampshire, San Francisco, have ordered plans rushed for a theatre to seat 1,500 and will award contracts for the construction of this early in the new year. The site is in one of the oldest sections in the Mission District and overlooks Mission Dolores, founded in 1776.

E. J. Roemheld, who came from the East recently to take charge of publicity work for the Cameo Theatre, San Francisco, and to build up an orchestra of merit, is directing the musical organization, being a talented musician.

Among exhibitors noted on San Francisco's Film Row of late have been John Ratto of the Ratto Theatre, Jackson, Cal.; Charles C. Kaufman of the Gem Theatre, Colusa, Cal.; John Di Stasio of the Liberty Theatre, Sacramento, Cal.; B. Harris of the Rialto Theatre, Stockton, Cal.; Sam Gordon of the Hippodrome and Empire theatres, Napa, Cal., and Joe Kenneaster of the Mystic Theatre, Clovis, Cal.

Harry Arthur, formerly with West Coast Theatres, Inc., as general manager and now with North American Theatres, was a recent business visitor at San Francisco.

A. C. Karski, who disposed of his theatre interests at San Francisco some time ago, has moved his family to the east-bay suburb of Oakland, being connected with an amusement enterprise there.

Charles Thall, manager of West Coast Theatres, Northern California Division, with headquarters at San Francisco, recently made a business visit to Los Angeles to confer with General Manager A. M. Bowles.

A. S. Frank Now Managing Star and Paulina Theatres, Chicago

A. S. FRANK, who has been manager of the Paulina Theatre for the Gumbiner circuit on the Northwest Side, Chicago, has been appointed manager of the Star Theatre at 1453 Milwaukee avenue belonging to the same circuit, succeeding Frank Miller, who has become house manager of the Ambassador Theatre. Mr. Frank will look after both the Paulina and Star theatres for the Gumbiner circuit.

Manager Bachman of the Randolph has introduced singers from the leading music publishers in the Chicago territory to add variety to the programs, and with first-run pictures is boosting business for the Universal Loop theatre.

M. A. Hyne has resigned as publicity director of the Ambassador and will announce his new connections in the near future.

Louis and Meyer Marks of the Marks circuit have returned from a vacation trip to French Lick Springs.

The Lyda Theatre at 315 North Cicero avenue has been sold by Morris Hellman to J. A. Rosik and Charles Hosnedl.

Crane & Birch have taken over the Palace at Springfield, Ill., and will fix up the house.

Joseph Lyman has bought the interest of Carl Lowenstein in the Princess Theatre at Whitehall, Ill.

Guy Durbin has closed the Amusu at Chapin, Ill. and will devote his time to the other houses of the circuit.

Among out-of-town exhibitors seen along Film Row the past few weeks were Oscar Hansen, Jefferson Theatre, Goshen; G. G. Shauer and J. O. Shauer, Premier, Valparaiso; Leonard Rohrer, Dixon; Charles Carpenter, East Moline, and Jimmy Adams, Wapaco Theatre, Watervliet.

The Senate Theatre of Lubliner & Trinz is trying out a combination program. One week they use the regular Balaban & Katz presentation and the second week Art Kahn and his orchestra put on a stage show of their own.

The Balaban & Katz theatres are planning for extra shows for New Year's Eve and at the Roosevelt Theatre community singing will be staged in connection with the regular movie bill.

Harry Marks has returned to Balaban & Katz' New York offices and will specialize in house operation under the new management.

Ben Cooney of the National Theatres Corporation has returned from an eastern business trip.

Hi-Pointe, St. Louis, Incorporates

ARTICLES of incorporation have been issued to the Hi-Pointe Theatre Company, St. Louis, by Secretary of State Becker. The company is capitalized for $15,000 of which $8,000 is paid up. It operates the Hi-Pointe Theatre and Airdome. Incorporators and their stock holdings are: W. Lyris, 38 shares; N. Softis and G. Tompras, 19 shares each; C. Tompras, 2 shares, and G. Lyris and George P. Skouras, one share each.

Ed Schiller, general manager, and Louis K. Sidney, division manager of Loew's, Inc., were among the visitors of the past week.

N. S. Heartley of the Royal Theatre, Trenton, Ill., died suddenly the past week.

Out-of-town exhibitors seen along Picture Row during the week include: S. E. Brady, Cape Girardeau; Mrs. I. W. Rodgers, Cairo, Ill.; Tom Reed, Duquoin; Messrs. Charley Horsman and Jack Martin, Chaffee, Mo.; Bill Tigeley, Belleville, Ill.; and Dr. C. A. Tutley, Farmington, Mo.

Bob Cluster of Johnston City, Ill., contemplates undergoing an operation. He has been complaining for some little time.

Spros P. Skouras, president of Skouras Brothers Enterprises, was host to Samuel Spring, secretary and treasurer; Ned Depinet, sales manager for the Southern Division of First National Pictures, and Harry Weiss, manager of the local First National offices, on November 30, during a visit of Messrs. Spring and Depinet to St. Louis.

Oklahoma Theatre News

Sam Jones has opened his new Empire Theatre at Altus, Okla. The theatre cost $50,000 and is modern in every particular.

The Regent at Marianna, Ark., has been sold to L. F. Haven and will be operated as one of a chain. Purchase price, $15,000.

STRONGHEART
in
"North Star"
The world's wonder dog in his greatest picture A Howard Estabrook Production From the novel by Rufus King
Directed by Paul Powell Cast includes Stuart Holmes, Ken Maynard and Virginia Lee Corbin
Associated Exhibitors Inc
tar tar tar tar

O'Keefe Prevents Panic in Leominster, Mass., Theatre

WHEN film in a projection machine in the Sunshine Theatre, Leominster, Mass., caught fire there was a rush for the exits by more than 300 patrons, mostly children. Manager Daniel O'Keefe kept cool, however, and aided greatly in preventing injury to the throng. James Doherty extinguished the blaze. Damage amounted to approximately $1,000.

A theatre project involving fully $100,000 is in prospect in Westfield, Mass., as a result of the latest transfer of the Parks' Block. Papers in the transaction transferring the property from B. H. Sheketoff of Hartford, Conn., to a Rockland, Conn., man have not been passed, but it is said on good authority that the deal has been closed.

Moe Silver, auditor for the Mark-Strand theatres in Lynn and Worcester, has recovered fully from his recent operation for appendicitis and "Moe" again is on the job as busy as ever with none of his well-known "pep" lost.

One of the busiest men in the Boston film district is Philip Berler, booker for the E. M. Loew circuit of theatres. "Phil" also has to see to it that each house is supplied with the proper advertising matter, so he's on the job virtually around the clock.

The Dorchester Theatre in Dorchester was menaced by a fire that swept through the two upper stories of the left wing of the structure. The blaze was caused by the overheating of the chimney of the theatre's heating plant.

Harvard University benefited handsomely under the will of M. Douglas Flattery, late managing director of the Marcus Loew theatres in Boston. Twenty-five thousand dollars is left to Harvard to be held in trust for the benefit of the M. Douglas Flattery Fellowship and the M. Douglas Flattery Research in Medicine. Similar amounts were bequeathed to Mr. Flattery's widow and daughter. The remainder of the estate is left in trust, three-eighths of the income to Mrs. Flattery; one-eighth to the daughter and four-eighths to Harvard.

Benjamin and Al Laurie are now managing Keith's Theatre at Campello. The latter is the son and the former a nephew of Jacob Laurie, head of the Laurie circuit of theatres in suburban Boston.

Omaha Contract to Be Let in January

SHORTLY after January 1, the contract for the erection of the new theatre of the A. H. Blank interests at Twentieth and Farnam streets in Omaha is to be let, according to an announcement from the Blank office. Excavation is nearly finished now.

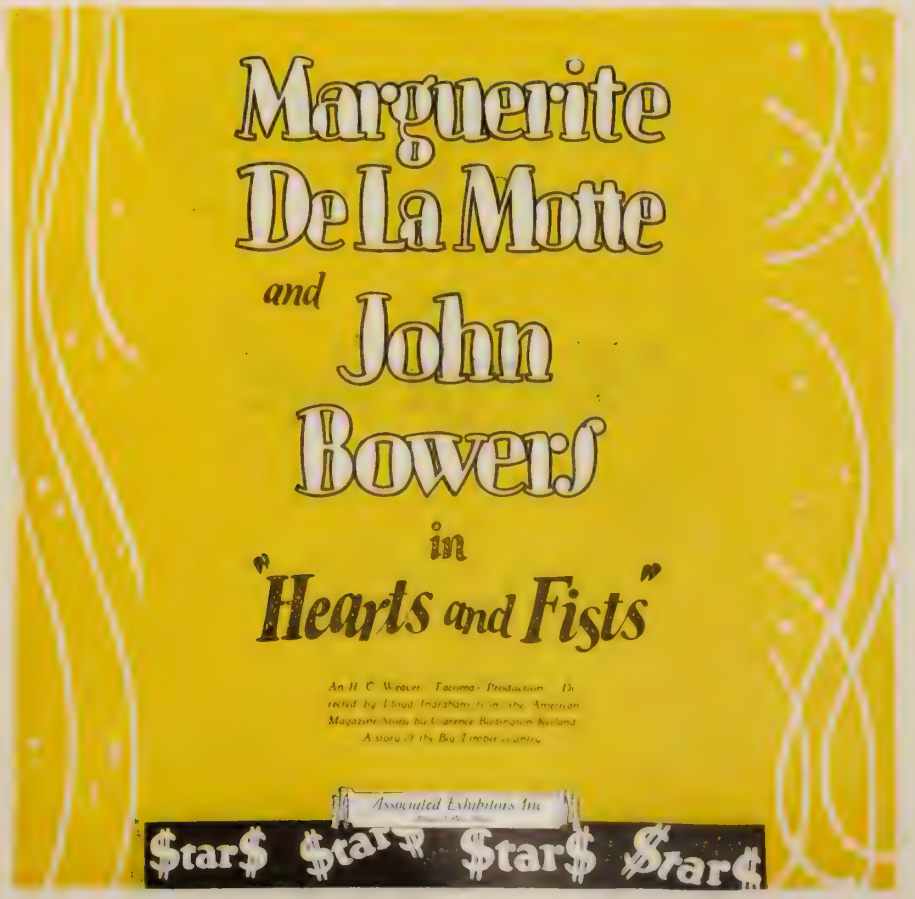
C. H. Macke of Vail, Ia., is conducting a contest seeking a suitable name for his new theatre recently built there.

M. M. Flood of Curtis, Neb., recently bought the Rialto at Litchfield, Neb., from Mr. Daniels.

Mr. and Mrs. H. G. Dunn of Valentine, Neb., saw the Nebraska-Notre Dame football game at Lincoln, Neb., on Thanksgiving Day, after a turkey dinner in Omaha.

O. Van Husen, proprietor of the Favorite Theatre at Schuyler, Neb., was an Omaha visitor recently.

C. H. Kuhns has bought the Star at Maxwell, Neb., from C. S. Everley.

Straight from Shoulder Index—Page 783.

Buffalo Theatre Sets Extra Dividend

THE directors of the Lafayette Square Theatre, Buffalo, N. Y., have declared an extra dividend of $1 a share on the $100 par capital stock in addition to the regular quarterly dividend of $2.50 a share on the issue. This makes a distribution for the year 1925 of $11 a share.

Nick Vassiliadis, manager of the Clinton-Strand, was initiated into the mysteries of Ismailia Temple, A. A. O., N. O. T. M. S., the other night. Nick got a warm reception. Several exchange managers, also Nobles of the Shrine, were on hand to enjoy the proceedings

Malcolm Gibson will manage the new Strand Theatre to open in Elmira, N. Y., December 21. The house, which has a capacity of 2,500, is owned by Frank A. Keeney.

Argument on the appeal of Allan S. Moritz from a decision dispossessing him of the lease of the Ritz Theatre, Niagara Falls, and giving the house back to M. Atlas, owner, will come up for hearing before the Appellate Division in Rochester soon after the beginning of the new year.

Ray S. Averill of the Olympic has completed arrangements for the broadcasting of his music programs from the stage every Monday evening by the Norton Laboratories station W.M.A.K., which is in the Lafayette Hotel.

The new Kenmore Theatre, which Mitchell Fitzer of Syracuse has leased, will open in Kenmore, N. Y., about January

Joseph Schuchert, Jr., has completed redecorating and remodeling the Columbia Theatre in Genesee street. Several rows of seats have been added and some beautiful new carpets laid.

Harry Long Arrives In Milwaukee

HARRY E. LONG, new managing director of the Alhambra Theatre, succeeding Howard Waugh, and his wife, arrived in Milwaukee last week during the height of a snow storm, from the sunny South. Mr. Long has just completed a number of years as a picture theatre head in Florida, California and several other of the southern states. He has been a member of the Universal Theatre unit for more than three years. Previous to that he was associated with the Paramount organization. He holds claim to being a middle westerner by birth, having been reared in Detroit. He left Detroit for New Orleans where he managed a theatre and since then has always managed theatres in the extreme South.

Plans for the installation of a new $25,000 organ in the Alhambra has been announced. The new organ will be a Wurlitzer-Hope-Jones. Harry E. Long is the new manager of the theatre.

The Tower Theatre, being erected in Milwaukee by the Saxe Amusement Enterprise, is showing rapid signs of progress. It is expected that the new theatre will be completed by March 1.

An elaborate program is being prepared by the Saxe Amusement Enterprises for the grand opening of their new picture playhouse, the Retlaw, at Fond du Lac, Wis., December 26. While the program is not completed, it has been announced that the entire Wisconsin Theatre Orchestra at Milwaukee will be taken to Fond du Lac for the opening night. Bernard Cowham, the popular Wisconsin Theatre organist, will have an important part on the opening night program. City officials and prominent business and professional men will be among the guests of honor.

Jimmie Keough, the "million dollar fi' buyer," who had been with the Saxe Enterprises, is now with the Silliman's Theatres.

Abe Stone Plans New Albany Theatre

WHEN Abe Stone of Albany, N. Y., does anything, he believes in doing it well. This policy has held true ever since 1906, when Mr. Stone started in the business back in Syracuse, and has held true year after year. Furthermore, it will hold true in the erection of a 1,500-seat neighborhood house in this city next spring. After working for others for some fifteen years or so, Mr. Stone blossomed forth as an exhibitor on his own hook in Schenectady when he acquired the Rialto in 1921, later disposing of the house and leasing the Arbor Hill and Delaware theatres in this city. Mr. Stone is still operating the Arbor Hill house, the lease of which has four years to go. When Mr. Stone took over the house, it became known better than ever before and has proved a veritable mint under his guidance. Now Mr. Stone will erect a new house on a site purchased the past week on Northern Boulevard and First street, which he firmly believes is one of the best possible locations of its kind in the city. Mr. Stone plans to have not only the finest and most modern theatre in the neighborhood sections of Albany, but also one that will rank with the best of the downtown houses.

Julius J. Byck, who has the Rudolf Theatre in Tannersville, carries on the back of his business cards the fire alarm signals of the Tannersville department and cautions the holder of the card to retain it as a reminder, presumably of both the fire alarm signals and the fact that Mr. Byck's theatre, as the card says, is "the home of high-class photo plays."

The Schine boys in Gloversville may be heard crying "Extra! Extra!" before long, for they have a new house organ known as "Schine Pep" which made its appearance a week or so ago. Making sure that all their house managers might contribute, a list of about twenty-five associate editors have been named.

Pop Linton in Utica will stop work on Christmas Day as well as New Year's but only because these days are nationally observed holidays. The veteran exhibitor is hustling his new house along at a rapid rate, and in fact hasn't taken the time off to even buy so much as his usual Christmas present.

Julius Berinstein hustled down to Elmira and back for over the week-end, taking the sleeper both ways. Mr. Berinstein reported business as being good with his brothers in Elmira, and said that the new Keeny Theatre was slated to open December 31.

Along Film Row they say that the Strand in Watervliet has had more names than a stray dog. Anyhow, it's the "Strand" now, and with Eddie Christie doing the booking the house is showing some exceptionally good attractions these days.

Exhibitors and others through these columns are sending their season's greetings to Ben Apple, who is down in Florida, selling real estate without so much as a single worry over contracts or super-specials. Ben has been remembering the boys around Albany and Troy with postcards.

Bill Benton of Saratoga Springs is evidently a believer in the old saying that the early bird catches the worm. The other day Mr. Benton was in New York City and was discovered in front of one of the booking offices in Broadway, waiting for some of the executives to show up. And it was exactly 9 a. m., which isn't early in Saratoga Springs.

Uly S. Hill, managing-director of the Strand houses in Albany and Troy, declares that he will have a turkey for Christmas. And the chances are that he will, for Uly lives out in the country and drives past several farms where turkeys are raised. He believes that whatever he hits with his car rightfully belongs to him, especially if it's a plump gobbler.

Tony Veiller, manager of the Mark Strand in Albany, likes to be obliging but the limit was reached the other day when he was called to the phone and a voice asked him if he would call a woman to the phone who was "thought to be standing in the lobby and wearing a brown coat and a black hat." It was the rush hour and Tony found that there were no less than a half dozen or so women similarly garbed. After inquiring of one or two if they expected a telephone call, he gave it up as bad business.

Morris Silverman returned from New York City last week as hoarse as the proverbial frog. He explained his condition by saying that he had argued for three straight hours with a producing concern, but managed to receive an $81 adjustment and the hoarseness was well worth it.

Thomas Norris has been named manager of the Palace Theatre in Troy. He has been associated with the house for some time.

Bill Donovan of Tupper Lake—and it's "Bill" with everyone who knows him—will leave on January 4 with Mrs. Donovan for two months in Florida. Sometime ago Mr. Donovan bought several parcels of land in Miami, and as the city has expanded and grown so has the value of Mr. Donovan's lots grown by leaps and bounds. Before Mr. Donovan returns north he will probably be many thousands of dollars wealthier than at present.

Vic Warren of Massena is interested in the building project in the northern village calling for the construction of many new residences for employes of the Aluminum Company of America.

B. W. Harriman, who has been managing the Strand in Schenectady, has now branched out on his own hook and with H. A. Kyler will cover the territory during the weeks to come with "The Passion Play." John Sullivan will accompany the picture as soloist.

Last Sunday night was a banner event in the life of Jake Rosenthal of the Rose Theatre in Troy, for he was one of the speakers at the Synagogue in connection with the burning of an outstanding mortgage.

John J. Doocey, who was recently named as manager of the King Theatre in Troy, admits that he feels perfectly at home in the house. But, then, why shouldn't he, for he served as manager of the theatre for six years before he went with the Griswold? Mr. Doocey is running double features on Monday and Thursday nights and doing plenty of lobby display.

Walter Roberts, manager of the Troy Theatre, knocked off his duties on Sunday afternoon in order to take part in the Elks Memorial services, which were held at the theatre. Mr. Roberts joined the lodge some little time ago. The theatre is being touched up by the painter's brush these days around the lobby and elsewhere.

In the words of Ben Stern, manager of the Lincoln in Troy, his bowling of late has been "lousy." Ben goes on to say that he turned in the low score of 117 in one game a few nights ago, which is decidedly off for Ben, who is regarded as one of the best pin toppers in the Collar City. Al Lemay, also of the Lincoln, has taken up bowling and is swinging them down the alleys in the theatrical league.

Ten years of partnership and never a single word of difference is the record of Tobin and Quinlan, who run the theatre in Chateaugay. Death has deprived both men of their wives during the last few months, and the sympathy of their many friends in Albany and elsewhere is extended through these columns.

The latest thing at the Griswold Theatre in Troy is an inter-city song contest being engineered by Jake Golden, the manager. Contestants are entered from Albany, Troy, Schenectady, Cohoes and other places, and each have their own following. The finals are set for January 7.

The past week has been a worrisome one for Edward Trembley, manager of the American Theatre in Troy, for his aged mother has been threatened with pneumonia.

W. W. Farley and C. H. Buckley, well known exhibitors of Albany, were included among the guests at a dinner given at the Fort Orange Club in Albany one night last week to S. T. Rothapfel.

Along Exchange Row

With the Men Who Sell the Pictures

Albany

The Bond exchange in Albany will not have a new manager appointed until after January 1, according to an announcement the past week.

Arthur S. Kane, who is the personal representative of Douglas McLean, was in Albany for a day or so the past week. So was Vincent McCabe, former manager of the local Metro-Goldwyn exchange, who is now located in New York.

Mr. and Mrs. Ted O'Shea were in New York City recently and had the pleasure of seeing "Red" Grange do his stuff at the Polo Grounds. Mr. O'Shea handles the Metro-Goldwyn office here.

Sam Hochstim, handling the F. B. O. product out of Albany, witnessed his first boxing match the other night when he was the guest of Herman Stern at the fights being staged by the Albany Club.

H. C. Bissell, manager of the Universal exchange, was in New York last week for a sales conference. Employes of the exchange are flushed with money these days as they were among the prize winners in the Cochrane Month.

Mr. and Mrs. Herman Stern were given a surprise as well as a silver service in New York last week when they were the guests of honor at the Marathon Club dinner. Mr. Stern, who is the local manager for F. B. O., was one of the organizers of the club in 1905.

The 14-years-old son of C. R. Halligan of the Universal exchange took part last week in some home talent minstrels in Green Island. It was a great night for the Halligans.

Austin Interrante, newly appointed manager for Warner Brothers here, will take the place of J. N. Klein on all committees on the Film Board of Trade. Mr. Klein recently resigned to go with Associated Exhibitors in New York City.

San Francisco

The annual meeting and election of officers of the San Francisco Film Exchange Board of Trade was held on the evening of December 7 with practically the entire membership represented. Howard J. Sheehan, manager of the local Fox exchange, was chosen president to succeed Morgan Walsh, manager for Warner Bros.; Charles Muehlman, manager for First National, was chosen vice-president, and G. H. Parsons, manager of the Metro-Goldwyn-Mayer exchange, secretary. The retiring president was presented with a handsome Gladstone bag while Mrs. Marsh was given a fine fitted case. The annual report indicated that the organization is in a splendid condition, with many worth-while accomplishments to its credit during the past year.

H. W. Osborne, well known in San Francisco film exchange circles, has joined the Universal exchange in charge of the special short subject division.

C. H. Baker, recently appointed assistant manager of the San Francisco Universal exchange, now has his family with him. What makes this news is the fact that since he left Des Moines the family has increased and he recently had the delight of looking upon a bouncing baby daughter for the first time.

Charles Muehlman, manager of First National, San Francisco, recently journeyed to Los Angeles with Ned Marin, sales manager of the Western Division, who paid the local exchange a visit.

Jack Frazier, with the San Francisco Universal exchange, is making a tour of Nevada before the heavy snows of winter descend and is expected home before Christmas. Joe Huff is touring the sunny San Joaquin Valley, from which come the early oranges, while Harry Goldberg is visiting the South Coast and enjoying the charm of the Monterey peninsula, one of California's beauty spots.

CLARA
BOW
in
"TWO
CAN PLAY"
Clara Bow the fastest stepping star on the screen, with a cast including Alan Forrest Wallace Mac Donald George Fawcett From the Saturday Evening Post Story by Gerald Mygatt
Directed by Nat Ross
Associated Exhibitors Inc
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Detroit

George Ranshaw, formerly state salesman for Educational in this territory, is now traveling the state for the Fox exchange. Another acquisition to the Fox staff is Hal Smith, former well known theatre manager, who is to have charge of the city.

A new building to house all the Detroit film exchanges except the two that have already erected their own buildings, is to be erected in the neighborhood of Temple and Second avenues, according to various reports in the industry. The present building, situated at Elizabeth and John R streets, is being turned into an office building and exchanges are leaving almost as rapidly as their leases expire.

Robert J. Rowan, manager of the Standard Film exchange, who has been ill with high blood pressure the past three months, is recuperating slowly in his hotel and may be able to resume his work by the first of the new year.

Joseph Kalinski, manager of the Pittsburgh branch of Educational Films, was in the city for several days last week conferring with Harlan Starr, local manager.

Detroit friends of J. M. Duncan, for many years Vitagraph manager in this territory, are pleased to learn that he has been appointed special representative out of the First National office in Chicago and that he will include Detroit in his visiting territory.

E. Oswald Brooks, serial sales manager for Pathe, was in the Detroit exchange last week conferring with Manager Oscar Hanson regarding the release of "The Green Archer."

Lloyd Wills, division manager of Warner Bros., was called to Detroit last week on business and spent several days in going over matters at the local exchange.

Jess Fishman, general manager of the Standard Film Service, now residing in Cleveland, recently underwent a serious operation for throat trouble that proved most successful.

Henry Zapp, well known Detroit film salesman, has been appointed manager of the newly opened branch office of Producers Distributing Corporation in Indianapolis. His fellow associates dined him on his departure and gave him a drinking flask as a testimonial of their feelings.

Kansas City

A December snow and the holiday rush failed to retard business to any noticeable extent along Kansas City's film row this week. W. G. Bishop, district exploiteer for Metro-Goldwyn, was in Kansas City working hard on a campaign for "The Merry Widow," while M. S. Colleten, auditor for the same company, spent equally as busy a period on the Metro-Goldwyn books. R. S. Ballantyne, Pathe southern division district manager, has announced that he will make Kansas City his headquarters. Bob Withers, Enterprise Distributing Corp., branch manager, was touring Kansas this week. Earl Morrison, film veteran, has forsaken the game and gone into the nut business. No, don't laugh; he is with the Continental Nut Company, distributors of pecans, peanuts, etc. Bob Calvert, formerly a familiar figure along film row, has returned to Kansas City to become assistant booker at the First National branch. Ned Depinet, sales executive, and Sam Spring, First National treasurer, were in Kansas City to make brief talks before the local sales force. George Matthews, former representative in the East for several film companies, has joined the Kansas City Warner Bros. branch sales force. Sam Berger, special representative from the home office, and C. E. Gregory, Kansas City branch manager for Metro-Goldwyn, teamed together in the territory long enough to get some contracts. W. C. Hayes has been made city salesman of the Universal branch, succeeding Joe Rosenberg, who has taken over the territory of J. Irwin Dodson, the latter having been made short subjects manager in Kansas City.

Omaha

Jack Edwards, publicity man for Universal at Omaha, has gone to St. Louis to become manager of the Rivoli there.

The First National Exchange at Omaha has organized a club of its employes. This organization held its second meeting recently. The meetings are combined business and social meetings.

F A. LeRoy, auditor for Famous Players, has been in Omaha for some time at the Omaha exchange and will probably remain until after Christmas. He is the traveling auditor for the company.

Louis Metzger, sales director of the western division of Universal, made a flying trip through this section, holding a sales conference here one day and hurrying on to other branches immediately.

C. J. Riggs has resigned his position as salesman for Metro-Goldwyn-Mayer. He was succeeded by Pat O'Brien, who was brought here from the Pacific Coast.

E. M. Sanders and J. E. Flynn, sales manager and district manager respectively of Metro-Goldwyn-Mayer, were in Omaha recently.

Mrs. Palmer, efficient stenographer for Warner Bros.' Omaha office, recently underwent a successful operation at a local hospital and is back on the job.

C. P. Nedley is back from Florida. He was formerly connected with Warner Bros. and also with Fox.

C. C. Knipe, district supervisor of the accessory department of Universal, spent a few days in Omaha recently. He has headquarters in Kansas City, Mo.

Chicago

Lee Woodyatt has been made country sales manager for the Warner exchange. His many friends extend congratulations.

L. A. Maclaughlin has been made district manager of the Renown exchange succeeding Jerry Abrams, who recently resigned to take up other work in the film field.

Cleve Adams, division manager of F. B. O., has returned from an extended trip south, making his headquarters at New Orleans.

John Mednikow, new manager of the Associated Exhibitors offices here, has appointed Eddie Friedman as booker and Roy Nelson as feature salesman.

Eddie Canty of the Chicago offices of Famous Players, has been sent to the Detroit headquarters as booking manager for that territory.

George Weinberg has been named assistant to Manager John Mednikow of the Associated Exhibitors' Chicago office. Harry Phillips, F. O. Neilson, J. S. Scofield, F. A. Phelps and Ben Weisenbach have joined the sales force.

Walter Koenig is now in charge of the booking department of the F. B. O. exchange.

Joe Hopp of the American Theatres Corporation, has returned from an extended business trip and reports the outlook for business for the holidays as very bright.

Pittsburgh

Harold Weinberger, assistant manager at the Universal exchange, has returned from Washington, D. C., whence he was called owing to the sudden death of his father-in-law, Rabbi Aller Shefferman.

H. R. Cantwell is a newcomer to the F. B. O. sales force. He will look after the main line territory

Jack Rainey is back with the Film Distributing Company and is out in the territory on a selling trip. Jack is particularly plugging "Way Down Upon the Swanee River."

Thomas Hayes is taking care of the main line territory for Associated Exhibitors.

Charles Dortic is in Pittsburgh. As assistaht general manager of supplies Charlie is apt to visit most any part of the United States. However, Charles cannot resist the tempting fascination of Pittsburgh and always returns to make this his headquarters.

Jack Harris is the newest acquisition to the sales force of the local Universal exchange. Jack knows something about studio life, too, having formerly been assistant director under Sidney Franklin.

St. Louis

Harry Weiss, manager for First National, has announced the appointment of Jack O'Neil, formerly city salesman for Pathe, as salesman for Northern Missouri and Central Illinois, and of James Hill as Southern Missouri and Northeast Arkansas salesmen. Hill was with Warner Brothers prior to joining First National.

Paul Haynes and Leslie B. Mace have resigned from the First National organization. Haynes has joined Producers Distributing Corporation's local sales staff while Mace has located permanently at Webb City, Mo.

C. L. Hickman, formerly special representative for Arrow Pictures, has gone with Universal.

Herbert J. Krause, manager here for Famous Players, recently underwent an operation at St. Luke's Hospital. He is convalescent but must remain at the hospital several days longer.

Harry Weiss, manager for First National Pictures, got stuck in the mud on one of the Missouri highways near Mexico, Mo., and was forced to abandon his machine and return to St. Louis by train over the week end. Missouri is building good roads faster than any state in the Union but still has many mud highways.

Mollie Enger has joined the local Associated Exhibitors organization. She will act as booker and stenographer.

Ray Netemeier, booker for F. B. O., is out to win one of the big prizse offered by F. B. O. for the winners of the Bookers' Contest, which opens January 13 and closes February 13. All bookings will be thankfully received, Ray says. Say it with dates.

Oklahoma

Ralph B. Williams, newly appointed to the general sales triumvirate of Universal, arrived in Oklahoma City from New York the first of the week. After making the circuit, he will return to the home office.

Buffalo

A big Get-Together Dinner of managers and salesmen will be held in the new Buffalo Consistory, Monday, December 21, by the Film Board of Trade of Buffalo, at which time the activities of the board during the past year will be dicussed. President Frank J. A. McCarthy will preside.

Many exhibitors from surrounding towns are expected to attend the big Movie Ball to be held by the Film Board of Trade on tion evening of January 4 in the Hotel Statler. Tickets are selling fast. These committees have been named: General, Henry W. Kahn, chairman; Sydney Samson. Floor, F. M. Zimmerman and Howard F. Brink. Program, Marvin Kempner and Charles Goodwin. Music, Syd Samson. Tickets, Messrs. Kahn, Samson and Frank McCarthy. Entertainment, Joe Miller and Basil Brady.

Richard C. Fox, manager of the Vital office, put on a private screening of "The Red Kimono" in the Chinese room of the Hotel Statler last Tuesday evening which was followed by a buffet luncheon and dancing.

Jim Fater, who peddles First National films in the Syracuse territory, is passing the stogies. It's a seven-pound baby girl.

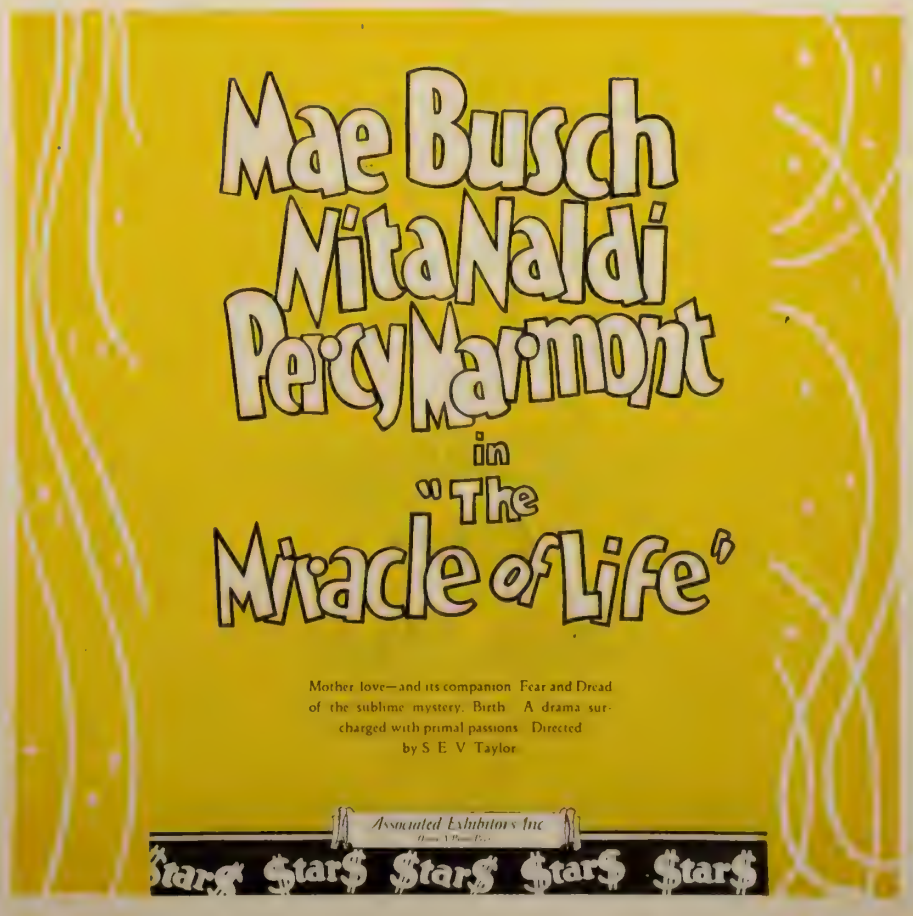
George E. Williams will resign as Paramount exploiteer the first of the year. He has not yet announced his future plans.

Ray Powers of First National has been in Albany engaged in some special work for Andy Smith of the sales cabinet.

Denver

L. Marcus, district manager for Famous Players, has been a visitor at the Denver branch of his company for ten days. Arthur Jannisch, former Denver publicity manager for Universal, was back in Denver from Portland, Ore., for a few days last week. Mr. Jannisch is now associated with First National in Portland.

Ned Marin, general sales manager for First National, is due to arrive in Denver within a few days for a conference with J. H. Ashby, local First National manager, and the entire Denver sales force.


Mae Busch
Nita Naldi
Percy Marmont
in
"The Miracle of Life"
Mother love—and its companion Fear and Dread of the sublime mystery. Birth A drama surcharged with primal passions Directed by S E V Taylor
Associated Exhibitors Inc
tar tar tar tar tar

Reorganize Paramount's Western Studios

FINAL steps in the recent reorganization at Paramount's Hollywood studio were taken recently with the announcement by Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation in charge of production, of the assignment of producing units to work under Hector Turnbull and B. P. Schulberg, asociate producers.

Under the new alignment Mr. Turnbull will have direct charge of all productions of the follwing directors: Clarence Badger, Malcolm St. Clair, Edward Sutherland and George B. Seitz. The starring pictures of Raymond Griffith and Bebe Daniels will also come under Turnbull's jurisdiction. In addition he will produce "The Rough Riders," Paramount's super-epic of Theodore Roosevelt and the picturization of Zane Grey's best sellers. Also, Turnbull is handling all production details of Raoul Walsh, who is completing "The Golden Journey."

Mr. Schulberg will act as producer for Paramount of all pictures of James Cruze, Allan Dwan, Dimitri Buchowetzki, Victor Fleming and William Wellman. The production of the starring pictures of Pola Negri, Adolphe Menjou and Betty Bronson made on the West Coast will also be under his guidance. In addition, Mr. Schulberg will attend to the production of all stories writen for Paramount by Ernest Vajda, the Hungarian playwright, who is now in Hollywood preparing an original screen story for Pola Negri which Buchowetzki will direct.

Assisting Turnbull and Schulberg in the West Coast production work are Lucien Hubbard, Walter Woods, Garnett Weston and Kenneth Hawks, production supervisors. Turnbull and Schulberg also each have a personal asistant who works directly with the associate producer, not being designed to any particular unit. William Griffith occupies this position with Turnbull, while Sam Jafee is Schulberg's assistant.

"The First Year" About Ready for Screening

"THE FIRST YEAR," the uproarious comedy produced so successfully on Broadway by John Golden and directed for Fox Films by none other than Frank Borzage, is due to come out of the cutting room almost any day.

Matt Moore, who plays the part of Tommy Tucker, has given one of the best performances of his career. In fact, many who watched the picture in the making declare that the situations and the treatment would make the picture even better than the play.

Kathryn Perry, who plays opposite him, is ideally cast in the part. She makes a very wilful little sweetheart and a most appealing little bride.

A new and dusky discovery, Carolynne Snowden, provides most of the laughs at the end of the comedy, with her characterization of Hattie, the maid, who "serves," but "washes best."

Frank Currier as the kindly old bachelor uncle who enginers the romance and then straightens out the kinks at the end of "The First Year," adds another lovable character to his list.

The rest of the all star cast consists of Margaret Livingston, J. Farrell MacDonald — who appears clean shaven and in business clothes—Frank Cooley, John Patrick and Virginia Madison.

Frank Borzage directed the production, putting in every little individual touch of comedy he could in a true Borzage-like fashion.

G. Howe Black Appears in Four Chadwick Pictures

G. Howe Black, the sensational colored comedian, who was heralded by critics of the trade and daily press as the comedy find of the season in Chadwick Pictures Corporation's "The Wizard of Oz," has appeared in four pictures for that company this season. The first was "The Wizard of Oz," in which Larry Semon was featured as The Scarecrow, the part made famous on the stage by Fred Stone. Following his success in this first production, he was chosen by Director Scott Dunlop for an important part as George Walsh's valet in "Blue Blood," which is released this month. Black will also be seen with Walsh in "The Prince of Broadway," a romance of the prize ring, which was directed by John Gorman with a supporting cast of more than twenty champion and ex-champion fighters.

Black's fourth picture of the season is "The Perfect Clown," another of Chadwick's December releases, in which Larry Semon is starred. Playing opposite Semon throughout the picture, Black is said to have the best role of his career in this production.

John Meredith in "Blue Blood"

Joan Meredith, 1925 Wampas Baby Star, who has been signed to a long term contract in "Blue Blood," the star's second modern, by Chadwick Pictures Corporation, plays a prominent role in support of George Walsh action romance of the season for that company. "American Pluck" was the first of the series.

To Direct Betty Bronson

The "Youth Unit" was announced by B. P. Schulberg, associate Paramount producer at the Lasky studio in Hollywood. The phrase means that William Wellman, youngest director of regognized ability, will direct youthful Betty Bronson in her next Paramount production.

Miss Bronson is scheduled to return to Hollywood in a few days for the new picture, which is as yet untitled.

Brenon Selects Cast for "Dancing Mothers"

FEW pictures have exhibited a more brilliant cast than that which Herbert Brenon has gathered together for "Dancing Mothers."

Conway Tearle, whose magnificent restraint in the big emotional roles he has played, has made him the idol of thousands of fans, has the male lead. Of the role of Jerry Naughton, the bachelor in "Dancing Mothers," Mr. Tearle has said it is one of the most satisfying parts he has ever portrayed and he has given it his enthusiastic best.

Starred opposite Conway Tearle is Alice Joyce, whose beauty and charm and ability have made her following legion. Her role as Mrs. Westcourt, the lonely wife who begins flirting with Mr. Tearle to divert his attention from her daughter and awakes to the fact she is in love with him, produces a situation which gives full scope to the powers of both Miss Joyce and Mr. Tearle.

Those who saw Mr. Tearle and Clara Bow in "Black Oxen" will not soon forget the delightful romance between the bachelor and the flapper. Miss Bow, still the unforgettable flapper, with her marvelous youth and vivacity, again appears with Mr. Tearle in "Dancing Mothers." In this picture she is the adventurous daughter of Mrs. Westcourt and her infatuation with the bachelor not only has spice and sparkle but is fraught with drama by reason of the contest between her and Miss Joyce for the affections of Mr. Tearle.

Thus a tremendously dramatic situation is created which the husband and father must face—a situation strengthened further by the fact that the husband is involved with a beautiful and vampish young woman. Obviously only a great actor could do justice to these possibilities. For this role Mr. Brenon could hardly have made a better selection than he has in Norman Trevor, a screen and stage favorite in both this country and England.

The girl who has lured the affections of Mr. Trevor from Alice Joyce, as his wife, is the fragile and alluring Elsie Lawson, while Dorothy Cumming plays the role of Mrs. Massarene, the dashing widow and friend of Miss Joyce. The youthful admirer of Miss Bow, who watches jealously her fascination with Mr. Tearle, is Donald Keith, whose work in various pictures with Miss Bow already has made them a popular combination.

Chadwick Completes Twelve Features

WITH the completion of "The Test of Donald Norton," George Walsh's fifth modern action romance of the current season, which is now in work, Chadwick Pictures Corporation will have twelve of its fifteen features on the 1925-26 program finished. Two additional productions, "Winning the Futurity" and the sixth George Walsh feature will be started immediately on the arrival of I. E. Chadwick, president of the company, in Los Angeles next week.

Six of the twelve productions have been released, and two others, "Sweet Adeline" with Charles Ray, and "The Prince of Broadway," a George Walsh feature, will be released in January.

"The Wizard of Oz," Larry Semon's screen version of the L. Frank Baum fantasy, was the first release of the year, following its showing at the Colony Theatre on Broadway. "The Wizard of Oz," which is called a spectacular fantasy, has a cast of several stars including Bryant Washburn, Charles Murray, Mary Carr, Virginia Pearson, Dorothy Dwan, Oliver Hardy, Josef Swickard, Otto Lederer, Frederic Kovert and G. Howe Black.

"Paint and Powder," a Hunt Stromberg production, released in October, was the first Chadwick special production of the year. Elaine Hammerstein in the leading role is supported by several favorites including Theodore von Eltz, Stuart Holmes, Derlys Perdue, John Sainpolis and Charles Murray.

Two George Walsh productions, "American Pluck" and "Blue Blood," have been released. The first of these is Ralph Spence's adaptation of "Blaze Dorringer," a popular novel by Eugene P. Lyle, Jr., which was directed by Richard Stanton. Wanda Hawley played the leading role opposite Walsh. Others in prominent parts were Frank Leigh, Tom Wilson, Leo White, Dan Mason and Sidney De Grey. "Blue Blood" was written especially for Walsh by Frank H. Clark and was directed by Scott Dunlop. Cecille Evans, of Mack Sennett fame, played opposite the star. Joan Meredith, Philo McCullough, Harvey Clark, Robert Boulder, Eugene Borden and G. Howe Black complete the cast.

Charles Ray's first production for Chadwick Pictures Corporation, "Some Pun'kins," was released on November 1st. His second, "Sweet Adeline," will be released on January 15th. Both of these Ray pictures are said to be typical of his early rural comedies in which he first gained his screen popularity. Jerome Storm, who directed more than twenty of Ray's best pictures, directed both of these. The cast of "Some Pun'kins" includes Duane Thompson, 1925 Wampas Baby Star, Bert Woodruff, George Fawcett, William Courtright and Fanny Midgeley.

One of the outstanding of the Chadwick releases to date is "The Unchastened Woman," Theda Bara's first production since her retirement at the height of her career. "The Unchastened Woman," a recognized classic of the American theatre by Louis K. Anspacher, was adapted for the screen by Douglas Doty. James Young directed. Wyndham Standing played the leading role opposite Miss Bara. Others in the cast are Dale Fuller, John Miljan, Eileen Percy, Mayme Kelso, Eric Mayne and Frederic Kovert.

MONTY
BANKS
IN
"PLAY SAFE"
Watch the smoke of that boy Monty Banks! Wow! A Howard Estabrook Production directed by Joseph Henabery Gags, girls, giggles—and a smashing series of the most thrilling laughs you ever had!
Associated Exhibitors Inc
tar tar tar tar

Select Title for Mrs. Valentino Picture

WHEN Love Grows Cold" is the title of the production in which Natacha Rambova (Mrs. Rudolph Valentino) has been starred by F. B. O. "When Love Grows Cold" was adapted by John C. Brownell, home office scenario chief, with continuity by Harry O. Hoyt, director of the film, from the well known novel by Laura Jean Libbey.

The production, which boasts some of the most lavish sets ever constructed in a motion picture studio, is an intensely gripping drama of modern life. Although the action of the story adheres closely to the Laura Jean Libbey plot, the costumes and mountings have been modernized and brought up to date. Miss Rambova provided herself with a very gorgeous and expensive wardrobe during her sojourn abroad, and frocks, hats and shoes from the smartest coutourieres in Paris will be seen in profusion in the film.

Clive Brook, who played opposite Miss Rambova, was loaned to F. B. O. by Warner Bros. for this film, while Sam Hardy, well known stage heavy, Kathlene Martin, late of "Sally" and "Lady, Be Good," Kathryn Hill, Johnnie Gough and little Russell Griffin supported the queenly Natacha.

The picture is now in the cutting room, where, under the supervision of Harry O. Hoyt and Daniel Carson Goodman, who personally supervised the production, it is being cut, edited and titled.

Before he left for the Coast Studios of the company, J. I. Schnitzer, vice-president of F. B. O. in charge of production, expressed himself in the most enthusiastic terms about this newest F. B. O. Gold Bond production:

"The rushes of the picture have proved conclusively that Miss Rambova is an actress of charm and ability. She belongs definitely to the new school of screen artists who repress rather than express their deepest emotions. She is a stunning, gorgeous woman, and can wear clothes more gracefully, I think I may say without reservation, than any other woman on the screen today.

"The production is an intensely interesting drama and although I have not yet seen it in its finished state, promises to be one of our biggest offerings in point of star and story values.

"The works of Laura Jean Libbey, which still have a very considerable sale in this country and abroad, were perhaps more widely disseminated in her heydey than those of any other living writer. In addition to the sale of her novels, which was tremendous, newspaper syndicates took up the distribution of her stories. Their author was the first writer, in fact, to have her novels thus distributed on such a vast scale."

Rork Starts Work on "Desert Healer"

SAM E. RORK returned last week to Hollywood exulting in the success of his latest First National picture, "Clothes Make the Pirate," starring Leon Errol, supported by Dorothy Gish.

Reports from Indianapolis, Atlanta and other cities where the picture has showed echo the approval of New York, which confirms Firt National's contention that Mr. Rork has turned out the greatest box office success of his years as a producer and one of the biggest comedy hits of the year. The success of "Clothes Make the Pirate" not only preserves intact this producer's unbroken record of box office successes, but marks Mr. Rork's advance in the production field as a maker of big feature films.

Immediately on his arrival in Hollywood, Mr. Rork will assist Marion Fairfax in getting her first production, "The Desert Healer," under way. This is in accordance with the recent arrangement whereby Sam E. Rork Productions and Marion Fairfax Productions, while functioning as independent companies, will use the same producing organizations, alternating in production.

"Clothes Make the Pirate" has proved the feasibility of this dual production system. In carrying out her share of the arrangement, Miss Fairfax adapted and supervised the filming of this well known Holman Day novel. Rork will reciprocate by supervising business details in Miss Fairfax's production of "The Desert Healer." The technical staff which worked on the pirate comedy in New York has been taken to Hollywood in toto for the filming of the forthcoming romance of India which Miss Fairfax has adapted from the novel by E. M. Hull, who wrote "The Sheik."

HAROLD LLOYD
in
"I DO"
Popular Demand Edition
Harold Lloyd at the peak of his box-office strength in a Popular Demand Edition of one of his best remembered successes. A Hal Roach Production directed by Fred Newmeyer.
New posters and accessories
Associated Exhibitors Inc
tar tar tar tar

Johnny Fox Signed

Clever Player in "Covered Wagon" Cast for "Bar-G Mystery" Serial

Johnny Fox, the clever freckled-face lad who distinguished himself in the "Covered Wagon," is a member of the cast of the forthcoming Patheserial "The Bar-G Mystery," which C. W. Patton is producing with Dorothy Phillips and Wallace MacDonald in the featured roles.

Fans will recall that in his characterization of a tough youngster in the "Covered Wagon," Johnny chewed tobacco continually —at least it was supposed to be tobacco, but in reality it was harmless licorice. Nevertheless, the youngster has received many letters pointing out the error of his ways if he should continue to chew the weed.

"Just because a fellow has to chew tobacco in front of the camera is no reason why nearly everyone should preach to him about tobacco chewing," objects Johnny.

Gold Medal Officially Given "The Voice of the Nightingale"

THE RIESENFELD GOLD MEDAL for the Most Novel Short Subject of the Year was officially presented to "The Voice of the Nightingale," a French cameo, produced by L. Starevitch, at a luncheon in the Hotel Astor, New York City, on the afternoon of December 16.

Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., made the presentation speech. The medal was accepted by Earl W. Hammons, President of Educational Pictures, Inc., on behalf of the producer.

The distinguished token will be forwarded to Starevitch, in Paris, whose work in this one little gem has focused the eyes of the world upon him and his artistry.

The Riesenfeld Gold Medal for the Most Novel Short Subject of the Year will be a permanent institution in the motion picture industry.

Joseph Dannenberg, as secretary of the committee of award was the toastmaster. Mr. Dannenberg introduced Mr. Hays, who spoke in praise of the little feature that has swept "hard boiled" showmen off their feet and at the same time left audiences thrilled as few big features have thrilled them.

"Art is sunshine," Mr. Hays emphasized, as he reviewed the picturization of the story of the nightingale which gave its voice to a child in return for a simple act of kindness, although only until sundown was the child enabled to use this voice, at twilight the nightingale again taking up its melodious song.

Through sixteen months of labor — evidently a labor of love—Starevitch worked to achieve the result that has brought such an amazing response from the press and the public.

Mr. Hays said he first saw "The Nightingale" at the New York Criterion, when it was presented on the program with "Grass," the Paramount novelty feature. Mr. Hays said he was instantly struck by the beauty and appeal of the little feature.

Mr. Hays expressed, to Mr. Hammons, the hope that something of the happiness which was his in making the presentation, will be felt by the producer upon receiving the Gold Medal.

Mr. Hammons responded to the address by Mr. Hays, and assured the industry's moderator that the gold medal will be forwarded to Mons. Starevitch at an early date, together with ample information regarding the selection of "The Voice of the Nightingale" for the honor of winning the first Gold Medal to be offered by Dr. Hugo Riesenfeld. Mr. Hammons said that pictures of the type of "The Voice of the Nightingale" are not given the financial recognition due pictures of this high calibre, and he urged that if exhibitors sincerely wish to build up their business and encourage the producers of short pictures of an exceptional character, they should give greater attention to bookings of this type.

Dr. Riesenfeld was present and was called upon by the toastmaster. He told in his usual fascinating manner of address of how Mrs. Riesenfeld had sen the charming little picture, in Paris, and had called his attention to it, and he said he was instantly struck by the beauty of the thing.

Dr. Riesenfeld told of the difficult problems faced by him with an abundance of big features growing larger constantly to select from, in booking acceptable short features. It was with the thought of encouragement to the producer uppermost in his mind that he hit on the plan of offering his Medal for the little feature selected by the committee having the choice in their power.

Harold B. Franklin, of the Paramount organization, and a member of the committee on award, was present. Others on this committee were Joseph L. Plunkett, Harry C. Arthur, Jr., Jack Partington, Frank L. Newman and Fred S. Meyers.

About seventy guests attended the luncheon, which included the personnel of the Educational exchanges in this city, editors of the trade papers and fan magazines, and distinguished showmen.

Publicity for Short Feature

The "Midweek Pictorial" Devotes a Page To Educational's Jungle Picture

Taking for its subject "Live Cowards," an Educational Pictures Laugh Month release in the Mermaid Comedy series, the Midweek Pictorial (a New York Times pictorial publication having a world wide circulation of well over 100,000) devoted a whole page of its December 10th issue to an article headed "Among the Roaring, Snarling Jungle Actors of the Movies," and illustrated with stills of Al St. John, Phil Dunham and Virginia Vance in some of the most awe inspiring wild animal close-ups.

This Short Feature contains some of the most realistic animal "shots" and perhaps the greatest number of animals ever used in a comedy. The sequences of the film are laid around the escape of numerous lions, tigers, elephants, leopards, and even a crocodile from an itinerant circus menagerie.

All the comedians, including star, leading lady and cast, of this thriller have parts calling for plenty of nerve and stamina. "Live Cowards" is a Mermaid Comedy that will long stand out as an animal thriller par excellence.

YOU CAN SEE that in the Educational-Jimmie Adams newest laughster, "Fair But Foolish," there are situations to stimulate shouts of merriment.

"The Voice of the Nightingale" Returns to New York's Rialto

DR. HUGO RIESENFELD, whose Gold Medal for the Most Novel Short Subject of the Year was recently awarded to "The Voice of the Nightingale," is presenting this single-reel fantasy in color for a return showing at the Rialto Theatre, New York, this week.

Since the announcement of the award of the medal was made by the jury of six of the country's recognized showmen, chosen to pick the year's finest Short Feature, this Educational release has been in constant demand for return engagements at many of the biggest theatres in the country, and Educational has had to order a big new supply of prints from Paris, where all prints of the Fables in Color, of which this was the first release, are made and colored by hand.

The laudatory editorial comments and reviews which appeared in such great numbers in the newspapers during the earlier showings of "The Voice of the Nightingale" have started to appear again since the announcement of the award. Typical of these is the comment which appeared a few days ago, set in two columns measure, in the Denver Post.

"That wonder Short Subject, 'The Voice of the Nightingale,' which was recently declared to be the greatest single reel ever filmed," says the Post, "is scheduled for presentation at the State Theatre beginning next Saturday, and Managing Director H. D. McBride is going to give the one-reeler a presentation just like a feature—for it has as much entertainment value as a feature. And I know, for I pre-viewed it recently."

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

Harold Grange Develops His Exploitation Into a Wonderful Whirlwind Campaign

EXPLOITATION is not the invention of the motion picture business. It is merely that the exhibitors have taken an idea of the ages and given it an intensive development such as no other line ever has known. P. T. Barnum was an exploiteer when Edison was still a telegrapher and away back in the Garden of Eden the Snake exploited National Apple Week so successfully that we are still reading about it.

As Eddie Bonns recently pointed out in his new book, exploitation is universal and eternal, and one of the nicest examples of well-timed exploitation is to be found in the news stories of Harold ("Red") Grange. The picture manager may study with profit the angles of this campaign.

Had the Foundation

In the first place Grange, in current phrase was "the goods." That was the start of the whole busines. He was one of the best if not the best football player developed by the college elevens this season. The chances are, however, that he was not materially better than ten or fifteen other players. It is merely that he was better material for exploitation.

This gives the two fundamental rules for exploitation. The subject must be capable of making good and it must lend itself to such treatment.

In the first place Grange had red hair, which gave him a nickname that lifted the curse from the "Harold." For some illogical cause "Harold" is in a class with "Percy" and "Clarence" as fit food for the humorist, and Harold Grange never would have attained the publicity that fell to "Red."

More Than That

But the nickname alone was nothing. There are thousands of men in the country who are known as "Red" or "Reddy." That merely lifted the handicap, it did not yield much exploitation.

But Grange had worked for an iceman last Summer. That appealed to the reader. The college boy on an ice route was picturesque. He was better "copy" than his fellow players.

He had the vitality and speed usually displayed by red headed men, and he easily was the best player on his team. Because he was, he was given the opportunity to make the spectacular runs, the valuable gains. Ten other men on the field were working for the common good of Alma Mater to give him his chances, and he made spectacular use of those opportunities. By mid-season Red Grange was the most frequently mentioned player in college football, not because he so greatly excelled all others, but because he was a brilliant, showy player.

All of that was purely a natural development. We do not believe that Grange consciously showed off. It was merely his manner, but his style of play gave the sport writers a chance, and they boomed him into the leading position in the news. In a general way this was automatic and unplanned.

But here begins the real exploitation; the capitalization of opportunity; the making of opportunity, for that matter.

In ordinary course Grange would have dropped out of sight shortly after Thanksgiving. He would have been scheduled for some All-America elevens. He would have been omitted from others, and that would have called forth mild protests from his admirers.

By Christmas, under ordinary circumstances, Grange would have been back in the moth balls. Next spring he would have graduated and someone would have given him a better job than delivering ice because a college star always is an object of interest for a year or two. He might have jumped into as much as $5,000 his first year, or even a little more.

But as a football proposition he would be an ancient in the fall of 1926. But Grange evidently knew exploitation or else he was guided by his manager, a motion picture exhibitor.

Getting Them Talking

A few days before the end of the college season it was hinted that he would turn professional. Overnight he jumped from the sporting page to the front, top of column. For the moment he crowded the latest murder and the most salacious divorce case.

It was rumored he would, and it was rumored that he would not. Finally he admitted that he had signed to play professional football. The backers of the professional game were willing to pay him handsomely to exploit the professional league.

The professional game was languishing. It lacked exploitation. Most persons who buy for the college games get more satisfaction out of their tickets than they do from the games to which the ticekts admit them. They get their kick out of being able to brag over their less fortunate friends. Tickets are valued because they are difficult to obtain.

There was no such charm to the ticket for the professional games. The deadwood was heavy; as heavy as the losses.

A Life Saver

Then came Grange, fresh from his college triumphs, and in New York he played to a larger gate than was drawn by any college game held here this season including the Army-Navy clash.

If Grange had waited until 1926 to turn professional he would not have added a thousand dollars to any gate. Coming straight from his college triumphs, plus the additional publicity the jump had gained for him, he was able to pull an extra $65,000 on a single game.

His ethics, from the college viewpoint, may have been bad, but his exploitation was flawless. Setting aside his motion picture contract, which probably is not for the $300,000 the newspapers give as the figure, Grange probbly has taken in about $200,000 by going into professional football this year instead of after his graduation.

He has advanced the cause of professional football by five to ten years. He has made more money in one month than he could have earned in a lifetime had he let his publicity grow cold. It was perfect exploitation perfectly timed.

A Fox Release

COLORED STREAMERS LED THE GLANCE TO THE POSTERS

An effective trim for a department store window in Ashland, Wis., arranged by the Royal Theatre on The Iron Horse. The display was two engines head-on on a grass mat, with streamers getting attention for the generous poster display.

Miller Made a Production of the New Victrola

Something for You

Frank J. Miller, of the Imperial Theatre, Augusta, Ga., made an advertising stunt into a prologue, pleased his patrons, saved the cost of a production act and got slathers of free advertising.

You can do the same thing.

On a draped stage, darkened, a spotlight brought up an old style Victrola on which a selection was played. Toward the close of the selection the light was dimmed down again, to be brought up on a new Orthophonic, on which a selection was played.

As the selections were both high priced records, the audience enjoyed the music and accepted it as an act and not an advertisement.

while the Victor dealer was bursting a blood vessel in the newspapers announcing the demonstration and Lights of Old Broadway, contrasting the improvements in talking machines with the improvement of Broadway then and now.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

There was only one stage presentation with Leon Errol's first starring production, "Clothes Make the Pirate." This was the first stage appearance of the International Novelty Orchestra of Victor recording artists. In addition to these two attractions, which were billed "50-50," there was an overture by the orchestra, and the customary Mark Strand Topical Review. Together, this brought the show up to 2 hours and 14 minutes, of which "Clothes Make the Pirate" took up 1 hour and 28 minutes. The Topical Review required its accustomed 8 minutes, while the Victor orchestra was given 30 minutes in which to do its stuff. The remaining 8 minutes went to the overture.

The overture was Wagner's "Tannhauser," played by the orchestra, conducted by Harold Stern. The lights for this included a flesh colored Mestrum flood from the dome on the musicians; foots and borders of large stage in blue; steel blue Mestrum floods from the dome on the purple spangled drawcurtains which were closed over the production stage; 4 steel blue arch spots on the pleats of the production draw-curtains.

After the Mark Strand Topical Review came the first appearance of the International Novelty Orchestra of Victor recording artists in an especially arranged musical program. The orchestra is composed of 15 picked musicians and the arrangements are the same as this organization has done on Victor phonograph records. Nathaniel Shilkret directed, with vocal interpolations by Theodore Alvan and ballroom dances by Mlle. Moskovina and Alexander Vlad. The setting for the orchestra included a black cyclorama used as a backdrop, in front of which were arranged tiers of steps. The orchestra was placed in three tiers in this setting. The repertoire was as follows: "La Paloma," orchestra; "Midnight Waltz" and "When the One You Love Loves You," a dance; "Oh Boy What a Girl," "Wicked Tango," "I Wonder Where my Baby is Tonight," "Save Your Sorrow for Tomorrow," "Nola," a dance, "Rhapsody in Blue" (excerpts); "Remember," a song; "Keep on Crooning a Tune." There was a change of lights for each presentation, these for the most part being floods from the projection room and the dome. There was a baby spot from overhead picking out the conductor and another one to pick out the tenor soloist.

Peanuts for Sally

Small bags of peanuts, the cover printed for Sally of the Circus, were distributed by a clown to advertise that attraction at the Strand Theatre, Birmingham. It was the better because the idea strengthened the circus suggestion.

For the lobby D. Roscoe Faunce made an elephant in profile, the head being swayed from side to side by a concealed motor. The animation very greatly aided the attraction. Circus paintings on the three sheet boards further helped the picture over. Carol Dempster, cut from a lithograph, rode the elephant.

Trains Again

One of the best displays on The Limited Mail is reported from the Rialto Theatre, Chattanooga, Tenn., where H. C. Cravens made a deep shadow box for the lobby with a landscape ending in a mountain, from a tunnel in which a toy train ran down to the foreground. There was not enough space to permit motion, but the train added decidedly to the realism. A miniature signboard carried Blue's name and the play title. The chief charm of the display was the excellence of the work of the artist.

Wild West Helped

Things broke easy for H. C. Farley of the Empire Theatre, Montgomery, Ala., on The Pony Express. The State Fair was on, and one of the riders tour the two mornings and between shows with an advertisement for The Pony Express on his saddle blanket. The blanket was also used in one act in the arena and was carried when the entire organization turned out for the Armistice Day parade.

Backed by other stunts this made for the best opening day the Empire ever drew.

A Universal Release

PUTTING OVER THE GOOSE WOMAN IN DENVER WITH FREE SHOES TO LUCKY BABIES

To get attention for The Goose Woman at the American Theatre, the Universal exploitation man persuaded a baby shop to give a pair of shoes free to every child fortunate enough to be born in Denver on the Saturday or Sunday of the opening. The cut shows the window display and one of half a dozen moving vans bannered for the stunt and used as perambulators.

Sold the Iron Horse to all the Countryside

A First National Release

AN ATTRACTIVE DISPLAY ON THE LOST WORLD

This was designed by James Henson, of the Pine Tree Theatre, Klamath Falls, Oregon. The poster cutouts are backed by a foliage border and with all green lighting made the lobby a fearsome but decidedly interesting adventure. Simple but very good.

Cleaned Up Big in 10,000 Town

Dover, N. J., is not exactly a metropolis, but it is the centre of a lot of small towns, and while the population is only 10,000 and it looks like a 5,000 town, the Baker Theatre made a cleanup with The Iron Horse recently. The Baker is run on big time lines and even in the little 200 towns fifteen miles or so down Long Valley they were planning to motor up. They had to motor because the Jersey Central is so darned stingy with its branch line trains.

The smaller towns were reached through the bi-weekly newspaper, though fourteen of the nearest towns were posted as well as Dover. Extra newspaper space had the farmers all excited.

All Night Museum

An Iron Horse Museum was opened in a vacant store and night lighting kept the stunt effective as long as Dover stayed awake. The high school pupils and those of the four grade schools were lectured by their teachers, and the school patronage was further interested through the use of football schedules.

Railroad and trolley employeers were specially circularized and several copies of the book were given the public library in return for the use of 5,000 book markers and a window poster announcing that the book was to be had from the library.

A hardware store, specializing in sporting goods, gave a window to a miniature electric railroad, running through an improvised landscape setting, and another store had a locomotive and tender frozen into a cake of ice. Six other windows also made displays of stills.

A special drive was made on the factories and foundries around the town, and the business stood at high water mark, with strong opposition to be faced.

Still "There"

Proving that the last-line limerick contest is still alive, E. P. Briggs made it work for him at the Rialto Theatre, Pueblo, Col.

A pass for two was the daily reward for the best last line to a Freshman Limerick, while two singles were awarded the two next best.

He also stirred up a riot when 300 children gathered to catch 200 inflated balloons tossed from the top of a department store.

The stunts, plus the picture, were good enough to sweep up all the house records.

Father and Son

Looking for a new kink, Charles R. Hamerslough, of the Broadway Theatre, Newburgh, found one for The Son of His Father.

This was a street perambulation in which a man on horseback was followed by a boy on a pony. The latter carried a banner reading "I am a son of my father, now playing at the Broadway Theatre."

Backed by a prologue that drew from three to five encores at each show, the play went over.

KEEP THE TICKET BOOKS GOING AFTER THE CHRISTMAS SALE

Wins Encores for Stage Bill Poster

You have to hand it to Pat McGee, of the Criterion Theatre, Oklahoma City. He made a production number out of a pasted six sheet. He got encores for an out-and-out advertisement. But he did it nicely.

He used a street set, showing the skyline of the town, with a board fence in one. As the curtain rose, two bill posters were slapping a six sheet on the fence, telling of The Pony Express. Only four of the six sheets were pasted on.

When the curtain was up the men turned from the fence and sang Blue Eyed Sally, and at the end of the song turned and slapped a "Criterion. Next Week" on the poster. They had to take two and three chorus encores at the night shows.

Sent Telegrams

Three weeks in advance he put a shadow box into the lobby, showing a pony express rider galloping across the plains, and about the same time he gave a preview to the press and others. Later he put out 5,000 fake telegrams in conjunction with the Postal Telegraph. He had the blanks printed and the company made free distribution. A house program was enclosed.

Another good stunt was a card carrying the cheers of the three Senior High Schools and text about the coming picture. Five thousand of these were given to the students and more were wanted.

Hula Dancers

A float on which girls in hula costume did their stuff was used for three days in Evansville, Ind., on Never the Twain Shall Meet at the Strand Theatre. By the end of the second day's tour most everyone had decided to go, but they ran it a third day to clinch things.

A music store put all the ukes in stock into the window, and the float material was used for a lobby dipslay.

A Metro-Goldwyn Release

A STRIKING WINDOW FOR THE MERRY WIDOW

Vogel Gettier, of the Majestic Theatre, Grand Island, Neb., planned this window work, the painting being done by a local artist in default of oil painting from the exchange. The fact that a local artist did the work got more attention.

Slave of Fashion Won Difficult Window Show

Broom Factory Aided Sale of New Brooms

Acting Manager A. M. Avery, of the Capitol Theatre, Oklahoma City, raided a local broom factory and got up a striking lobby of new brooms. He got big ones for the floor display and toy brooms for a frieze for the top of the lobby, with the title spelled out in broom straw, and the father of all brooms for a special attractor.

This last, which can be seen over to the left of the lobby, was kept on display at the curb, where was a socket for a flag staff. Now and then the porter would be sent out to sweep the sidewalk with the giant, and that always was good for a traffic job.

There were more brooms atop the marquise, which do not show in the picture, and these were supplemented by cutout three sheets.

Not every town has a broom factory, but most grocers will be glad to loan their stocks in return for a credit card, and if it works as well for you as it did for the Capitol you'll be glad you went to a little trouble.

A Paramount Release

MAKING A CLEAN SWEEP WITH NEW BROOMS FOR NEW BROOMS

They have a broom factory in Oklahoma City, so A. M. Avery was able to get all he wanted, with broom straw with which to letter the title, but you can say it with brooms if you can argue the grocer into loaning his spare stock.

Runs a Weekly

Not since before the war has a theatrical organization put out such a complete publication as is issued in Chicago by Lubliner & Trinz.

This is a twelve page weekly, in the general form of the tabloid newspaper, with ample illustrations, theatre talk and trade ads. It is well edited and with proper circulation scheme should be a powerful advertising aid.

Circus Opposition

The first circus of the season hit Charlotte, N. C., the opening day of Harold Lloyd in The Freshman. Warren I. Irvin bought the blankets on the first two elephants to advertise to the crowd watching the parade.

That helped some, but he hadn't squeezed the lemon dry. He had a photographer take a photograph of these two elephants and the next morning the newspaper carried a cut with the line: "The circus is gone, but Harold Lloyd in The Freshman is still here. Don't miss it.'"

Slave of Fashion Wins Nice Window

They all fall sooner or later, but some of them fall slowly. For time Warren Irvin, of the Imperial Theatre, Charlotte, N. C., has been trying to break into the most desirable dry goods window, but the owner could not see it.

When A Slave of Fashion was booked, Mr. Irvin decided to try it again, and pointed out that a Slave of Fashion should interest the women in both the play and the store.

That sounded reasonable, so Mr. Irvin had his artist mount some of the stills on artistic cards; the stills being those showing the gorgeous gowns, and the display got so much attention that the store is now willing to take in another display whenever the stills will fit.

A second window was given to a display of sport clothes, and here, again, the stills sold the merchant.

In addition to the Metro-Goldwyn picture he had a locally produced film with practically every merchant in town advertising in his own space to put over the whole show, since there was a quiet advertising angle to the production. It cost nothing and materially bettered business.

A Metro-Goldwyn Release

A SUN-UP LOBBY FROM THE STRAND, ASHEVILLE, N. C.

A. S. Grist completely filled his lobby with a setting typical of the play. The curtained doors lead into the theatre and the box office is back of the middle section, a blanket being thrown over the railing to disguise it. Pine needles carpet the floor.

Just a Prologue

Making a Spanish prologue the talking point for Don Q, put the Fairbanks picture over in Newburgh, N. Y., at the Broadway Theatre. Charles Hammerslough knew that the town was close enough to New York to ride on the Broadway run, but a local prologue doubled the appeal, and he was able to save on newspaper space.

The Kiwanis Club of Greeley, Colorado, gave a ladies' night lately, and C. T. Perrin asked them over to the Sterling for the last show of He's a Prince. They came in a body and after the performance the stage was cleared and the orchestra played for the dancing.

Put an Indian Rider on This Ohio Iron Horse

A Universal Release

A NOVELTY 24-SHEET MADE FOR THE CAPITOL, DALLAS

Using a special backing, the standard 24-sheet was given a fresh appeal and made a striking banner for the top of the lobby display. It tied up to the posted paper and yet it had a fresh punch because it was different from the others.

Indian Revere Rode On the Iron Horse

Pony Express Riders have competition in The Iron Horse in the stunt pulled lately by the Mozart Theatre, Canton, Ohio.

An Indian was posted just outside the city limits on top of a locomotive ballyhoo car arranged for the showing. When the crowd watching the World Series returns was the thickest, the outfit was telephoned to start into town, while the police cleared the road to give the perambulator the right of way.

Ignoring the speed laws, the pseudo engine dashed up to the steps of City Hall where it stood while the Indian dashed up the steps to deliver to the Mayor an invitation from William Fox to attend a showing of the picture at the Mozart.

No one was hurt, so it was a good stunt, but if you break the speed laws, even with police consent, and happen to bump off some innocent bystander, it is going to cost you more than you'll make on The Iron Horse. Play safe and figure on something more controlable.

Of course there was the usual newspaper publicity connected with the stunt which was enjoyed both by the Mayor and the Mozart.

Advantage was taken of a conviction of the Wheeling and Lake Erie Railroad Veterans' Association. The delegates were met with forty bannered cars, and with the engine at their head moved in parade through the town to the City Hall, where the Mayor welcomed the visitors.

He must have been busy that week.

Red Inks

After a long rest the red ink extra is commencing to reappear. In Omaha the Sun Theatre red inked the Bee with "Extra! Extra! Husband borrows neighbor's wife. Details on page 7." On the latter page was a four tens repeating the first page copy as the heading for a display ad on Exchange of Wives.

Over in Astoria, which is a part of Greater New York, the Garrick Theatre red inked a tabloid paper for The Iron Horse.

Looks as though the stunt is due for another swing over the circuit.

Cutouts Are Given Special Backdrops

At the Mosque theatre, Newark, there is a long corridor leading from the street back to the auditorium, and on either side are five bronze frames for displays. These are not planned to take regular sized paper, but are hand painted for each attraction.

For The Phantom of the Opera, cutouts from the smaller sheets were used for figures against painted grounds showing scenes from the play, the one reproduced carrying a cutout of Chaney standing in his underground den. Using two and three planes, an effective tableau was created with a minimum of work, and the layout was one of the most effective yet shown on the Phantom.

Folding frames were used along the lobby and for the outside there was a frame 40 by 60 covered with cutout figures. As the house stands on Broad street, this carried a maximum of appeal to the passer-by.

A Re-cut 24-Sheet Made Into Banner

Stinnett and Charninsky, of the Capitol theatre, Dallas, Texas, made a radio stunt their chief seller on The Phantom of the Opera, but they did not overlook the front of the house, and they recut the standard 24-sheet into a very effective banner, with a painted backing.

The radio stunt was the Phantom Voice, a different singer being used each night for a week before the engagement. The announcer told that the selected singer would be employed in the prologue of the picture As the singers were designated only by number, there was an air of mystery, but as they were sponsored by the various local musical societies, the latter were all out hustling for their favorite.

The stunt cost a $50 salary, but proved to be well worth the money, for 1,000 tickets were sold in the first 25 minutes after the opening and 1,500 were turned away the first night.

The Home Office tie-ups gave a number of windows that had hitherto been inaccessible, chiefly through the Phantom Red tie-ups, and each member of the Universal Dallas office was pledged to write ten letters and plant two window cards to help things along.

New Auto Cards

Credit the Capitol Theatre, Altoona, Pa., for a new auto card. These read "Back Up" on one side and "Excuse Me" on the other with the added information that Excuse Me was at the Capitol.

And for the first time in several months we get a report of the posting of the trash receptacles along the business streets. For a time that was part of the standard campaign, but the idea seems to have blown up recently. It's a useful thing to remember, for the trash cans are good locations.

A Universal Release

CUTOUTS FORMED SPECIAL DESIGNS ON THE PHANTOM

At the Mosque Theatre, Newark, the ten wall frames were made into scenes from the play through the use of hand-painted backings made to fit the frames. The one in the cut shows Chaney in his underground den in the opera cellar.

Raliegh Makes a Standa rd Cut on the Lost World

Raleigh Makes Cut a Standard

A. C. Raleigh, who has not been in for a year or two, writes that he is now exploiting for First National out of Seattle. He found his work for the Jensen and Von Herberg houses a little too heavy and his

DO YOU LIKE UNUSUAL ROMANCE?
Coursing through the amazing story of "The Lost World," with its living prehistoric monsters, is a love story that would make a picture in itself.
Is "The Lost World" a sensation? Just ask anyone who has seen it.
Hear Santaella's Special Score
The LOST WORLD
Conan Doyle's Stupendous Story of
MODERN LOVERS
Lost in a world of
PREHISTORIC MONSTERS
with
Wallace Beery
Lloyd Hughes
Bessie Love
Lewis Stone
NOW—AT THE
STRAND

A First National Release

A TWO SIXES

doctor made him ease up, so he went over to the exploitation end where he probably works just as hard, but where he is able to time his hours better. He has just concluded a tour for The Lost World, and he sends in a sketch he made for use, or rather

A First National Release

A NEARLY FULL PAGE

two samples of work from the sketch. The first is a two sixes and the other is a down-the-page across seven columns on an eight column page. This is the old stunt of getting a page effect while paying for only seven columns instead of eight—and even in the smaller towns a column saved means money. The cuts are made from the same drawing, but because of the possibilities, a half tone was cut in on the larger space to show the explorers. The comparison is interesting as showing what can be done with a single design. The drawing is practically the same no matter what the dimensions, and Mr. Raleigh writes that he had used it in various sizes in between. He could not find just what he needed in the press book, so he drew the design himself and made it standard, though generally he used the house signature in the upper right hand corner instead of where it shows in these Seattle designs. It gives maximum strength with minimum space, and it helped him to break a lot of records. Generally he went into a town and smashed the entire set, but always he came away with at least one new scalp dangling from his belt. In case you don't remember that far back, it was Mr. Raleigh who made himself a pair of red velvet bloomers from an old box curtain, put on a wig and as a "lady" sign painter did the first woman sign painter stunt down in Butte, Montana, at the American. The stunt has been used hundreds of times since then, but he was the originator. Now that he has found his way in again, we hope he calls more frequently, for he has a lot of good ideas.

Ten Commandments Get Seven Inches

Cliff Lewis took only seven inches for The Ten Commandments at the Strand theatre, Syracuse. This 50 by 2 drops just about three and a half inches, and yet it sells completely. He gets a big play on the title,

Strand
It's Here Through Friday
CECIL B. DE MILLE'S
Mighty Production
'THE TEN COMMANDMENTS'
From the splendors and orgies of the Pharaohs to the humor and tragedy of this jazz-mad age—
THE ENLARGED
STRAND THEATER ORCHESTRA
Overture—"Phedre" ..... Massenet
SHOWING TODAY..... 2:37, 4:39, 6:88, 9:11
WEEK DAYS..... 12 25, 2 53, 4 55, 6:57, 9:11
We urge you to make a special effort to attend the matinees. And thereby avoid the evening throngs.

A Paramount Release

SMALL BUT GOOD

tells that it is a whale of a picture, gives the showing times and urges them to attend the matinees, adding a remark about the enlarged orchestra. If he can do that all in seven inches it is useless to pay for more space, even though that's less than one inch per commandment. We'll bet Cliff could put over fifteen commandments in the same space. But it should be remembered that he invaded the State Fair with his stunts, and he did not have to pay inch rates on that. Cliff plans good displays in small faces and saves money while selling just as hard.

Circle Scatter is Good Sales Help

A set of these two-inch scatters helped "Up the Ladder" at the Opera House, Warren, Ohio. It gives the most display for the money, and the copy is going to get attention. Upper and lower case would have helped a little, but there is so little copy that this is comparatively unimportant. There is no connection between the superstition and the play, but the idea will get a smile

A Universal Release

CIRCLE SCATTERS

and the smile sells tickets. It is a change from the rule ladder design, and half a dozen of these will sell as many tickets as a single large display, and stand a better chance of getting the attention.

Selling Line is a Real Seller

Real selling is done on Dangerous Innocence in this two fours from the Mozart Theatre, Canton, Ohio. The reverse takes care of the title and sells that, but just above is the line: "Girls, if you want to know how to keep a man guessing, see——" That's going to sell to all unmarried women

A Universal Release

A REAL SALES LINE

under fifty, and most matrons up to the same age. This is a period when the women seem to be obsessed by the man winning idea, and that appeal should land them. If they come, of course the men come,

Send in Your Layout Ideas to Help the Printer

too, so you get most of the town. This is not a flashy display, and may be looked down upon by many who feel that cuts and art work are essential to a good display, but this really is a sound advertisement. It puts the story over for sales, and that is all you can ask for.

Cactus Letters Something New

Frosted letters for Summer use have been popular ever since there were theatre advertisements, and we have seen rustic lettering on a woods title, but Loew's theatre, Newark, N. J., springs a new one in this display for Buster Keaton in Go West. That signature is a western scene with Buster

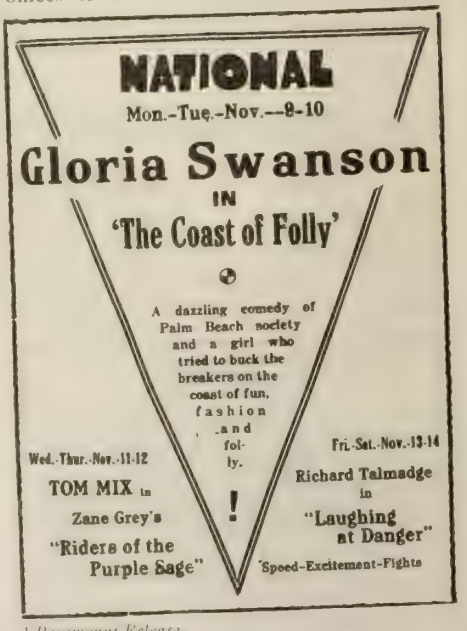
A Metro-Goldwyn Release

A CACTUS SIGNATURE

and a couple of cowboys in a wilderness of giant cacti which spell the word. It's a nice little stunt and better than the display cut below though that two-car freight train makes a good enough attractor. The portrait on the right is announced as Buster's "cow-star," which is a pretty poor one; though good enough for Newark.

Larmour Suggests Sample Layout

M. W. Larmour, of the National theatre, Graham, Texas, makes the suggestion that we print a few sample layouts to guide the man who doesn't know. The idea came to him while he was talking to his own printer who showed him some samples of atrocious copy. One was written on a slip from a memo pad about three by six inches, and in lead pencil, at that. No effort was made to indicate the display or even the display lines. It was all straight run in. A second was pretty nearly as bad, but it was typewritten and at least was legible, though the first line ran three display lines on the single line. He suggests that we could help the managers AND the printers by giving some good sample layouts. In Picture Theatre Advertising there is a carefully made layout from the late John William Kellette, who was a practical printer as well as a house manager, but we will be glad to give space to some sample layouts if we can get just what we want. **We want the original layout, marked for display and sizes, together with the ad which resulted from the layout. We cannot use the layout without the result.** Won't some of you shoot in your best and let us show the others. The layout and the advertisement together. They should be on white paper, please, and not yellow copy paper, which will not reproduce. In some offices a careful layout is not necessary if you know how to write to space. In our own work we simply type the copy bank by bank, put from one to four underlines under the display, according to the relative values, mark the space it is to occupy and shoot it in. But then we are set in one of the most careful offices in New York, and even at that we may indicate the relative sizes by points instead of underline, if we are particular. In most offices it is almost necessary to mark in


NATIONAL
Mon.-Tue.-Nov.—9-10
Gloria Swanson
IN
'The Coast of Folly'
A dazzling comedy of Palm Beach society and a girl who tried to buck the breakers on the coast of fun, fashion and folly.
Wed.-Thur.-Nov.-11-12
TOM MIX in Zane Grey's "Riders of the Purple Sage"
Fri.-Sat.-Nov.-13-14
Richard Talmadge in "Laughing at Danger"
Speed-Excitement-Fights

A Paramount Release

MR. LARMOUR'S AD

sizes, and in every instance it is necessary that the lines be indicated. In this display Mr. Larmour sends in you would not write "National Mon-Tue-Nov 9-10. Gloria Swanson in the Coast of Folly." You should write it:

National—24x
Mon.-Tue., Nov. 9-10—10x
Gloria Swanson—36x
in—10x
The Coast of Folly—30x

Then the printer knows just how much to set to a line and what size to set it in. But we hope to be able to show you some real layouts presently. In Mr. Larmour's ad he was unable to get a cut for The Coast of Folly. He turned to his scrap book, and found this design in a half page of small ad samples Lem Stewart sent in several months ago. He made it a two sixes, which is rather larger than the original, and got a very pretty display. It really stood out better than would the average cut. The moral is to keep a scrap book of these pages and turn to them when you are stumped, and you'll have hundreds of managers all ready to help you, for these reproductions are the cream of the advertising from all over the country.

A Crossing Signal Is Made With Rule

For the second week of The Iron Horse at Fox's American Theatre, Paterson, N. J., the manager wanted something different. The big point was to put over the second week and he did not want to spend the money for a large space just to let in a cut. He got the idea of a crossing signal, but there was no time for art work and engrav-

A Fox Release

THE CROSSING DESIGN

ing, so he just took his copy to the newspaper office and they fixed him up with some rule work that did well enough to get the idea over. Even if you do not immediately catch the idea of the design, the form is arresting, and the three words at the top of the space gave a clue to the design. This is only a two fours, but larger space would not have brought any better returns, so the manager saved money without losing sales. You can save money, too.

Blames Charleston Onto Lillian Gish

Lillian Gish is about the last star we would hook up with the prevalent dance craze, but the Hollywood Theatre, Pottsville, Pa., made extremes meet by announcing Miss Gish as the donor of a set of prizes for a Charleston contest during the run of Romola.

The Charleston and Romola are as oil and water, but the picture played a cleanup and no one complained of either.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C. S. Sewell

"Time, The Comedian"—Metro-Goldwyn-Mayer

Robert Z. Leonard Uses Novel and Effective Treatment and Camera Effects to Advantage

Reviewed by C. S. Sewell

A UNIQUE idea has been used by Director Robert Z. Leonard in filming "Time, the Comedian," a Metro-Gold- Kate Jordon, with Lew Cody, Mae Busch and Gertrude Olmstead heading the cast.

The story covers a period of a number of years and is based on the pranks that Time sometimes plays in human lives. Both angles of this idea have been very effectively put over by Mr. Leonard by the introduction of a miniature figure representing the idea of the title, who turns the big book of years shows the blot made by the mother's desertion, erases it on the occasion of her sacrifice, and all through the story acts as a sort of guide pointing out the development of the action. The plot deals with a discontented mother who leaves husband and baby to go with a wealthy idler. The husband commits suicide and the idler leaves her. Later we find the woman a successful opera singer.

The man again appears and falls in love with the daughter, now grown. To save her when she refuses to listen to her advice, the mother goes to this man and feigns love. The daughter finds her and guesses the truth, and finally finds happiness with a faithful suitor.

The action is smoothly developed and holds the interest well. Despite its improbability the situation of the same man winning the love of both mother and daughter brings about a forceful situation that has good dramatic punch, and the allegorical idea showing "Time, the Comedian" playing with life adds to the enjoyment of the picture. These scenes introduce clever trick photography for Time is shown as a miniature figure, laughing and dancing about among objects and persons many times his size. It will have many guessing how this is done. While the ending is rather abrupt, "Time, the Comedian" as a whole is pleasing entertainment.

Mae Busch gives a fine performance as the wayward and penitent mother and Gertrude Olmstead pleasingly portrays the daughter. Lew Cody is effective as the polished and none too moral man of the world, though the role is less villianous than usual. A good supporting cast handles the other parts.

Cast

Nora Dakon	Mae Busch
Larry Brundage	Lew Cody
Ruth Dakon	Gertrude Olmstead
Ruth (as child)	Rae Ethelyn
Michael Lawler	Roy Stewart
Tom	Creighton Hale
Anthony Dakon	Robert Ober

Based on novel by Kate Jordan.

Scenario by Frederic and Fanny Hatton.
Directed by Robert Z. Leonard.
Length—4,757 feet.

"Joanna"—First National

Dorothy Mackaill in Newspaper Serial of Girl Who Gets a Million, Is a Good Box-Office Bet

Reviewed by C. S. Sewell

ADAPTED from a newspaper serial by H. L. Gates, the First National production, "Joanna" features Dorothy Mackaill and Jack Mulhall. The same angles which made the novel appeal to the masses should make this picture a good box-office attraction.

Like "Chickie," a previous offering featuring Miss Mackaill, "Joanna" also deals with the experiences of a working girl among the jazzy ultra-rich class but the story has been handled from a different angle. In both of these pictures Paul Nicholson is cast as the idle rich chap.

Joanna, a poor saleswoman in a swell establishment is suddenly notified that a million dollars has been placed to her credit. This gives her an entree into the fast wealthy set but results in alienating her real sweetheart, a struggling young architect. There follows an era of gay parties and reckless spending and in a couple of years the million is gone. Her wealthy admirer makes a proposal without mentioning marriage and she almost kills him. She then learns it was an experiment resulting from a discussion among wealthy men as to whether the modern girl would remain "good" in the face of temptation after acquiring a taste of luxury and she was selected because one of the men who formerly loved her mother, believed in her. This man adopts her as his daughter and her sweetheart comes back to her.

In the role of Joanna, Dorothy Mackaill is congenially cast and gives a fine portrayal of the modern lively girl who has the faults of her class, but remains good at heart, and succeeds in keeping your full sympathy. The scenes giving an insight into the supposed manner of living of the wealthy fast set will prove interesting to many and there are some scenes of a Fifth Avenue shop with models in beautiful gowns that will take the feminine eye. The climax is unexpected and effective and there is good human interest in the development of the story with a pleasing ending. Girls especially will be interested in Joanna's adventures for many will picture themselves in her place and have had dreams of what they would do under similar condi-

(Continued on page 808)

Cast

Joanna Manners	Dorothy Mackaill
John Wilmore	Jack Mulhall
Frank Brandon	Paul Nicholson
Andrew Eggleston	George Fawcett
James Grayson	Edward Davis
Carlotta DeSilva	Dolores del Rio
Teddy	John T. Murray
Georgia Leach	Rita Carewe

Based on newspaper serial by H. L. Gates.

Scenario by Lois Leeson.
Directed by Edwin Carewe.
Length—7,900 feet.

SUPERIOR QUALITY

Is the Reason for the success of

GOERZ

FILM RAW STOCK

Use This Formula for Best Results:

GOERZ LENS in your camera.
GOERZ NEGATIVE RAW STOCK in your magazine.
GOERZ POSITIVE RAW STOCK for your prints.

Sole Distributors:

Fish-Schurman Corporation

45 West 45th Street
New York City

1050 Cahuenga Avenue
Hollywood, Cal.

IN CANADA

John A. Chantler & Co.
226 Bay Street Toronto, Ont.

Mr Exhibitor: Ask at the Film Exchanges for the

It's little to ask for, but it's the only reliable aid you can give your musicians to help put the picture over.

"Skinner's Dress Suit"—Universal Pictures Corp.

Good Story, Very Amusing Comedy and Realistic Human Touches Make Newest Denny Film a Winner

Reviewed by C. S. Sewell

THERE ought to be a boom in the market for gentlemen's evening apparel when the Universal-Jewel production "Skinner's Dress Suit" starring Reginald Denny is released, for many a young wife, when she sees what an outfit of "open-faced" clothes did for Skinner will vision similar possibilities for her own husband. More important, however, for the exhibitor is the fact that this picture will afford thorough enjoyment for patrons

"Skinner's Dress Suit" is a peach of a picture founded on a corking good idea that gets its laughs from familiar and homely traits of human nature. While for laugh purposes the situations have been given a farcical twist, the story is thoroughly human and possible if not entirely plausible and is of the type that reaches right down into our daily lives. In Skinner and Honey, each of us will see either a lot of our own traits or those of our acquaintances, for Skinner's experiences strikes pretty close to home. He and Honey and the others are real people.

The story is all based on the fact that his wife, Honey, idolizes Skinner and makes him demand a raise which is refused as Jackson the biggest customer, has withdrawn his business. Honey has already told friends and Skinner has not the heart to tell her the truth. She starts spending the "raise" by making him buy a dress suit. This opens the way to social triumph which means more spending. As the bills begin coming due, Skinner is fired but before he has a chance to tell Honey she whisks him off to a society dance at a swell hotel. Jackson is stopping there and his pampered wife insists she wants to go to the dance and he must get someone to invite them. He finally picks on Skinner and before the evening is over Skinner has landed the big contract. The next morning his ex-bosses are camping on Skinner's trail begging him to come back as a partner in the firm.

As a novel, this story was a big success. In transferring it to the screen Universal has retained the groundwork of the story all the way through but has made it even more humorous and brought the situations right up to date. For instance, there are a lot of good laughs when plodding Skinner starting to blossom out has the stenographer teach him the Charleston and gets caught by the boss. His social triumph comes when he and Honey teach these jazzy steps to the village "society swells." These scenes with the odd assortment of human beings of all shapes, types and sizes lined up trying bravely to master the intricacies of this peppy dance is a scream.

Reginald Denny is excellent as Skinner and Laura LaPlante is delightful as Honey. Next to these comes Lionel Braham as big blustering Jackson. His performance is especially fine, and William Strauss as the Hebrew tailor is a fine laugh-getter.

Without disparaging the fine work of the players, a great deal of the credit must go to Director William A. Seiter who has so effectively played up the thoroughly human angles for comedy effect. So true to life are the characters and their actions that even the farcical situations seem thoroughly plausible in watching the picture and you take Skinner and Honey right to your heart.

From the opening scenes showing Skinner hustling for the train, which he misses to the final sequence where he pretends that he must give his bosses' offer due deliberation there is a continual succession of smiles, chuckles and honest-to-goodness laughs smoothly developed and spontaneous, growing logically out of the action.

Cast

Skinner	Reginald Denny
Honey	Laura LaPlante
Perkins	Ben Hendricks, Jr.
McLaughlin	E. J. Ratcliffe
Tommy	Arthur Lake
Mrs. Colby	Hedda Hopper
Jackson	Lionel Braham
Mr. Colby	Henry Barrows
Tailor	W. W. Strauss
Miss Smith	Betty Morrisey

Based on novel by Henry Irving Dodge.
Scenario by Rex Taylor.
Directed by William A. Seiter.
Length—6,887 feet.

"A Woman of the World"—Paramount

Pola Negri Is Given Strong Comedy Relief in Story of Countess in Midwestern Town

Reviewed by Epes W. Sargent

IN CARL VAN VECHTEN'S story "The Tattooed Countess," which has been screened by Paramount as "A Woman of the World," Pola Negri whose characteristics are too markedly foreign to convincingly portray an American woman and whose stories with European settings has not appealed strongly to many patrons in small towns, is now provided with a congenial foreign role and at the same time with the better liked American locale.

Properly, this is a psychological study of a reformer who hits the nail on the head when he says love repressed finds outlet in fanaticism and a craving to interfere with the rights of others. This is the real idea of the story but as it is too mentally subtle for pantomimic expression the director has painted with broad comedy strokes the picture of fiery Italian noblewoman seeking forgetfulness in the home of distant midwestern relatives. The result is a vivid story with a wealth of comedy relief most of which is genuinely amusing.

The Countess Natatorini seeks to forget a faithless lover in the home of her cousin Sam Poore. Richard Granger, newly elected district attorney and reformer, is strongly attracted to her. Because a series of innocent events arouses his jealousy he denounces her alleged immorality and demands she be ordered out of town. She avenges the insult with a horsewhip, but when she draws blood forgets all but her love and we last see them in a hack on the way to the station and the honeymoon and he is offering her the cigarettes he denounced so strongly.

There is so much comedy development that the real plot loses some of its intensity, rising to high power at the close, but the average audience will prefer the comedy.

Miss Negri never was so human on the screen. She is not the constantly wrought-up bundle of nervous passion, but a woman with a strong sense of humor. Holmes Herbert is convincing as the reformer and Charles Emmet Mack as the innocent cause of his jealousy gives a fine picture of an amorous young man.

The comedy falls largely to Chester Conklin, with an almost impossible moustache with Lucille Ward as a feeder in the role of his wife, but many others contribute to the local color is the comedy scenes

There is a delightful scene where the Countess finds that they are selling the right to talk to a real Countess at a quarter a head, and this is built up when one curious old man offers to donate another quarter if she will show the tattoo mark that is the ineradical reminder of her foreign love. When Conklin seeks to console her by showing that he has a railroad train running from his right wrist to his left hand, clear across his chest the last development of the situation is reached. The direction is kept well in hand and this presentation should please many who have not cared for the earlier Negri pictures.

Cast:

Countess Elnora Natatorini	Pola Negri
Gareth Johns	Charles Emmett Mack
Richard Granger	Holmes Herbert
Lennie Porter	Blanche Mehaffey
Sam Poore	Chester Conklin
Lou Poore	Lucile Ward
Judge Porter	Guy Oliver
Mrs. Maerbauer	Dot Farley
Mrs. Fox	May Foster
Annie	Dorothea Wolbert

Story by Carl Van Vechten
Scenario by Pierre Collings
Directed by Malcolm St. Clair
Length, 6,353 feet.

"Joanna"

(Continued from page 807)

tions. The idea that money cannot purchase love and that the modern girl can withstand luxury and temptation is effectively brought out. Edwin Carewe has given the picture smooth and excellent direction. Jack Mulhall scores as the young architect,

Altogether, "Joanna" is a picture that holds the attention, has many points of appeal for the masses, and backed by the popularity of the newspaper story together with the drawing power of the cast, should prove a good box-office attraction for the average theatre.

"The Golden Cocoon"—Warner Brothers

Helene Chadwick and Huntley Gordon Featured in Human Interest Melodrama with New Twists

Reviewed by C. S. Sewell

WITH HUNTLEY GORDON and Helene Chadwick in the featured roles, Warner Brothers are offering "The Golden Cocoon," an adaptation of a novel by Ruth Cross, which deals with a woman's fight for love and honor against a campaign of slander which had as its motive the defeat of her husband in his fight for high political honors.

Miss Chadwick appears as an innocent country girl who wins a university scholarship offered by a wealthy judge. She falls in love with one of the professors who jilts her on the wedding eve. Aimlessly she wanders about and faints in front of a house of evil reputation and is taken in and revived. As she emerges she is seen by a grafting politician who later seeks to use this knowledge to force from the race the judge whom she has since married. The wife disappears, feigning suicide, but is found by the professor just before the election. He goes to the governor and the wife follows. In a struggle the professor is shot and exonerates the wife who keeps her secret.

The story is smoothly told and develops good dramatic moments. There is a strong dependence on coincidence. The story hinges on the failure of the wife to confide in her husband. There are two good twists to the story, the finding of the girl in such damaging surroundings and especially her clever ruse to keep her story out of the paper by feigning suicide, depending on newspaper ethics to prevent publication of any slander against the dead. Neither of these are entirely convincing, but they provide punch situations that hold the interest, and the trend of the story cannot be easily foretold. This adds to the interest.

The featured players give excellent performances. Richard Tucker as the professor, a thorough cad and Frank Campeau as the politician are well cast. The average patron will probably consider "The Golden Cocoon" pleasing entertainment.

Cast

Gregory Cochran	Huntley Gordon
Molly Shannon	Helene Chadwick
Mr. Renfro	Richard Tucker
Dillworth	Frank Campeau
Mrs. Shannon	Margaret Seddon
Mrs. Parker	Carrie Clark Ward
Baby	Violet Kane

Based on novel by Ruth Cross.
Scenario by Hope Loring and Louis Leighton.
Directed by Millard Webb.
Length—7,200 feet.

"The Midnight Limited"—Rayart Pictures Corp.

Popular Cast in Melodrama of Railroading with Good Human Interest and Punch Climax

Reviewed by C. S. Sewell

AS one of the newest releases on the independent market Rayart Pictures Corporation is offering on the independent market "The Midnight Limited" produced by Gerson Pictures Corporation. Heading the cast is Gaston Glass and Wanda Hawley and included among the players is Richard Holt who has been starred in several Gerson productions.

As indicated by the title, "The Midnight Limited" is a railroad melodrama, in which a vagrant who stops at a lonely station to rob, is touched by pity when the elderly agent is seized with a stroke of paralysis and his beautiful grand-daughter left helpless. Formerly a telegraph operator, he remains to aid and falls in love with the girl. Former crook pals appear but he outwits them and saves a gold shipment. They cut loose the car and as it is speeding down grade, the hero averts a collision with the Limited by blowing up the bridge. Despite his past record, his heroism brings praise from the officials and he wins the girl.

There is a good human interest angle to this story wiith several dramatic situations. A novel one is where the old agent, unable to move, watches the "crook" make love to the girl, and by tapping on a plate with his ring in the telegraph code threatens him with revenge when he recovers. Interest in the romance is heightened by the rivalry of the son of the president of the road, who is faced with a decision where as chief despatcher he orders that the express with his sweetheart aboard be ditched to save the hundreds of passengers on the mail.

The work of the entire cast is satisfactory and the scene of the blowing up of the bridge is effectively staged. There are several little details of railroading that are well handled. "The Midnight Limited" offers pleasing entertainment for melodrama fans and lovers of railroad stories.

Cast

Alan Morse	Gaston Glass
Mary Foster	Wanda Hawley
Sam Foster	Sam Allen
John Reynolds	William Humphrey
Mrs. Reynolds	Mathilda Brundage
Hal Reynolds	Richard Holt
Dispatcher	Hayford Hobbs

Story by John F. Natteford
Directed by Oscar Apfel
Length—5,855 feet.

"Some Punkins"—Chadwick Pictures Corp.

Charles Ray Scores in Pleasing Rural Drama Replete with Humorous Touches and Pathos

Reviewed by Sumner Smith

CHARLES RAY again appears in one of his oldtime roles in the Chadwick picture, "Some Punkins," directed by Jerome Storm, under whose supervision the star made most of his successes. This latest Ray feature is a light rural comedy with flashes of realism and pathos, but mostly comedy involving a small-town romance and a trick country fire department.

Charles Ray appears to much advantage, through the vehicle is in most places very light entertainment and though in the dramatic moments Ray seems to over-act a bit. The story is well-knit and dramatically constructed, though comedy is its chief ingredient.

Playing opposite the star is Duane Thompson as an unsophisticated country girl. Her work is uniformly good although she is not quite the type. George Fawcett has the character part of farmer, heavy drinker and, finally, would-be bootlegger, and gives a most effective performance. Fanny Midgley is very good as the mother.

Ray plays Lem Blossom, who falls in love with Mary Griggs, already the possessor of a beau in the worldly person of Tom Perkins. Mary's pa frowns on the romance but Lem persevers. When Lem fails to sell a load of pumpkins, his father in desperation turns bootlegger. Mrs. Blossom and Lem smell the bottles and Pa Blossom drives Lem away. On the way to the station Lem conceives the idea of a corner on pumpkins and puts it over to the tune of thousands of dollars. Mary's house takes fire and Lem, after trying the fire-pumper he invented, risks his life to save her life. Everything, then is rosy. Lem has the money and the girl.

Cast

Lem Blossom	Charles Ray
Pa Blossom	George Fawcett
Ma Blossom	Fanny Midgley
Mary Griggs	Duane Thompson
Josh Griggs	Bert Woodruff
Tom Perkins	Hallam Cooley
Constable	Wm. Courtright
Gossip	Ida Lewis

Story by Bert Woodruff and C. E. Banks.
Directed by Jerome Storm.
Photographed by Phillip Tannura and James Brown.
Length, about 6,500 feet.

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

ARROW

	Kind of Picture	Review.	Feet
		1925	
Primrose Path (Clara Bow)	Melodrama	Oct. 3..	6,840
Tessie (May McAvoy)	Comedy	Oct. 10..	6,800
Wandering Fires (all-star)	Drama	Oct. 17..	6,300
Children of the Whirland (all-star)	Crook melodrama	Oct. 17..	6,500
Unnamed Woman (Leah Baird)	Society drama	Oct. 24..	6,300
Substitute Wife (Novak)	Domestic drama	Oct. 31..	6,580

ASSOCIATED EXHIBITORS

			1924	
Never Say Die (MacLean)	Comedy of thrills	Sep.	13..	5,803
East of Broadway (O. Moore)	Police drama	Nov.	22..	5,785
Price of a Party (H. Ford)	Modern drama	Oct.	18..	5,315
Barriers Burned Away	Spectacle	Dec.	27..	6,236
Is Love Everything?	Sex melo.	Nov.	15..	6,000
Battling Bunyan (Barry)	Comedy-dr.	Dec.	27..	4,718
			1925	
Greatest Love of All (Beban)	Drama	Jan.	17..	6,486
Bad Company (Tearle)	Society drama	Jan.	24..	5,551
Introduce Me (Douglas MacLean)	Comedy thrills	Mar.	21..	6,710
Sky Raider (Logan)	Drama			6,638
Back to Life (Patsy Ruth Miller)	Drama	Feb.	28..	5,628
Manhattan Madness (Dempsey-Taylor)	Action melodrama	Aug.	1..	5,580
Under the Rouge (Percy-T. Moore)	Crook drama	Aug.	1..	6,055
His Buddy's Wife (Glenn Hunter)	Sentiment drama	Aug.	1..	5,226
Headlines (Alice Joyce)	Sacrifice drama	Aug.	1..	5,600
Fifty-Fifty (Hampton-L. Barrymore)	Drama	Aug.	1..	5,531
Keep Smiling (Monty Banks)	Comedy	Aug.	1..	5,400
Camille of Barbary Coast (O. Moore-Busch)	Drama	Aug	1..	5,308
Never Weaken (Harold Lloyd)	Reissued comedy	Aug.	1..	3,000

CHADWICK PICTURES CORP.

			1924	
I Am the Man (L. Barrymore)	Dom. melo.	Nov.	1..	7,600
Flattery (Bowers)	Political dr.	Nov.	8..	6,000
			1925	
Tomboy (Devore-Rawlinson)	Melodramatic com.	Jan.	3..	6,000
Midnight Girl (Lila Lee)	Drama	Mar.	28..	6,300
Wizard of Oz (Larry Semon)	Slapstick com.	Apr.	25..	6,300
Man of Iron (L. Barrymore)	Drama	July	4..	6,200
American Pluck (G. Walsh)	Action melodrama	July	11..	5,900
Unchastened Woman (Theda Bara)	Domestic drama			
Some Pun'kins (Chas. Ray)	Rural com.-dr.			
Prince of Broadway (G. Walsh)	Action romance			
The Bells (L. Barrymore)	Drama			
Perfect Clown (Larry Semon)	Typical comedy			
Blue Blood (G. Walsh)	Action romance			
Paint and Powder (E. Hammerstein)	Stage life drama	Oct.	17..	7,000

EDUCATIONAL FILM CORP.

			1925	
Don't Pinch (Bobby Vernon)	Comedy	Apr.	25.	2,000
Dome Doctor (Larry Semon)	Comedy	Apr.	25..	2,000
Village School	Hodge-Podge	May	2	1,000
Wide Awake (Lige Conley)	Mermaid comedy	May	2..	2,000
King Cotton	Hamilton comedy	May	9..	2,000
Dragon Alley	Juvenile comedy	May	9..	2,000
Rock Bottom (Bowes)	Cameo comedy	May	9..	1,000
Tender Feet (Hiers)	Hiers comedy	May	16..	2,000

	Kind of Picture	Review.	Feet
Fares Please (St. John)	Mermaid com.	May 16..	2,000
Only a Country Lass	Novelty	May 16..	1,000
Wild Waves	Cameo comedy	May 23..	1,000
Balto's Race to Nome	Special	May 23..	2,000
Curses (St. John)	Comedy	May 30..	2,000
Hello Goodbye (Conley)	Mermaid comedy	May 30..	2,000
Two Poor Fish	Hurd cartoon	May 30..	1,000
Earth's Other Half	Hodge-Podge	June 6..	2,000
Fun's Fun (Bowes)	Cameo comedy	June 6..	1,000
Clodhopper (Larry Semon)	Comedy	June 6..	2,000
Air Tight (Vernon)	Christie comedy	June 13..	2,000
Going Great	Mermaid comedy	June 13..	2,000
Wake Up (Bowes)	Cameo comedy	June 13..	1,000
Baby Blues	Juvenile comedy	June 20..	2,000
Prop's Dash for Cash	Hurd cartoon	June 20..	1,000
Call a Cop	Christie comedy	June 20..	2,000
Oh, Bridget (Walter Hiers)	Hiers comedy	June 27..	2,000
Mexican Melody	Hodge-Podge	June 27..	1,000
Never Fear (Bowes-Vance)	Comedy	July 4..	1,000
Lewis-Mann Bout	Magazine	July 4..	2,000
Bobby Bumps & Co.	Hurd cartoon	July 4..	1,000
Below Zero (Lige Conley)	Mermand comedy	July 11..	2,000
Permit Me (Bowes)	Comedy	July 11..	1,000
Waiting (Hamilton)	Hamilton comedy	July 11..	2,000
Hot and Heavy (Eddie Nelson)	Mermaid comedy	July 18..	2,000
Travel Treasures	Hodge Podge	July 18..	1,000
Beware	Comedy	Aug. 1..	2,000
Look Out	Comedy	Aug. 1..	1,000
Tourist	Tuxedo comedy	Aug. 15..	2,000
Pictorial Proverbs	Hodge Podge	Aug. 15..	1,000
Be Careful (Adams)	Christie comedy	Aug. 22..	2,000
Pleasure Bound (Conley)	L. White prod.	Aug. 22..	2,000
Watch Out (Vernon)	Christie comedy	Aug. 29..	2,000
Felix the Cat Trifles With Time	Sullivan cartoon	Sep. 5..	1,000
Soup to Nuts (Neal Burns)	Comedy	Sep. 5..	2,000
Props and The Spirits	Pen and Ink Vaud.	Sep. 5..	1,000
Off His Beat (Hiers)	Comedy	Sep. 12..	2,000
Wild Beasts of Borneo	Animal special	Sep. 12..	2,000
Busts into Business	Sullivan cartoon	Sep 19..	1,000
Fair Warning (St. John)	Camedy	Sep 19..	2,000
The Movies (Lloyd Hamilton)	Comedy	Sep. 26..	2,000
Felix the Cat Trips Thru Toyland	Cartoon	Oct. 3..	1,000
In Deep (Bowes)	Comedy	Oct. 3..	1,000
A Misfit Sailor (Billy Dooley)	Comedy	Oct. 3..	2,000
Dog Daze (Cliff Bowes)	Cameo comedy	Oct. 10..	1,000
Felix Cat on the Farm	Sullivan cartoon	Oct. 10..	1,000
Who Which?	Cameo comedy	Oct. 10..	1,000
The Story Teller	Hodge-Podge	Oct. 10..	1,000
Maid in Morocco (Lupino Lane)	Comedy	Oct. 17..	2,000
Scrambled Eggs	Cameo comedy	Oct. 17..	1,000
Spot Light (Lige Conley)	J. White comedy	Oct. 17..	2,000
Baby Be Good	Juvenile comedy	Oct. 24..	2,000
A Goofy Gob (Dooley)	Comedy	Oct. 31..	2,000
Slippery Feet (Vernon)	Comedy	Oct. 31..	2,000
Felix the Cat on the Job	Sullivan cartoon	Oct. 31..	1,000
Knicknacks of Knowledge	Hodge-Podge	Oct. 31..	1,000
Sweet and Pretty (Cliff Bowes)	Cameo comedy	Nov. 7..	1,000
Fire Away (St. John)	Mermaid comedy	Nov. 7..	2,000
Felix, the Cat in the Cold Rush	Sullivan cartoon	Nov. 7..	1,000
Cleaning Up (Johnny Arthur)	Comedy	Nov. 14..	2,000
Hot Feet (Bowes)	Comedy	Nov. 14..	1,000
Hot Doggie (Hiers)	Comedy	Nov. 14..	2,000
On Edge (Conley)	J. White prod.	Nov. 21..	2,000
Eats Are West (Felix-cat)	Sullivan cartoon	Nov. 21..	1,000
Slow Down (Bowes)	Comedy	Nov. 28..	1,000
Framed (Hamilton)	Comedy	Nov. 28..	2,000
Magical Movies	Hodge-Podge	Nov. 28..	1,000

About That Buck We're Shelling Out

WE'RE getting a good kick out of handing over a dollar for any major error that one of you folks writes us to point out. The letters are coming along often enough to show that you're taking real interest in helping us make this the most accurate Chart being published.

But, remember this, please!—Major errors, such as wrong feature footage. A parenthesis left off after a star name—or a release eliminated as we do cut them out at top of list when we add new releases—those aren't major errors. They don't work any hardship on exhibitors.

Last week we got three different letters from exhibitors—glad to get 'em. They brought out the point that Paramount's "Golden Princess" footage was away out. One said correct footage was "less than 7,000"—another gave it from an exchange measurement as 6,400, and the third had it 6,502.

So you see, prints differ SOME in different places—BUT—these boys will get the buck because we were away up around 8,000, as we got it with the information published with the review of that film. But it shows you that minor differences are bound to occur—just wise us up when they're REAL ERRORS.

Oh, yes—the New York Paramount office gives that footage on "Golden Princess" as 6,546.

FILM BOOKING OFFICES OF AMERICA

	Kind of Picture	Review.	Feet
1925			
No-Gun Man (Lefty Flynn)	Outdoor melo.	Jan. 17..	4,522
Flashing Spurs (Bob Custer)	Outdoor melo.	Jan. 24..	5,068
Youth and Adventure (R. Talmadge)	Outdoor melo.	Jan. 24..	5,525
Sleeping Cutie	Go-Getters	Jan. 31..	2,000
Midnight Molly (Evelyn Brent)	Crook drama	Feb. 7..	6,000
Range Terror (Bob Custer)	Western	Feb. 14..	4,738
Cloud Rider (Al Wilson)	Airplane-thrill	Feb. 21..	5,070
Jimmie's Millions (R. Talmadge)	Athletic-stunts	Feb. 28..	5,167
Parisian Nights (Hammerstein-Tellegen)	Drama	Mar. 7..	6,278
Welcome Granger (Vaughn)	Pacemakers	Mar. 7..	2,000
Helping Hand (Aubrey)	Comedy	Mar. 7..	2,000
Breed of the Border (Lefty Flynn)	Western	Mar. 14..	4,930
Love's Bargain (Marjorie Daw)	Drama	Mar. 21..	6,000
Captain Kidd	Bray cartoon	Mar. 21..	1,000
Scar Hanan (Yakima Canutt)	Western	Mar. 28..	6,020
Galloping Vengeance (Bob Custer)	Texas Ranger dr.	Mar. 28..	5,005
He Who Gets Rapped (Vaughn)	Pacemakers	Mar. 28..	2,000
Forbidden Cargo (Evelyn Brent)	Melodrama	Apr. 4..	4,850
O. U. West (Lefty Flynn)	Western	April 11..	5,000
That Devil Quemado (Thomson)	Thrill western	Apr. 18..	4,720
Merton of the Goofies	Pacemakers	Apr. 18..	2,000
Lilies of the Streets (V. L. Corbin)	Hum. Int. melo.	Apr. 25..	7,216
White Fang (Strongheart-dog)	Drama	May 2..	5,800
Tearing Through (R. Talmadge)	Stunt melodr.	May 9..	4,714
Great Decide	Pacemakers	May 9..	2,000
Fast Male	Pacemakers	May 9..	2,000
Texas Bearcat (Bob Custer)	Western drama	May 16..	4,770
Speed Wild (Flynn)	Melodrama	May 23..	4,700
Alias Mary Flynn (Brent)	Regeneration melo.	May 30..	5,550
Drusilla With a Million (Mary Carr)	Human Interest dr.	June 6..	7,391
Fighting Demon (R. Talmadge)	Thrill drama	June 6..	5,470
Three Bases East	Pacemakers	June 6..	2,000
White Thunder (Yakima Canutt)	Western	June 13..	4,550
If Marriage Fails—? (Logan-Brook)	Domestic drama	June 13..	6,000
Navy Blue Days (Stan Laurel)	Comedy	June 13..	2,000
Bandit's Baby (Fred Thomson)	Western comedy drama	June 20..	5,291
Smooth as Satin (Brent)	Crook drama	July 4.	6,043
Human Tornado (Canutt)	Action western	July 4..	4,472
The Bloodhound (Bob Custer)	Mounted police	July 11..	4,800
That Man Jack (Bob Custer)	Action western	July 25..	5,632
The Sleuth (Stan Laurel)	Comedy	July 25..	2,000
What Price Gloria?	Pacemakers	July 25..	2,000
Wild Bull's Lair (Fred Thomson)	Typical western	Aug. 8..	5,280
Don Coo Coo (Vaughn-O'Hara)	Pacemakers	Aug. 8..	2,000
Dr. Pyckle and Mr. Pride (Laurel)	Comedy	Aug. 8..	2,000
Lady Robinhood (Evelyn Brent)	Bandit melodr.	Aug. 15..	5,580
Isle of Hope (R. Talmadge)	Sea-adventure-thrill	Sep. 5..	5,800
Let's Go, Gallagher (Tom Tyler)	Action western	Oct. 10..	5,182
Keeper of the Bees (all star)	Drama	Oct. 17..	6,712
Three Wise Crooks (E. Brent)	Crook drama	Oct. 17..	6,074
How the Elephant Got It's Trunk	Bray cartoon	Oct. 17..	1,000
Ridin' the Wind (Thomson)	Western action dr.	Oct. 24..	7,518
Adventures of Mazie (Vaughn)	Comedy series	Oct. 24..	2,000
Last Edition (Ralph Lewis)	Stromberg action	Oct. 31..	6,400
Wall Street Whiz (R. Talmadge)	Stunt comedy-drama	Nov. 7..	6,000
Mazies Won't Tell	Mazie series	Nov. 14..	2,000
Constant Simp	Mazie series	Nov. 14..	2,000
Or What Have You?	Mazie series	Nov. 14..	2,000
No Man's Law (Custer)	Action western	Nov. 21..	4,042
So's Your Old Man	Mazie series	Nov. 21..	2,000
All Around Frying Pan (Thomson)	Action western	Nov. 28..	5,519
How the Camel Got His Hump	Bray cartoon	Nov. 28..	1,000

FIRST NATIONAL

1924			
Classmates (R. Barthelmess)	Drama	Nov. 29..	6,965
Christine of the Hungry Heart (Vidor)	Drama	Nov. 1..	7,500
Silent Watcher (Glenn Hunter)	Drama	Oct. 18..	7,530
Love's Wilderness (Griffith)	Drama	Dec. 20..	6,900
Idle Tongues (Marmont)	Comedy-drama	Dec. 27..	5,300
Sundown (all-star)	Western epic	Oct. 25..	8,641
The Only Woman (N. Tadmadge)	Domestic dr.	Nov. 8..	6,770
Inez from Hollywood (Nilsson-Stone-Astor)	Heart interest	Dec. 13..	6,919
1925			
Frivolous Sal (O'Brien-Busch-Alexander)	Western melo.	Jan. 17..	7,307
So Big (C. Moore)	Drama	Jan. 17..	8,501
If I Marry Again (Doris Kenyon)	Drama	Jan. 24..	7,401
A Thief in Paradise (Doris Kenyon)	Melodrama	Jan. 24..	7,231
As Man Desires (Sills-Dana)	Melodrama	Jan. 31..	7,790
Enticement (Mary Astor)	Drama	Feb. 7..	6,224
The Lady (Norma Talmadge)	Emotional dr.	Feb. 14..	7,387
Her Husband's Secret (Moreno-Miller)	Sentiment-dr.	Feb. 21..	6,150
Quo Vadis (Emil Jennings)	Special	Feb. 28..	9,000
Lost World (Conan Doyle story)	Special	Feb. 28..	9,700
New Toys (Barthelmess)	Comedy-drama	Feb. 28..	7,363
Playing With Souls (Jacqueline Logan)	Drama	Mar. 7..	5,831
One Year to Live (Pringle)	Drama	Mar. 7..	6,064
Learning to Love (C. Talmadge)	Comedy-dr.	Mar. 7..	6,099
Heart of a Siren (La Marr)	Drama	Mar. 21..	6,700
Sally (C. Moore-Leon Errol)	Stage success	Mar. 28..	8,636
Declasse (Corinne Griffith)	Society dr.	Apr. 4..	7,869
One Way Street (Lyon-Nilsson)	Society dr.	Apr. 4..	5,600
My Son (Nazimova)	Emotional dr.	Apr. 18..	6,552
I Want My Man (Sills-Kenyon)	Drama	Apr. 18..	6,173
His Supreme Moment (B. Sweet)	Romantic dr.	Apr. 25..	6,565
Chickie (Mackaill)	Drama	May 9..	7,767
Soul Fire (Barthelmess)	Emotional dr.	May 16..	8,262
The Talker (Nilsson-Stone)	Human Interest dr.	May 23..	7,861
Necessary Evil (Lyon-Dana)	Drama	May 23..	6,307
Just a Woman (Windsor-Tearle)	Drama	June 6..	6,363
Desert Flower (C. Moore)	Comedy drama	June 13..	6,837
White Monkey (LaMarr)	Society drama	June 13..	6,121
Making of O'Malley (Gilbert)	Police romance	July 4..	7,571
Lady Who Lied (Stone-Valli-Naldi)	Algerian drama	July 18..	7,111
Marriage Whirl (Corinne Griffith)	Drama	July 25..	7,672
Half-Way Girl (Doris Kenyon)	Melodrama	Aug. 8..	7,570
Fine Clothes (Stone-Marmont-Griffith)	Comedy drama	Aug. 15..	6,971
Winds of Chance (A. Q. Nilsson)	Klondike drama	Aug. 29..	9,554
Her Sister From Paris (C. Talmadge)	Sprightly comedy	Sep. 5..	7,255
Live Wire (Johnny Hines)	Comedy feature	Sep. 12..	7,000
Dark Angel (Vilma Banky)	Drama	Sep. 19..	7,311
Graustark (Norma Talmadge)	Romance	Sep. 26..	5,900
Shore Leave (Barthelmess)	Sailor drama	Oct. 3..	6,856
What Fools Men (Lewis Stone)	Domestic drama	Oct. 10..	7,349
Knockout (Milton Sills)	Prizefight drama	Oct. 10..	7,450
Pace That Thrills (Lyon-Astor)	Drama	Oct. 24..	6,911
Why Women Love (Blanche Sweet)	Sea melodrama	Oct. 31..	6,570
New Commandment (Sweet-Lyon)	Romantic drama	Nov. 7..	6,980
Beautiful City (Barthelmess)	Melodrama	Nov. 14..	6,468
Classified (C. Griffith)	Newspaper comedy-dr.	Nov. 14..	6,927
Scarlet Saint (Astor-Hughes)	Drama	Nov. 21..	6,880

FOX FILM CORP.

1924			
The Bull Fight	Educational	Nov. 15..	1,000
My Husband's Wives (Mason-Washburn)	Comedy-dr.	Nov. 22..	4,509
Paul Jones, Jr.	Van Bibber com.	Nov. 22..	2,000
Finger Lakes	Instructive	Nov. 22..	1,000
Brass Bowl (Edmund Lowe)	Adventure dr.	Nov. 29..	5,861
Stolen Sweeties (Monkeys)	Comedy	Nov. 29..	2,000
Salt of the Earth	Educational	Nov. 29..	1,000
Gerald Cranston's Lady (James Kirkwood)	Domestic dr.	Dec. 6..	6,074
Masked Marvel (Parrott)	Comedy	Dec. 6..	2,000
The Roughneck (George O'Brien)	Melodrama	Dec. 13..	7,619
The Burglar	Van Bibber	Dec. 13..	2,000
Man Who Played Square (Jones)	Western drama	Dec. 20..	6,700
1925			
Deadwood Coach (Mix)	Western drama	Jan. 10..	6,346
Dick Turpin (Mix)	English drama	Feb. 7..	6,716
Arizona Romeo (Jones)	Western drama	Jan. 31..	4,694
Curlytop (Mason)	Melodrama	Jan. 10..	5,828
Gold Heels	Race track dr.	Feb. 7..	6,020
The Dancers	Drama	Jan. 24..	6,656
The Folly of Vanity	Dramatic fantasy	Feb. 14..	5,250
In Love With Love	Comedy drama	Jan. 3..	5,677
Stardust Trail (Mason)	Melodrama	Mar. 7..	4,686
Scuttlers (W.Farnum)	Western drama		4,686
Roaring Lions at Home	Sunshine com.	Jan. 3..	2,000
Uncommon Clay	Educational	Jan. 3..	1,000
Up On the Farm (Lee Moran)	Comedy	Jan. 3..	2,000
The Violin Speaks	Educational	Jan. 10..	1,000
Dangerous Curves	Comedy	Jan. 10..	2,000
Milk Bottle Bandits	Comedy	Jan. 10..	2,000
Ports of Call (E. Lowe)	Regeneration dr.	Jan. 24..	5,500
Sleep Walker (Sid Smith)	Comedy	Jan. 24..	2,000
Hell-Roaring Range	Educational	Jan. 24..	1,000
Corsica the Beautiful	Educational	Jan. 31..	1,000
Nobody Works But Father	Slapstick	Feb. 7..	2,000
Trail Rider (Jones)	Western	Feb. 21..	4,752
Man Without a Country (all-star)	Special	Feb. 28..	10,000
Scarlet Honeymoon (Shirley Mason)	Romantic com.-dr.	Mar. 14..	5,080
Mysterious Stranger	Comedy	Mar. 14..	2,000
Riders of the Purple Sage (Mix)	Western	Mar. 21..	5,578
House of Flickers	Imperial com.	Mar. 21..	2,000
Gold and the Girl (Jones)	Western	Mar. 28..	4,512
Amateur Detective	Van Bibber	Mar. 28..	2,000
Hunted Woman (Seena Owen-Earl Schenck)	Curwood dr.	Apr. 4..	4,954
Butterfly Man (Sid Smith)	Comedy	Apr. 4..	2,000
From Mars to Munich	"arieties"	Apr. 4..	1,000
Marriage in Transit (E. Lowe)	Secret service dr.	April 11..	4,800
Where the Waters Divide	"Varieties"	Apr. 25..	1,000
Rainbow Trail (Mix)	Zane Gray westn.	May 2..	5,251
She Wolves (Rubens-Mulhall)	Drama	May 9..	5,783
Neptune's Stepdaughter	Comedy	May 9..	2,000
Wings of Youth (Bellamy-Clayton)	Modern life dr.	May 9..	5,340
Concerning Cheese	Varieties	May 9..	1,000
Kiss Barrier (Lowe)	Romantic drama	May 23..	5,000
White Paper	Varieties	May 23..	1,000
Papa's Darling	Sunshine comedy	May 23..	2,000
Scandal Proof (Shirley Mason)	Drama	June 6..	4,400
Scientific Husband	Sunshine comedy	June 6..	2,000
Everyman's Wife (Hammerstein-Rawlinson)	Domestic drama	June 13..	4,365
Honeymoon Limited (Lee Moran)	Comedy	June 13..	2,000
Lightnin' (all star)	Famous stage drama	Aug. 1..	8,050
Lucky Horseshoe (Tom Mix)	Romantic western	Aug. 29..	5,000
Kentucky Pride (star cast)	Race horse drama	Aug. 29..	6,597
A Business Engagement	Helen and Warren	Aug. 29..	2,000
Shoes	O. Henry series	Aug. 29..	2,000
Sweet Marie	Imperial comedy	Aug. 29..	2,000
The Wrestler	Van Bibber	Aug. 29..	2,000
Sky Jumper	Van Bibber	Aug. 29..	2,000
My Own Carolina	Varieties	Aug. 29..	1,000
The West Wind	Varieties	Aug. 29..	1,000
The Wheel (H. Ford-Claire Adams)	Human Int. melo.	Sep. 5..	7,264
Big Game Hunter	Van Bibber	Sep. 5..	2,000
Havoc (George O'Brien)	War drama	Sep. 12..	9,283
On the Go (Sid Smith)	Comedy	Sep. 12..	2,000
Timber Wolf (Buck Jones)	Western com.-dr.	Sep 19..	4,809
With Pencil, Brush and Chisel	Varieties	Sep 19..	1,000
Fighting Heart (George O'Brien)	Prizefight drama	Sep. 26..	6,978
Cuba Steps Out	Varieties	Sep. 26..	1,000
Love and Lions	Imperial comedy	Sep. 26..	2,000
Thank You (George O'Brien)	Comedy-drama	Oct. 3..	6,900
On the Go (Sid Smith)	Imperial comedy	Oct. 3..	2,000
Thunder Mountain (Bellamy)	Mountain drama	Oct. 10..	7,300
Cloudy Romance	Comedy	Oct. 10..	2,000
The Sky Tribe	Magazine	Oct. 10..	1,000
Toiling For Rest	Varieties	Oct. 10..	796
Winding Stair (Rubens-Lowe)	Romantic melo.	Oct. 17..	7,500
Heart Breaker (Sid Smith)	Imperial comedy	Oct. 17..	2,000
Durand of the Bad Lands (Jones)	Action western	Oct. 24..	5,844
Everlasting Whisper (Mix)	Action-outdoor	Oct. 31..	5,611
Lazybones (Buck Jones)	Human interest drama	Oct. 31..	7,234
Transients in Arcadia	O. Henry story	Oct. 31..	2,030
All Abroad	Helen & Warren	Oct. 31..	2,000
East Lynne (Rubens-Lowe)	Famous play	Nov. 7..	8,975
Peacemakers	Helen & Warren	Nov. 7..	2,000
When the Door Opened (star cast)	Curwood Canadian	Nov. 28..	6,515
Control Yourself (Sid Smith)	Imperial comedy	Nov. 28..	2,000
River Nile	Varieties	Nov. 28..	1,000

METRO-GOLDWYN-MAYER

1924			
Revelation (Dana)	Drama	July 5..	8,752
Recoil (Blythe-Hamilton)	Drama	July 12..	7,089
Wine of Youth (all star)	Drama	July 26..	6,805
Along Came Ruth (Dana)	Comedy-dr.	Aug. 2..	5,161
Red Lily (Bennett-Novarro)	Drama	Aug. 16..	6,975
Sinners in Silk (Menjou-Boardman)	Drama	Aug. 30..	5,750
Circe, The Enchantress (Murray)	Drama	Sep. 13..	6,882
His Hour (Pringle)	Drama	Sep. 20..	6,300

(Continued from preceding page)

	Kind of Picture	Review.	Feet
One Night in Rome (L. Taylor)	Comedy-dr.	Sep. 27	5,883
Navigator (Keaton)	Comedy	Sep. 13	5,558
Bandolero (all star)	Drama	Oct. 11	6,904
The Snob (all star)	Drama	Nov. 8	6,513
He Who Gets Slapped (Chaney)	Drama	Nov. 15	6,613
Silent Accuser (Peter, the Great)	Dog drama	Nov. 22	5,883
Married Flirts (all-star)	Drama	Oct. 25	6,765
Romola (Lillian Gish)	Famous novel	Dec. 13	10,875
Greed (Von Stroheim prod.)	Special	Dec. 20	10,067
		1925	
So This Is Marriage (all star)	Comedy-dr.	Jan. 3	6,300
Chu-Chin-Chow (B. Blythe)	Spectacle	Feb. 21	6,408
Wife of the Centaur	Drama	Jan. 17	6,586
Dixie Handicap (Windsor-Keenan)	Drama	Jan. 10	6,905
Cheaper to Marry (All Star)	Drama	Feb. 14	5,921
Excuse Me (Shearer-Nagel)	Farce-comedy	Feb. 7	5,084
Monster (Chaney-Olmsted)	Weird com.-dr.	Mar. 7	6,435
Daddy's Gone a Hunting (Marmont)	Pathos drama	Mar. 7	5,851
Lady of the Night (Norma Shearer)	Underworld dr.	Mar. 14	5,441
Denial (Claire Windsor)	Drama	Mar. 21	4,791
Seven Chances (Keaton)	Comedy	Mar. 28	5,113
Confessions of a Queen (Terry-Stone)	Mythical romance	Apr. 4	5,809
Way of a Girl (Boardman)	Thrill-comedy	April 11	5,000
Man and Maid (Lew Cody)	Elinor Glyn prod.	Apr. 18	5,307
Proud Flesh (Eleanor Boardman)	Romantic com.	Apr. 25	5,770
Prairie Wife (Rawlinson Devore)	Domestic dr.	May 16	6,487
Zander the Great (Marion Davies)	Human Interest	May 16	6,844
Sporting Venus (Sweet)	Romantic drama	May 23	5,958
White Desert (Windsor-O'Malley)	Snow-R.R. drama	July 18	6,464
Pretty Ladies (Pitts-Moore-Pennington)	Human int. dr.	July 25	5,828
Slave of Fashion (Norma Shearer)	Drama	Aug. 1	5,906
Never the Twain Shall Meet (Stewart)	South Sea com.	Aug. 8	8,143
Unholy Three (Lon Chaney)	Drama	Aug. 15	6,948
Sun-Up (Starke-Nagel)	Mountain tragedy	Aug. 29	5,819
Merry Widow (Mae Murray)	Romantic drama	Sep. 12	10,027
Mystic (Pringle-Tearle)	Fake spiritualism	Sep. 12	5,147
The Circle (E. Boardman)	Drawing room comedy	Oct. 3	5,511
Great Divide (all star)	Drama	Feb. 21	7,811
Rag Man (Coogan)	Comedy-dr.	Mar. 14	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct. 11	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10	6,849
Exchange of Wives (Boardman)	Married life com.	Oct. 17	5,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov. 28	6,260

PARAMOUNT

			1925	
Tomorrow's Love (Ayres)	Divorce com-dr.	Jan.	24	5,903
East of Suez (Negri)	Drama	Jan.	17	6,821
Miss Bluebeard (Daniels)	The stage success	Feb.	14	6,453
Golden Bed (LaRocque)	Drama of classes	Jan.	31	8,584
Man Must Live (Dix)	Newspaper romance	Feb.	7	6,116
Coming Through (Meighan)	New type Meighan story	Feb.	21	6,522
The Devil's Cargo (Starke)	Drama of Old California	Feb.	21	7,980
Top of the World (Nilsson-Kirkwood)	Africa and England	Feb.	28	7,167
The Swan (Menjou-Howard)	Stage success	Mar.	14	5,889
Contraband (Wilson-Noah Beery)	Bootleg drama	Apr.	4	6,773
Madame Sans Gene (Swanson)	World Famous drama	May	2	9,994
Thundering Herd (Holt-Wilson)	Buffalo stampede	Mar.	7	7,187
Forty Winks (Dana-Roberts-Griffith)	Comedy	Feb.	14	6,293
Goose Hangs High (Cruze production)	Typical	Mar.	21	6,186
New Lives for Old (Compson)	Drama	Mar.	7	6,796
Salome of the Tenements (Jetta Goudal)	Drama	Mar.	7	7,017
Too Many Kisses (Richard Dix)	Comedy	Mar.	14	5,750
Dressmaker From Paris (Leatrice Joy)	Drama	Mar.	28	7,080
Air Mail (feature cast)	Melodrama	Mar.	28	6,587
Grass	Drama	April	11	6,000
Sackcloth and Scarlet (Alice Terry)	Drama	April	11	6,732
Men and Women (Dix)	Feature	April	11	6,223
Kiss in the Dark (Menjou)	Romantic com.	Apr.	18	5,767
Charmer (Pola Negri)	Romantic dr.	Apr.	18	6,076
Code of the West (Moore-Bennett)	Westn Rom. com.	Apr.	25	6,777
Adventure (Moore-Starke-Beery)	Jack London dr.	May	2	6,602
Crowded Hour (Bebe Daniels)	Drama	May	9	6,558
Night Club (Raymond Griffith)	Farce-comedy	May	16	5,721
Shock Punch (Richard Dix)	Comedy-drama	May	23	6,151
Welcome Home (Cruze Prod.)	Domestic com-dr.	May	30	5,909
Old Home Week (Meighan)	Comedy	June	6	6,780
Any Woman (Star cast)	Comedy drama	June	13	5,963
Little French Girl (Mary Brian)	Drama	June	13	5,628
Are Parents People? (Betty Bronson)	Domestic problems	June	20	6,586
Eve's Secret (Betty Compson)	Romantic drama	June	20	6,305
Beggar on Horseback (all star)	Imaginative	June	20	6,874
Manicure Girl (Daniels)	Drama	June	27	5,959
Lost—A Wife (Menjou)	Sophisticated com.	July	4	6,420
Light of Western Stars (Holt)	Vivid west dr.	July	4	6,853
Paths to Paradise (R. Griffith)	Whirlwind comedy	July	11	6,741
Grounds for Divorce (Vidor)	Drama	July	11	5,692
Lucky Devil (Richard Dix)	Auto race comedy	July	18	5,935
Night Life of New York (All-star)	Comedy-drama	July	25	6,908
Marry Me (Vidor)	Small town idyl	July	25	5,526
Street of Forgotten Men (all star)	Bowery drama	Aug.	1	6,366
Not So Long Ago (Betty Bronson)	Drama	Aug.	8	6,943
Rugged Water (Lois Wilson)	Drama	Aug.	8	6,015
Trouble With Wives (Vidor)	Farce comedy	Aug.	15	6,489
Wild, Wild Susan (Bebe Daniels)	Farce comedy	Aug.	22	5,774
Wild Horse Mesa (Jack Holt)	Zane Grey dr.	Aug.	22	7,164
The Wanderer (all star)	Prodigal son epic	Sep.	5	8,173
Man Who Found Himself (Meighan)	Crook drama	Sep.	5	7,298
Coast of Folly (Swanson)	Society drama	Sep.	12	7,001
In the Name of Love (Cortez-Nissen)	Comedy drama	Sep.	12	5,904
Golden Princess (Betty Bronson)	Bret Harte western	Sep	19	8,584
Pony Express (Cruze production)	Epic of west	Sep.	26	9,929
A Son of His Father (Bessie Love)	Western drama	Oct.	10	6,925
A Regular Fellow (R. Griffith)	Typical comedy	Oct.	17	5,027
Vanishing American (Dix-Wilson)	Indian spectacular	Oct.	24	10,063
Flower of the Night (Negri)	Drama	Oct.	31	6,374
Lovers in Quarantine (Daniels)	Farce-comedy	Oct.	31	6,570
Best People (Star cast)	Society comedy	Nov.	7	5,700
King on Main Street (Menjou)	Comedy	Nov.	7	6,224
Seven Keys to Baldpate (McLean)	G. M. Cohan play	Nov.	14	6,048
New Brooms (Bessie Love)	W. DeMille prod.	Nov.	14	5,443
Ancient Highway (Holt-Dove)	Lumber camp dr.	Nov.	21	7,508
Lord Jim (Marmont)	Malay locale dr.	Nov.	28	6,702
Stage Struck (Swanson)	Comedy feature	Nov.	28	6,681

PATHE

			1925	
Plain and Fancy Girls (Chas. Chase)	Comedy	Feb.	28	1,000
Clean-Up Week	Terry cartoon	Feb.	28	1,000
Haunted Honeymoon (Glenn Tryon)	Comedy	Feb.	28	2,000
Raspberry Romance (Ben Turpin)	Comedy	Feb.	28	2,000
Neptune's Nieces	Sportlight	Mar.	7	1,000
Baashful Jim (Graves)	Mack Sennett com.	Mar.	7	2,000
In Dutch	Terry cartoon	Mar.	7	1,000
Dog Days	Our Gang	Mar.	7	2,000
Percy (Charles Ray)	Typical dr.	Mar.	14	6,000
Should Husbands Be Watched	Comedy	Mar.	14	1,000
Hard Boiled (Chase)	Comedy	Mar.	14	2,000
Jungle Bike Riders	Terry cartoon	Mar.	14	1,000
Excuse My Glove	Spat Family	Mar.	21	2,000
Giddap (Billy Bevan)	Comedy	Mar.	21	2,000
Traps and Troubles	Sportlight	Mar.	21	1,000
Pie Man	Terry cartoon	Mar.	21	1,000
Zowie!	Stereoskopik	Mar.	21	1,000
At the Zoo	Terry cartoon	Mar.	28	1,000
Is Marriage the Bunk? (Chase)	Comedy	Mar.	28	1,000
Plain Clothes (Langdon)	Comedy	Mar.	28	2,000
Sailor Papa (Tryon)	Comedy	Mar.	28	2,000
Breaking the Ice (Graves)	Comedy	Apr.	4	2,000
Love Bug	Our Gang	Apr.	4	2,000
Housing Shortage	Terry cartoon	Apr.	4	1,000
Marriage Circus (Turpin)	Sennett com.	April	11	2,000
Bad Boy (Chase)	Comedy	April	11	2,000
Are Husbands Human? (Findlayson)	Comedy	April	11	1,000
Sunken Silver (Ray-Miller)	Serial	Apr.	18	10ep
Lion's Whiskers	Sennett com.	Apr.	18	2,000
Hold My Baby (Glenn Tryon)	Comedy	Apr.	25	2,000
S-O-S	Terry cartoon	Apr.	25	1,000
Adventures of Adenoid	Terry cartoon	Apr.	25	1,000
Deep Stuff	Terry cartoon	Apr.	25	1,000
Beauty Spots	Sportlight	Apr.	25	1,000
Remember When (Langdon)	Comedy	Apr.	25	2,000
Shootin' Injuns	Our Gang com.	May	2	2,000
Big Red Riding Hood (Chase)	Comedy	May	2	1,000
Sporting Judgment	Sportlight	May	2	1,000
He Who Gets Smacked	Sennett comedy	May	2	2,000
Permanent Waves	Terry cartoon	May	2	1,000
Looking For Sally (Chase)	Comedy	May	9	2,000
Grief in Bagdad	Comedy	May	9	1,000
Darkest Africa	Terry cartoon	May	9	1,000
Wild Papa	Spat Family	May	16	2,000
Skinners in Silk	Sennett com.	May	16	2,000
Fast Worker	Terry cartoon	May	16	1,000
Luna-cy	Stereoskopik	May	16	1,000
Tell it to a Policeman (Tryon)	Comedy	May	23	2,000
Sure Mike (Martha Sleeper)	Comedy	May	23	1,000
Echoes From the Alps	Terry cartoon	May	23	1,000
Good Morning Nurse	Sennett comedy	May	30	2,000
"Dude Ranch" Days	Sportlight	May	30	1,000
Ask Grandma	Our Gang comedy	May	30	2,000
What Price Goofy? (Chas. Chase)	Comedy	June	6	2,000
Horace Greeley, Jr. (Langdon)	Burlesque	June	6	2,000
The Runt	Terry cartoon	June	6	1,000
Royal Four-flush	Spat Family	June	13	2,000
Super-Hooper-Dyne Lizzies	Sennett comedy	June	13	2,000
Riders of the Kitchen Range	Comedy	June	13	1,000
End of the World	Terry cartoon	June	13	1,000
Thundering Landlords (Tryon)	Comedy	June	20	2,000
Twinkle-Twinkle	Sportlight	June	20	1,000
Runaway Balloon	Terry cartoon	June	20	1,000
Play Ball (Allene Ray-Miller)	Serial	June	27	10 ep.
Official Officers	Our Gang com.	June	27	2,000
In the Grease (Jim Findlayson)	Comedy	June	27	1,000
Animal Celebrities	Sportlight	June	27	1,000
Isn't Life Terrible? (Chase)	Comedy	July	4	2,000
Wine, Women and Song	Terry cartoon	July	4	1,000
Chasing the Chaser (Findlayson)	Comedy	July	4	1,000
Sherlock Sleuth (Stone)	Star comedy	July	11	2,000
The White Wing's Bride (Langdon)	Comedy	July	11	2,000
Ought	Stereoskopik	July	11	1,000
Learning How	Sportlight	July	11	1,000
Daddy Goes a-Grunting (Tryon)	Comedy	July	18	2,000
Sneezing Beezers	Sennett comedy	July	18	2,000
For Love of a Gal	Terry cartoon	July	18	1,000
When Men Were Men	Terry cartoon	July	18	1,000
The Freshman (Harold Lloyd)	College comedy	July	25	6,883
Boys Will Be Boys	Our Gang comedy	July	25	2,000
Cupid's Boots (Graves)	Comedy	July	25	2,000
Why Kids Leave Home	Sportlight	July	25	1,000
Bugville Field Day	Terry cartoon	July	25	1,000
A Yarn About Yarns	Terry cartoon	Aug.	1	1,000
Tee for Two (Alice Day)	Sennett comedy	Aug.	1	2,000
Innocent Husbands (Chase)	Comedy	Aug.	1	2,000
Kivalina of the Ice Lands	Eskimo life	July	11	5,700
Bubbles	Terry cartoon	Aug.	8	1,000
Iron Nag	Sennett comedy	Aug.	8	2,000
Sons of Swat	Sportlight	Aug.	8	1,000
Tame Men and Wild Women (A. Stone)	Comedy	Aug.	15	2,000
Lucky Stars (H. Langdon)	Comedy	Aug.	22	2,000
Mary, Queen of Tots	Our Gang	Aug.	22	1,000
Seven Ages of Sport	Sportlight	Aug.	15	2,000
Butter Fingers (Bevan)	Comedy	Aug.	29	2,000
Cold Turkey (Alice Day)	Comedy	Aug.	29	2,000
The Window Washers	Terry cartoon	Aug.	29	1,000
Over the Plate	Terry cartoon	Aug.	29	1,000
A Runaway Taxi	Stereoskopiks	Sep.	5	1,000
Barrier Busters	Sportlight	Sep.	5	1,000
Barnyard Follies	Terry cartoon	Sep.	5	1,000
Wild West (J. Mulhall-H. Ferguson)	Circus serial	Sep.	12	10 ep.
No Father to Guide Him (Chase)	Comedy	Sep.	12	2,000
Madame Sans Jane (Findlayson)	Comedy	Sep.	12	2,000
Ugly Duckling	Terry cartoon	Sep	19	1,000
Somewhere in Somewhere	Comedy of war zone	Sep	19	2,000
Big Kick (Engle-Mohan)	Fight comedy	Sep.	26	1,000
Your Own Back Yard	Our Gang	Sep.	26	2,000
Hungry Hounds	Terry cartoon	Sep.	26	1,000
Nuts and Squirrels	Terry cartoon	Sep.	26	1,000
Moonlight and Noses (Clyde Cook)	Comedy	Oct.	3	2,000
Outings for All	Sportlight	Oct.	3	1,000
Lion and the Monkey	Terry cartoon	Oct.	3	1,000
Caretaker's Daughter (Chase)	Comedy	Oct.	10	2,000
Hero Wins	Terry cartoon	Oct.	10	1,000

	Kind of Picture	Review.	Feet
Love and Kisses (Alice Day)	Sennett comedy	Oct. 10..	2,000
Solid Ivory (Mohan-Engle)	Comedy	Oct. 10..	1,000
Clever Feet	Sportlight	Oct. 17..	1,000
Cuckoo Love (Tryon)	Comedy	Oct. 17..	2,000
Good Morning, Madam (Grayes)	Comedy	Oct. 17..	2,000
Air Cooled	Terry cartoon	Oct. 17..	1,000
All Wool (Earl Mohan)	Roach comedy	Oct. 24..	1,000
Closer than a Brother	Terry cartoon	Oct. 24..	1,000
A Punch in the Nose	Roach comedy	Oct. 24..	2,000
A Sweet Pickle	Sennett comedy	Oct. 24..	2,000
Dangerous Curves Behind	Sennett comedy	Oct. 31..	2,000
Better Movies	Our Gang	Oct. 31..	2,000
Wild Cats of Paris	Terry cartoon	Oct. 31..	1,000
Honor System	Terry comedy	Nov. 7..	1,000
Should Sailors Marry (Cook)	Comedy	Nov. 7..	2,000
Amundsen Polar Flight	Specialette	Nov. 14..	2,683
Papa, Be Good (Tryon)	Comedy	Nov. 21..	2,000
Soapsuds Lady (Alice Day)	Comedy	Nov. 21..	2,000
Great Open Spaces	Terry cartoon	Nov. 21..	1,000
Uneasy Three (Chase)	Roach prod.	Nov. 28..	1,000
Take Your Time (Graves)	Terry cartoon	Nov. 21..	2,000
More Mice Than Brains	Terry cartoon	Nov. 21..	2,000
Laughing Ladies (star cast)	Comedy	Nov. 21..	1,000
A Day's Outing	Terry cartoon	Nov. 28..	2,000
Garden of Gethsemane	Pilgrimage of Palestine	Nov. 28..	1,000
Walloping Wonders	Sportlight	Nov. 28..	1,000

PRINCIPAL PICTURES

			1924	
Listen Lester (all-star)	Comedy-drama	May	10..	6,242
Daring Youth (Daniels)	Comedy-drama	May	17..	5,975
Daughters of Pleasure (Prevost)	Drama	May	24..	6,000
Masked Dancer (H. Chadwick)	Mystery drama	May	31..	4,987
Good Bad Boy (Joe Butterworth)	Comedy-drama	June	7..	5,198
Captain January (Baby Peggy)	Sea story	July	12..	6,194
Helen's Babies (Baby Peggy)	Comedy-drama			
Mine With Iron Door (all-star)	Adventure drama	Dec.	27..	7,800
			1925	
Re-Creation of Brian Kent	Drama	Mar.	14..	6,878

PRODUCERS DISTRIBUTING CORP.

			1924	
Lightning Rider (Carey)	Western	Jun.	21..	6,000
What Shall I Do? (Mackaill)	Drama	Jun.	28..	6,000
Legend of Hollywood (Marmont)	Drama	Jan.	10..	5,414
Welcome Stranger (Vidor)	Comedy-dr.	Oct.	25..	6,618
Barbara Frietchie (Vidor)	Civ. War dr.	Oct.	11..	7,179
Roaring Rails (Carey)	Railway dr.	Oct.	25..	5,753
Another Scandal (Lois Wilson)	Sex theme	Nov.	1..	7,000
Another Man's Wife (Lee-Kirkwood)	Drama			5,015
Trouping With Ellen (H. Chadwick)	Comedy-dr.			6,452
Reckless Romance (Star cast)	Comedy feature	Nov.	22..	5,530
Siren of Seville (Dean)	Drama	Nov.	29..	6,724
			1925	
Chorus Lady (Livingston)	Comedy-dr.	Feb.	21..	6,020
Cafe in Cairo (Dean)	Drama	Mar.	28..	5,656
Flaming Forties (Carey)	Western			5,770
The Mirage (Vidor)	Drama			5,770
Let Women Alone (O'Malley-Hawley)	Drama			5,620
Soft Shoes (Carey)	Western			
Charley's Aunt (Syd Chaplin)	Farce-comedy	Feb.	21..	7,243
Her Market Value (Ayres)	Drama			5,931
Girl of Gold (Vidor)	Drama			4,969
On the Threshold (all-star)	Drama			
Beyond the Border (Carey)	Western			4,469
Beauty and the Bad Man (Star)	Western			
Friendly Enemies (Weber & Fields)	Comedy dr.	May	16..	6,288
Crimson Runner (Priscilla Dean)	Stromberg melo.	June	13..	4,775
Silent Sanderson (Carey)	Cattle—gold fields	June	20..	4,841
Stop Flirting (all star)	Light comedy	June	27..	5,161
Beauty and the Bad Man (Mabel Ballin)	Drama	July	4..	5,794
Awful Truth (Agnes Ayres)	Light comedy	July	11..	5,917
Texas Trail (Carey)	Typical western	July	18..	4,720
Private Affairs (Hulette)	Character drama	Aug.	1..	6,132
Hell's Highroad (Leatrice Joy)	Love drama	Sep.	12..	6,084
Seven Days (Lillian Rich)	Comedy feature	Sep.	12..	6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sep	19..	5,077
Without Mercy (Vera Reynolds)	Drama			
Prairie Pirate (Harry Carey)	Western			
People vs. Nancy Preston	Underworld drama			
Simon, the Jester (O'Brien-Rich)	Comedy-drama			
Road to Yesterday (Schildkraut)	Spectacular drama			
Man from Red Gulch (Carey)	Western			
Wedding Song (Leatrice Joy)	South sea drama			
Madame Lucy (Julian Eltinge)	Farce-comedy			
Off the Highway (W.V. Mong)	Drama	Oct.	3..	7,641
Simon the Jester (O'Brien-Rich)	Locke story	Nov.	28..	6,168

B. P. SCHULBERG PROD.

			1924	
Trifiers (Busch-Mayo)	Paris soc. dr.	Dec.	27..	6,626
			1925	
Capital Punishment (Clara Bow)	Prison dr.	Jan.	24..	5,950
Boomerang (Clara Bow)	Comedy-dr.	Mar.	21..	6,714
Parasite (Bellamy-Moore-Washburn)	Drama	Jan.	31..	5,140
Mansion of Aching Hearts (all-star)	Melodrama	Mar.	14..	6,147
Go Straight (Star cast)	Drama	May	9..	6,107
Faint Perfume (Seena Owen)	Romantic drama	June	27..	6,228
My Lady's Lips (Clara Bow)	Crook drama	July	25..	6 009
Parisian Love (Clara Bow)	Apache drama	Aug.	15..	6,324
Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug.	22..	5,979
Plastic Age (Bow-Kieth)	College story	Oct.	10..	6,488
The Other Woman's Story (Calhoun)	Mystery drama	Oct.	31..	6,080

TIFFANY PRODUCTIONS, INC.

			1925	
Souls for Sables	Society drama	Sep	5..	6,500
The Sporting Chance	Racing drama			6,500
Lightning	Drama			6,500
Morals for Men	Society drama			6,500
The Lodge in the Wilderness	Drama			6,500
Morganson's Finish	Drama			6,500
Tale of a Vanishing People	Drama			6,500
The Travis Cup	Drama			6,500
The Wrong Coat	Drama			6,500
The Dumb Head	Drama			6,500
The Life of a Woman	Drama			6,500

	Kind of Picture	Review	Feet
Passionate Youth	Society drama		5,800
Marrying Money	Society drama		5,800
Dollar Down	Society drama		5,800
Age of Indiscretion	Drama		5,800
"Where the Worst Begins"	Comedy drama		5,800
The Hurricane	Drama		5,800
Salvage	Drama		5,800
Romance Road	Drama		5,800
The Fighting Cub	Newspaper drama		5,800

NOVELTY SERIES

Three in Exile			5,800
The Wild Girl			5,800
Pals			5,800
The Silent Witness			5,800

UNITED ARTISTS

			1925	
Salvation Hunters (Von Sternberg prod.)	Symbolical dr.	Feb.	14..	5,930
Thief of Bagdad (D. Fairbanks)	Fantasy	Mar.	29..	12,000
America (Griffith prod.)	Historical drama	Mar.	8..	11,442
Waking Up the Town (J. Pickford-Shearer)	Comedy-dr.	April	11.	4,892
Don Q, Son of Zorro (D. Fairbanks)	Typical Fairbanks	June	27..	11,000
Sally of the Sawdust (Dempster)	D. W. Griffith prod.	Aug.	15..	9,500
Gold Rush (Chaplin)	A Dramatic comedy	Aug.	29..	8,535
Wild Justice (Peter the Great)	Dog melodrama	Aug.	29..	5,886
Little Annie Rooney (Pickford)	Typical "Mary"	Oct.	31..	8,500
Eagle (Rudolph Valentino)	Romantic drama	Nov.	21..	6,756
Stella Dallas (star cast)	Mother-love drama	Nov.	28..	10,157

UNIVERSAL

			1925	
Rolling Stones (Chas. Puffy)	"Fat man" com.	May	23..	1,000
Love Sick (Lake)	Sweet 16 comedy	May	23..	2,000
The Teaser (LaPlante-O'Malley)	Comedy-drama	May	30..	6,800
Slick Articles (Karr-Engle)	Century comedy	May	30..	2,000
Locked Out	Sweet 16 comedy	May	30..	1,000
I'll Show You the Town (Denny)	Comedy	June	6..	7,400
Nobody Wins	Sweet 16 Comedy	June	6..	1,000
Showdown (Art Acord)	Mustang western	June	6..	2,000
Price of Pleasure (Valli-Kerry)	Romantic drama	June	13..	6,618
Speak Freely (Edna Marian)	Century comedy	June	13..	2,000
Nearly Rich (Chas. Puffy)	Fat man comedy	June	13..	1,000
Kicked About (Eddie Gordon)	Century comedy	June	13..	2,000
Siege (Valli-O'Brien)	Drama	June	20..	6,426
Gridiron Gertie (Wiley)	Century comedy	June	20..	2,000
Queen of the Roundup (Ed Cobb)	Mustang western	June	20..	2,000
Outlaw (Perrin-Lorraine)	Mustang western	June	20..	2,000
Dog Biscuits	Sweet 16 comedy	June	20..	1,000
Ice Cold	Sweet 16 comedy	June	20..	1,000
Heart Trouble	Sweet 16 com.	July	25..	1,000
Dry Up (Jack Singleton)	Century com.	July	25..	2,000
White Outlaw (Hoxie)	Western	June	27..	4,850
Nicely Rewarded (Chas. Puffy)	Comedy	June	27..	1,000
Rough Party (Alt-Karr)	Century comedy	June	27..	2,000
Pronto Kid (Ed Cobb)	Mustang western	June	27..	2,000
Unwelcome (Chas. Puffy)	Comedy	June	27..	1,000
Plenty of Nerve (Edna Marian)	Century comedy	July	4..	2,000
Beauty and the Bandit (Larkin)	Mustang western	July	4..	2,000
Married Neighbors (Engle-Darlington)	Century comedy	July	4..	2,000
A Lucky Accident (Puffy)	Fat man comedy	July	11..	1,000
Just in Time (Wanda Wiley)	Century comedy	July	11..	2,000
Ropin' Venus (Josie Sedgwick)	Mustang western	July	11..	2,000
Knockout Man (Perrin-Lorraine)	Reissue western	July	11..	2,000
Little Giant (Hunter-Murphy	Comedy	July	18..	6,850
Discord in "A" Flat	Sweet 16 comedy	July	18..	1,000
Polo Kid (Eddie Gordon)	Comedy	July	18..	2,000
Battle of Wits (Josie Sedgwick)	Western	July	18..	2,000
Goose Woman (Louise Dresser)	Drama	Aug.	1..	7,500
Milky Way (Puffy)	Comedy	Aug.	1..	1,000
Short Pants	Sweet 16 comedy	Aug.	1..	1,000
Paging A Wife (Al Alt)	Century comedy	Aug.	1..	2,000
Fighting Schoolmarm (Sedgwick)	Short western	Aug.	1..	2,000
Home Maker (Alice Joyce-Clove Brook)	Domestic drama	Aug.	8..	7,735
Lorraine of the Lions (Miller-Kerry)	Jungle melodr.	Aug.	8..	6,700
Raiders of the North (Larkin)	Northwest dr.	Aug.	8..	2,000
After a Reputation (Edna Marian	Century comedy	Aug.	8..	2,000
Greenhorn (Chas. Puffy)	Comedy	Aug.	8..	1,000
A Woman's Faith (Rubens-Marmont)	Drama	Aug.	15..	6,023
Crying For Love (Gordon)	Century comedy	Aug.	15..	2,000
His New Suit (Arthur Lake)	Comedy	Aug.	15..	1,000
Best Man (Josie Sedgwick)	Western	Aug.	15..	2,000
Circus Cyclone (Art Acord)	Western	Aug.	22..	4,397
Won By Law (Wanda Wiley)	Century comedy	Aug.	22..	2,000
Speak Easy (Chas. Puffy)	Comedy	Aug.	22..	1,000
Stand Up and Fight (Jack Perrin)	Western	Aug.	22..	2,000
Where Was I? (Reginald Denny)	Farce-com-romance	Aug.	29.	6,830
Buster Brown Series	Outcault's "kid" ser.	Aug.	29..	2,000
Educating Buster Brown	Buster Brown	Aug.	29..	2,000
Buster, Be Good	Buster Brown	Aug.	29..	2,000
Perils of the Wilds (Bonomo)	Serial	Sep.	5..	10 ep
California Straight Ahead (Denny)	Thrill comedy	Sep.	5..	7,238
Peacock Feathers (J. Logan)	Domestic drama	Sep.	5..	6,747
Stranded (Edna Marian)	Century comedy	Sep.	5..	2,000
The Party	Sweet 16 comedy	Sep.	5..	1,000
Dynamite's Daughter (Sedgwick)	Mustang western	Sep.	5..	2,000
Pleasure Bent (Puffy)	Fat man comedy	Sep.	5..	1,000
Call of Courage (Art Acord)	Blue Streak western	Sep.	12..	4,061
Tricked (Cobb)	Mustang western	Sep.	12..	2,000
Fight Within (Larkin)	Mustang western	Sep.	12..	2,000
Phantom of the Opera (Chaney)	Suspense-mystery	Sep	19..	8,404
Storm Breaker (House Peters)	Sea town melo.	Sep	19..	6,064
Westward Ho (Puffy)	BlueBird comedy	Sep	19..	1,000
Too Much Mother-in-Law	Century comedy	Sep	19..	2,000
Uncle Tom's Gal	Century comedy	Sep	19..	2,000
Life's Greatest Thrills	Special	Sep	19..	2,000
Sporting Life (Bert Lytell)	Melodrama	Sep.	26..	6,709
One Wild Night (Edwards)	Comedy	Sep.	26..	1,000
Officer No. 13 (Eddie Gordon)	Comedy	Sep.	26..	2,000
Bustin' Through (Hoxie)	Blue streak western	Oct.	3..	4,500
Cupid's Victory (Wanda Wiley)	Comedy	Oct.	3..	2,000
By the Sea (Puffy)	Comedy	Oct.	3..	1,000
Calgary Stampede (Hoot Gibson)	Thrill western	Oct.	10..	5,924

	Kind of Picture	Review.	Feet
Just Cowboys	Short western	Oct. 10..	2,000
Taking Chances	Short western	Oct. 10..	2,000
The Raid	Short western	Oct. 10..	2,000
Green Eyed Monster (Arthur Lake)	Comedy	Oct. 10..	1,000
Absent Minded (Neely Edwards)	Bulls-eye com.	Oct. 17..	1,000
Road from Latigo (E. Cobb)	Short western	Oct. 17..	2,000
Ace of Spades (Desmond)	Western chapterplay	Oct. 24	
Nursery Troubles (Edna Marian)	Century comedy	Oct. 24..	2,000
Shootin' Wild	Mustang western	Oct. 24..	2,000
Hidden Loot (Hoxie)	Action western	Oct. 31..	4,738
Boundary Line (Fred Humes)	Short western	Oct. 31..	2,000
A Taxi War (Eddie Gordon)	Comedy	Oct. 31..	2,000
Triple Action (Pete Morrison)	Action western	Nov. 7..	4,800
Rustlers From Boulder Canyon	Short western	Nov. 7..	2,000
Kick Me Again (Puffy)	Comedy	Nov. 7..	1,000
Oh, Buster	Buster Brown	Nov. 7..	2,000
Proud Heart (R. Schildkraut)	Father-love dr.	Nov. 14..	8,943
Two Many Ducks	Mustang westn-com.	Nov. 14..	2,000
Beware of Your Relatives	Bluebird comedy	Nov. 14..	1,000
A Speedy Marriage	Century comedy	Nov. 14..	2,000
Arizona Sweepstakes (Hoot Gibson)	Arizona-Chinatown	Nov. 21..	5,418
Scarlet Streak (Daugherty-Todd)	Adventure serial	Nov. 21..	ep
Range Law	Mustang western	Nov. 28..	2,000
Scandal Hunters (Alt)	Century comedy	Nov. 28..	2,000
Faint Heart (Puffy)	Fat man comedy	Nov. 28..	1,000

VITAGRAPH

			1925	
Two Shall Be Born (Novak-Harlan)	Drama			
Pampered Youth (Landis-Calhoun)	Drama	Feb.	21..	6,640
Redeeming Sin (Nazimova-Tellegen)	Drama	Jan.	31..	6,227
Heartbound (Dan Welch)	Melodrama	Feb.	14..	5,700
Tides of Passion	Drama	May	2..	6,279
School for Wives (Tearle-Holmquist)	Drama	April	11..	6,182
Baree, Son of Kazan (Stewart)	Northern drama	May	30..	6,893
Wildfire (Aileen Pringle)	Racing melo.	June	20..	6,550
Steele of the Royal Mounted	N. W. Drama	June	27..	5,700
Happy Warrior	Drama	July	18..	7,865
Ranger of the Big Pines (K. Harlan)	Forest Ranger dr.	Aug.	8..	7,032
Love Hour (H. Gordon-Fazenda)	Melodrama	Sep.	12..	7,036

WARNER BROS.

			1924	
This Woman (Rich)	Society drama	Nov.	1..	7,100
Lover of Camille (all-star)	Romantic drama	Nov.	29..	7,180
Dark Swan (Prevost-Blue-Chadwick)	Drama	Dec.	6..	6,800
			1925	
Narrow Street (D. Devore-Matt Moore)	Light comedy	Jan.	17..	6,700
Lighthouse by the Sea (Rin-Tin-Tin)	Melodrama	Jan.	10..	6,700
Lost Lady (Irene Rich)	Social drama	Feb.	7..	6,700
Recompense (Prevost Blue)	Society drama	May	2..	7,480
On Thin Ice (T. Moore-Edith Roberts)	Drama	Mar.	21..	7,046
Bridge of Sighs (Dorothy MacKaill)	Pathos dr.	Apr.	4..	6,694
My Wife and I (Rich)	Emotional drama	May	30..	
Man Without A Conscience (Louis-Rich)	Drama	June	27..	7,182
How Baxter Butted In (M. Moore-Devore)	Comedy	July	4..	6,592
Woman Hater (Chadwick-Brook)	Love drama	July	25..	6,591
Tracked in Snow Country (Rin-Tin-Tin)	North drama	Aug.	1..	7,139
Eve's lover (Rich-Lytell-Louis-Bow)	Drama	Aug.	8..	7,237
Kiss Me Again (Lubitsch prod.)	Light comedy	Aug.	15..	6,722
Limited Mail (Monte Blue)	Railroad melo.	Sep.	12..	7,144
Wife Who Wasn't Wanted (Rich)	Romantic drama	Sep	19..	6,858
His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sep.	26..	7,291
Below the Line (Rin-Tin-Tin)	Dog melodrama	Oct.	3..	6,053
Man on the Box (Syd Chaplin)	Farce-comedy	Oct.	10..	7,481
Compromise (I. Rich, C. & Brook)	Domestic drama	Nov.	7..	6,789
Red Hot Tires (Monte Blue)	Farce comedy	Nov.	7..	5,452
Bobbed Hair (Prevost-Harlan)	Comedy-melodrama	Nov.	14..	7,817
Rose of the World (P. R. Miller)	Human Interest dr.	Nov.	21..	7,506
Clash of the Wolves (Rin-Tin-Tin)	Curwood dog dr.	Nov.	28..	5,519

MISCELLANEOUS

ARTCLASS PICTURES CORP.

			1924	
Biff Bang Buddy (B. Roosevelt)	Thrill dr.	Sep.	20..	4,500
Fast and Fearless (Buffalo Bill, Jr.)	Thrill dr.	Sep.	27..	4,500
Walloping Wallace (B. Roosevelt)	Thrill western	Oct.	11..	4,700
Hard Hittin' Hamilton (Buf. Bill, Jr.)	Thrill western	Oct.	18..	5,000
			1925	
Gold and Grit (B. Roosevelt)	Thrill dr.	April	11..	4,650
Bringing Home the Bacon (Buffalo Bill)	Thrill dr.			4,650
After Six Days	Biblical spec.			10,000
Deerslayer (J. W. Kerrigan)				5,000
On the Go (Buffalo Bill, Jr.)	Western	Apr.	4..	4,825
Reckless Courage (Buddy Roosevelt)	Thrill western	May	2..	4,851
Quicker 'N Lightning (Buffalo Bill, Jr.)	Thrill drama	June	6..	5,000
Tearin' Loose (Wally Wales)	Stunt western	June	13..	5,000

ASTOR DISTRIBUTING CORPORATION

A Lover's Oath (Novarro)	Melodrama	5,845
Business of Love (Horton)	Comedy-drama	6,038
The Shining Adventure (Marmont)	Drama	5,126
The Wrongdoers (Barrymore)	Melodrama	6,424

BANNER PRODUCTIONS

			1924	
The Truth About Wives	Sherman-Hampton	Aug.	2..	5,600
The Man Without a Heart	Novak-Harlan	Aug.	2..	6,000
Those Who Judge	All star	Aug.	2..	5,700
			1925	
Daughters Who Pay	All star cast	May	30..	5,800
Wreckage (May Alison)	Drama	Sep.	5..	5,992

COLUMBIA

			1924	
Midnight Express (Hammerstein)	Railroad melo.	Dec.	6..	5,967
			1925	
After Business Hours (Hammerstein)	Domestic melo.	July	4..	5,600
Danger Signal	R.R. melodrama			5,584
Unwritten Law	Drama			5,535

Waldorf

Steppin' Out	Comedy	
Ladies of Leisure	Drama	
S. O. S. (Perils of the Sea)		
Lure of the North		
Enemy of Men	Drama	5,508

	Kind of Picture	Review	Feet
Price of Success	Society drama		5,500
Sealed Lips			
Fate of a Flirt			
Thrill Hunter			
Penalty of Jazz			

Perfection

Speed Mad	4,442
New Champion	4,470
Great Sensation	
Fight to the Finish	
Handsome Brute	

C. C. BURR

			1924	
Average Woman (Pauline Garon)	Drama	Feb.	9..	6,400
Lend Me Your Husband (Kenyon)	Drama			6,700
Youth for Sale (S. Holmquist)	Drama	Oct.	18..	6,500
The Early Bird (Hines)	Comedy	Dec.	27..	7,000
			1925	
Crackerjack (Hines)	Typical comedy	May	23..	6,700

CRANFIELD & CLARK

Let's Go Fishing	Holland—scenic	Nov. 7..	1,000

GINSBERG DISTRIBUTING CORP.

			1925	
Love Gamble (Lillian Rich)	Melodrama	July	11..	5,767
Before Midnight (Wm. Russell)	Crook melodrama	July	11..	4,89-
Big Pal (Wm. Russell)	Prize fight dr.	Oct.	24..	5,800

GOTHAM PRODUCTIONS

One of the Bravest (R. Lewis)	Fire-fighter dr.	Nov.	28..5,679

INDEPENDENT PICTURES CORP.

			1925	
Drug-Store Cowboy (F. Farnum)	Western com.-dr.	Feb.	7..	4,354
Riders of Mystery (Bill Cody)	Western	May	2..	5,000
Gambling Fool (F. Farnum)	Western	May	9..	5,000
Fighting Sheriff (Bill Cody)	Western	May	23..	5,000
Border Intrigue (F. Farnum)	Western	May	30..	5,000

LEE-BRADFORD CORP.

Pearl of Love (Leslie)	6,000
Lights of London (Wanda Hawley)	6,000
Passion's Pathway (Estelle Taylor)	6,000
Unrestrained Youth (Brandon Tynan)	6,000
Passionate Adventure (Joyce-Brook)	8,000
Way Down Upon the Swanee River	6,000
Wolfblood (M. Clayton)	6,000

MADOC SALES CORPORATION

After Marriage (M. Livingston)	Marriage drama	Nov. 21..	4,900

POST SCENICS

Holland	Scenic	Nov. 7..	1,000

RAYART

Butterfly Comedies (Gloria Joy)				
			1925	
Super Speed (Reed Howes)	Automobile com.-dr.	Feb.	7..	5,227
Geared to Go (Howes)	Drama			5,117
Right Man (Larkin)	Drama			4,571
Winning a Woman (Perrin-Hill)	Drama			4,865
Getting 'Em Right (Larkin)	Drama			4,669
Quick Change (Larkin)	Drama			
Youths Gamble (Howes)	Drama			
Double Fister (Perrin)	Drama			
Fear Fighter				
Crack O' Dawn				
Goat Getter				
Snob Buster (Reed Howes)	Action melodr.	Aug.	23..	4,970
Cyclone Cavalier (Reed Howes)	Action-romance	Sep.	26..	4,928

RED SEAL

			1925	
Evolution	Timely novelty (feature)	July	25..	4,200
Ko-Ko Nuts (Out-of-Inkwell)	Fleischer cartoon	Sep.	5..	1,000
Marvels of Motion (Issue D)	Fleischer-Novograph	Sep.	12..	1,000
My Bonnie	Ko-Ko Song Cartune	Sep.	12..	1,000
Silvery Art (special)	Skiing in Alps	Sep	19..	2,000
Lands End	Gem of the Green	Sep.	26..	1,000
Through Three Reigns	Historical	Sep.	26..	2,000
Ko-Ko on the Run	Out of Inkwell	Sep.	26..	1,000
Flirting With Death	Alps skiing	Sep.	26..	2,000
Ko-Ko Packs 'Em	Fleischer cartoon	Oct.	17..	1,000
Film Facts (Issue H)	Magazine	Oct.	17..	1,000

WM. STEINER PROD.

			1924	
On Probation (Edith Thornton)	Drama	Dec.	13..	5,000
Hidden Menace	Stunt dr.			5,000
Branded a Thief	Western			5,000
Verdict of the Desert	Western			4,745
Valley of Vanishing Men	Western			4,652
			1925	
Trouble Buster (Leo Maloney)	Western	Feb.	21..	5,000

SHORT FILMS SYNDICATE

			1925	
Thirty Years Ago	Novelty	Aug.	15..	1,000
I Remember	Pastoral	Aug.	15..	1,000
Mixing in Mexico	Bud Fisher cartoon	Oct.	17..	1,000
Invisible Revenge	Mutt & Jeff	Oct.	31..	1,000

UFA FILMS, INC.

			1925	
Siegfried (star cast)	Romantic drama	Sep.	12	9,000

WINKLER

Jail Bird	Alice cartoon	Oct. 31..	1,000

Your Equipment

Service for You—Theatre Owner—Builder—Studio—Laboratory—Exchange Executive—From Your Angle

Edited by A. Van Buren Powell

To the interest in the "Protect the Print" movement of the following folks and their willingness to co-operate is due the credit for the picture above—W. Gluck and Joe Hornstein, of Howells Cine Equipment Corp.; Frederick Watson, of Duplex Motion Picture Industries, Inc.; P. A. McGuire, Nicholas Power Company. They sure have assembled a good aggregation of the things that protect the print.

MERRY CHRISTMAS—to you, Mr. Exhibitor—to you boys in projection rooms, to you folks in the exchanges! My brothers and sisters all ask me to get them in on that!

Boys, lookit the Christmas Tree what this poor, hard-workin' Print has got up.

I got all hopped up a couple of weeks back about what a punk deal the world was givin' me and stood up in meetin' and beefed about it.

But it's about time for the poor, hard-workin' Print to horn in again, and I thought I'd like to tell you about a dream I drump the other night.

Seemed like I was laying on a nice, clean table in some exchange and there was a sweet lookin' girl rewindin' a reel by the side of me and then she picks me up and she lays me on another table alongside of the swellest splicin' block what ever I seen, and then she makes some figures about what pitcher I was a part of and then she starts in to run me through her fingers.

Oh, what a wonderful thrill! That girl tested every patch and when she come to some what wasn't made right or didn't look like they would be strong, she took that wonderful patchin' block and some cement that was so good it was like nectar to me, and she made perfect patches. Then she takes and pulls out where some of my perforations all got ripped out and she has a roll of new film of that scene which her boss, the exchange manager, has saw to it that she has got ready to hand, and she puts that new scene in.

And when she rewinds me, on a set that is so bright and so perfect and smooth that I spin like a happy top, she watches to see she ain't missed nothin'.

Seemed like I was movin', then, through space, in a strong case with others of my friends and relations, and when we'd get a bump the case would take the strain off our reels. And next I knowed I saw light again in a swell little projection room where a feller lifts me out careful, looks over my reel and puts me through one more inspection—but there ain't nothin' to be did to me!

And then I was runnin' through a projector—oh, boy! the film valve was workin' right, the tension rollers and the aperture plate and whole intermittent movement was NEW—and genuine, belongin' to the machine of which it was a part of.

Seemed like when I was all rolled up again, down in the lower magazine, that feller took me out and took me over into a room where they was a lot of boxes all Christmassy and tied up with ribbons and this feller says, "Open 'em—they're all for the hard workin' Print"—and—

I can't tell you about it. There was all sorts of parts for projectors and things to help protect the poor, hard workin' print—from the picture on the wall to the things in with the decorations on the little Christmas tree that was set up in a corner, right through all the boxes, big and little.

Oh—it was sure one SWELL dream!

Has it got to be only a dream?

Or will you buck up and gimme the welcome at the front door instead of givin' me the gate?

Protect the Print!

Gimme the benefit of projector replacements where the parts has got so wore that they pull and tear me.

Gimme the backbone that decent patches, made with holdin' cement, on the right sort of patchin' block will make sure of me havin'. Rewind me right. Ship me safe.

Gimme all the things what will let me stand up and get the people to comin' to the theatre more!

Yeah—I know I sound like a flapper coaxin' her daddy—"gimme—gimme!"

But yet, however, even notwithstanding that it is more blessed to give than to graft, I'm doin' this beggin' so's I can make your whole year happy—each and all of you—by givin' the exchange man more sales, the exhibitor more pleased quarter-shellers, the projectionist a chance to get a real rep for good screenin'.

Gimme a Merr yChristmas and I'll give you a whole year of good will and good business.

Make this a "Protect the Print" Christmas all 'round!

An Event!

LOUIS B. MAYER—a name that commands respect for ability and one that guarantees to you vital interest in what that leader in production has to say—has very kindly honored a request for an informal interview on the subject of the part that studio equipment plays in the insuring of quality in production.

YOUR EQUIPMENT is honored and you of the studios will get this red-meat, straight-to-the-point chat next week. More good things coming for you.

To Stimulate Protect-the-Print Effort

NAME THE OBJECTS in, on and around the Christmas Tree, in the picture yonder, that are going to make this such a happy season for the hard working Print. All are in plain view. Every one of you who handles prints should know all of them.

Write a letter telling what you are doing to protect the print and send the list and letter together, with your name, address and theatre, exchange or other motion picture connection, to VAN, MOVING PICTURE WORLD'S YOUR EQUIPMENT DEPARTMENT, 516 FIFTH AVENUE, NEW YORK, N. Y.

For the most accurately named list of Protect-the-Print objects with the best letter on what its writer is doing to protect the print, Moving Picture World will award the sum of Twenty-five Dollars ($25.00), allotted to YOUR EQUIPMENT department by the Chalmers Publishing Company in the effort to stimulate better prints.

For the second most accurate list with a letter as above, will be awarded a Duplex Film Patching Block, donated by Duplex Film Laboratories in the interest of the campaign for protection of the print—to make more perfect patching possible.

For the third most accurate list with letter as above, will be awarded a Rewinder Set, donated by Independent Movie Supply Company of New York, in the interest of this campaign for print protection—an important item in the rewinding of prints safely and quickly.

In the event of a tie in any of the three award classes, a similar award will be made to each of the tying contributors. While this is a series of awards arranged in an effort to promote interest in film protection rather than a prize contest, it will be well to set the date of mailing this issue of Moving Picture World as an opening date for the sending of letters and lists; and Saturday noon, January sixteenth, will be the closnig time for the acceptance for consideration of letters and lists... ..With the exception of members of the staff of Moving Picture World or of the staffs of Duplex Film Industries, Inc., or of Independent Movie Supply Company of New York, anyone is eligible to submit accuracy-testing list and protect-the-print letter.

The judges who will pass upon the accuracy of your list and decide the value of your protect-the-print work are as follows:

F. H. Richardson, editor Moving Picture World's "Better Projection" department, a man constantly boosting for print protection.

H. H. Buxbaum, Sales Manager for New York and Eastern New Jersey for Fox Film Company.

The Editor of YOUR EQUIPMENT department.

These judges will base their decision on the accuracy of your naming of protect-the-print objects in, on and around the Chirstmas Tree and upon the value of your contribution to print protection effort as stated in your letter. Spelling, grammar or correct use of English will have no bearing upon their decision.

Write your name, address and film activity plainly.

Awards will be made and their recipients named in an issue of Moving Picture World as soon as possible after the date of closing this protect-the-film campaign on January 16th.

Publix Theatres to Build Big Studio For Adequately Equipping New Presentations

A MAMMOTH STUDIO BUILDING, designed for the construction and rehearsal of elaborate stage presentations and manned by a staff which will include several of the country's foremost experts, is the ambitious and revolutionary project announced by Publix Theatres Corporation. Here will be planned and developed, under the direction of John Murray Anderson, famous Greenwich Village Follies producer, the stage productions which are to be featured in the leading houses of the nation-wide circuit of motion picture theatres operated by the new corporation.

The studio, which is to be a five-story building, 140 feet wide and 225 feet deep, will be erected on a site directly opposite the big motion picture producing studio of the Famous Players-Lasky Corporation, in Long Island City. The plans for the structure are being prepared in the office of R. E. Hall & Co., Inc., of New York, architects and engineers; immediately upon their completion and final approval contracts will be let and the work of construction will be started.

In it will be a full-sized stage with complete electrical and scenic equipment, a large paint shop and scene dock, a carpenter shop, a special audition hall, six rehearsal rooms, a music library, an orchestra rehearsal room, costume and drapery departments, property room, a picture projection theatre, ballet rehearsal rooms and the offices of the production manager, Herschel Stuart; the director of productions, John Murray Anderson; the musical director, Nathaniel W. Finston; the ballet master, Boris Petroff, and other members of the staff.

One of the special features of the studio will be a theatrical lighting equipment of the most modern type, under the supervision of a master electrician or engineer who thus will be afforded every opportunity for developing new effects in theatrical lighting, a form of visual enjoyment which the public has come unconsciously to accept as a most pleasurable feature of up-to-date motion picture theatre entertainment. Facilities will also be provided for experimentation in the field of interior design and decoration of theatres.

In the screening of films in the studio's projection room special attention will be given to short subjects, the novelty shorter films that are an important part of the program of motion picture theatres. These films, as well as feature pictures, will be musically cued by the director of music. Attention will also be given to the development of scenic, musical and dancing novelties to be associated as a unit with certain particular feature pictures and short subjects.

In the master music room will be filed the most complete music library in the world, the combined resources of some of the finest theatres in the United States. The administration of this library, together with the technical work of arrangements and orchestrations, will be under the supervision of the director of music, Nathaniel W. Finston. Mr. Finston, since the days when he served as conductor at the Rivoli Theatre in New York City, has become a nationally known figure. For some time he was the music director for the Balaban & Katz theatres in Chicago and for the past few

(Continued on next page)

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weeks he has been managing the musical presentations at the new Metropolitan Theatre in Boston.

The dancing rehearsal rooms at the studio will offer facilities for a ballet school where dancers will be developed under the direction of Boris Petroff, ballet master. Mr. Petroff also comes from the Balaban & Katz organization in Chicago, with which he served as master of the ballet.

John Murray Anderson, who will originate and direct the production under a long-term contract with Publix Theatres, first came into fame as the producer of the "Greenwich Village Follies." He was immediately recognized as a pioneer in a new field.

Herschel Stuart, who will be the production manager of the new studio, until recently has been associated with Famous Players-Lasky as theatre manager. At the invitation of Sam Katz, president of Publix Theatres, he recently came to New York from the Missouri Theatre in St. Louis, of which he was manager, to accept the new position.

Directly associated with Mr. Anderson, as designer of stage settings and costumes, will be Hermann Rosse, who occupies a position in the theatrical world hardly second to that of Mr. Anderson himself.

Carmine Vitola will be the foreman of the mechanical department, supervising the building and painting of scenery. Mr. Vitola is widely known as a scenic artist, having been identified in such capacity with the Chicago Opera, Music Box Revue and other organizations.

Denver Not Lagging—Theatre Builders Active

SEVEN lots on the corner of East Colfax avenue and Race street have been purchased by Harry E. Huffman as the last big step in the promotion of the new $300,000 Aladdin Theatre for Capitol Hill, Denver. All plans are now completed and the erection of the six-story building will be started immediately. The structure will front eighty-five feet on East Colfax. The main part of the building will be four stories high with a huge oriental tower two stories high atop it. Architects' plans indicate that it will be the most beautiful of Denvers' playhouses, and will be patterned after the Taj Mahai Temple in India. The style throughout will follow the oriental design in lines and color, including every known comfort and convenience found in the finest of modern theatres. One of the interesting innovations will be a section for those who desire to smoke during the show. This will be made possible by a special ventilating system for that section of the theatre. Harry E. Huffman, promoter, has been connected with the motion picture industry here for a number of years, he at present being the owner and manager of the Blue Bird and Bide-A-Wee Theatres, and also President of the M.P.T.O. of Colorado.

Runs a Weekly

Not snce before the war has a theatrical organization put out such a complete publication as is issued in Chicago by Lubliner & Trinz.

This is a twelve page weekly, in the general form of the tabloid newspaper, with ample illustratons, theatre talk and trade ads. It is well edited and with proper circulation scheme should be a powerful advertising aid.

Preddey Prospers

Exhibitors in the Pacific coast territory seem mighty strong for the Preddey reflector lamp. Walter G. Preddy is kept busy cooperating with the folks who plan their equipment for best screen illuminating conditions. That office at 187 Golden Gate Avenue, San Francisco, looks like the proverbial bee hive—only there's no room for drones.

The exchange or exhibitor giving patrons anything less than good prints is working to kill public interest in pictures.

Over $2,000,000 in Next 60 Days—Wow!

MICHAEL GORE, president of West Coast Theatres says they're going to spend over $2,000,000 within the next sixty days! Not just throw it around, either—but turn all those dollars into still more of the sort of theatres they've been building—the sort that get and hold the patron through expert attention to equipment.

This amount refers only to neighborhood houses and does not cover the down town theatres. The Uptown Theatre at Tenth and Western will open in six weeks costing $415,000 and seating 2,000. The Belmont at Vermont and First will cost $485,000 and 1,500. The Manchester at Manchester and Moneta will open Christmas day and will cost $300,000 and contain a seating capacity of 1,500. The Balboa at 87th and Vermont will open in four weeks seating 1,500 and representing an outlay of $280,000. The Mesa at Slauson and Mesa drive will cost $340,000 and seat 1,500 persons. In addition to these theatres the West Coast has 12 more houses under construction.

They Went to Reno But Not for Decree

EVERYBODY knows what grows in Reno —divorce decrees. Naturally when a flock of supply dealers, theatre decorators and other film folks lit out from San Francisco—there were surmises.

'Twas all right, though. They went for no divorces—but to attend the opening of Reno's Majestic Theatre in its new form. The house, which is owned by the T. & D. Jr. Circuit, and operated under the management of Frank Costello, has been transformed into one of rare beauty. The decorative work was handled by the Robert E. Powers Studios. The visitors were entertained on a lavish scale by various clubs and commercial organizations of Reno.

Protect the print—YOUR future is at stake.

KansasCityBuilding—They're Going Strong

MANY plans for new theatres in Kansas City and surrounding territory give promise of one of the most marked building booms in many years in the Western Missouri city.

An office building, housing the largest motion picture theatre in Kansas City, now is under consideration for a site at Thirteenth and Main streets. The largest house at present is the Mainstreet, with a seating capacity of 3,500. The Midland Theatres Company, which controls the site, 177x109 feet at the northeast corner of Thirteenth and Baltimore, would join this property with the northwest corner of Thirteenth and Main streets, 121x130 feet, owned by H. M. Wolff, who is interested in the Midland Company. Mr. Woyff now is in New York, but consummation of the deal is expected in a few days.

In Manhattan, Kas., the Miller Construction Company is building a new 800-seat house, which will be completed soon. The manager of the theatre has not yet been named.

At Thirty-eighth and Main streets, Kansas City, the city's finest suburban house is progressing rapidly. November 17 saw the completion of the prize contest in naming the theatre, which will be known as the Madrid, and under the management of Jack Roth.

But construction is not being confined to theatres alone. Dr. H. Zoglin of Kansas City has announced that he will erect a 2-story building with a 50foot frontage at Eighteenth and Wyandotte street—the heart of Kansas City's movie row—to house film exchanges. F. B. O. and the Exhibitors' Poster Exchange already have leased space.

As They Came Out You'd Hear Them Say—

"Everything seems to be done to make the place cozy and give you a homey feeling"—picked up at New York Rialto Theatre.

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"How-are-ya Hawaii"—See You Have a "Mainland Style" House

WHERE the grass skirt and the ukelele were bred they have wide-awake showmen. When Adam C. Baker opened the New Palace Theatre, in Hilo, he proved it, and proved it strong.

The house was planned following a visit of Mr. and Mrs. Baker, and their son, Kamakala, to the mainland, and an inspection of the leading moving picture houses in California. It includes the most advanced ideas in arrangement, construction and furnishings found in mainland houses, with such changes as were found advisable to meet climatic conditions in Hawaii.

The lobby is delightfully Hawaiian and in its appointments resembles the lanai of a summer hotel. Wicker settees and lounging chairs are scattered about, decorated with gaily colored upholstery,—with palms giving it the appearance of out of doors. The floor is finished in cement tiling of red, green and yellow, the walls are of cream and coral tint, while the ceiling is finished in flattone Caen-stone. The lights are softened with parchment shades and the entrances to the corridor have draperies in Pistachio, green and burnt orange. To the left of the lobby is the office of Mr. Baker and a vault for the storage of film.

A feature of the foyer are two inset fountains which give it a unique charm.

The auditorium of the house is of the amphitheatre type and is reached by a tunnel entrance from the foyer and by two stairways. The seating capacity is 813, with the seating area divided into five sections.

Owing to the warm climate special attention has been paid to the seating equipment and wide use has been made of cane and wicker. Most of the chairs were furnished by the Haywood-Wakefield Co. and are similar to those used in the best houses at Honolulu. The lounge chairs of wicker were made in the Islands.

The projection room equipment was furnished by the Hawaii Film Supply Company, of Honolulu, and consists of two Power 6B projectors, Power dissolver, Fulco arc controls and Hooker rewinder and cabinet.

Music is furnished by a Wurlitzer automatic instrument, but provisions have been made for the installation of an organ of the divided unit type at a later date. The orchestra pit that has been provided has ample space for a good sized orchestra.

The walls and ceiling of the theatre are finished with paneling and elaborate grill work, the latter allowing outside ventilation from both sides. Three large chandeliers form the main lighting for the auditorium. An interesting feature of the theatre is the fire escape, the first of any building on the Island of Hawaii.

Patrons pay to see perfect prints.

Make YOUR EQUIPMENT protect the print.

Middletown, Conn. to Have Capital 'Capitol'

"THE CAPITOL" is the name selected for the new theater being built in Middletown, Connecticut, by the S. and S. Amusement Corporation of that city. Miss Katherine O'Brien was awarded a gold prize for naming the theater and writing the best essay and will be the guest of honor at the opening next February. The theater is the second to be erected in Middletown within the last few years and will seat 1,600 people.

The theater will be the largst in Middlesex county. Of its seating capacity, 1,150 seats will be on the main floor. There will be a balcony but no gallery. Reed chairs will constitute the seating equipment, and will be of a type making for relaxation and ease.

The Gordon theater interests of New Haven have a part in building the theater and will in a large measure have a voice in its control although the majority interest is held by Alexander and Salvatore Saraceno.

Legitimate shows, vaudeville and motion pictures will be presented, the management has announced.

Installs Reflector Arcs

THEY know what improvements in equipment mean in East Baltimore, Md. The management of the Patterson Theatre in that thriving community has just installed Peerless Reflector Arc Lamps. They called in the live-wire co-operation of W. C. Haefle Company—and got the best.

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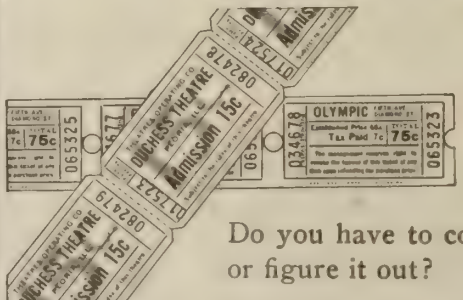

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The Theatre of To-Day

Presentations ~ Prologues ~ Music

Edited by Colby Harriman

A Second Beginning

THE year is passing but the season is in its prime. However, there is something magical in the approach of the New Year. There is a psychological effect which we unconsciously reckon with. The New Year gives us an opportunity and an excuse for another beginning. Many of us have started out on this season with high hopes, ambitious plans, and in many instances found ourselves against a stone wall of patron opposition; we have encountered certain economic obstacles—we have miscalculated in our buying of pictures—we have misjudged our ability as purveyors of entertainment. In fact we can go down the whole length and breadth of managerial litany and find reasons why we should begin again.

The New Year gives us an opportunity. It is our second breath so to speak, and it gives us time to catch up with ourselves and get down to business. During the last year, and since the opening of this new season of 1925-26 we have been privileged to sit on a sort of pinnacle and watch the activities of producers in general. Such a department as this gives us that rare privilege, as it is a meeting point of ideas; it is a junction for suggestions, and as we look back upon the entire year and as we take cognizance of the startling innovations which have marked this present season so far, we are encouraged more than ever that the presentation business will soon be one of the best businesses in the theatrical category.

Managers are realizing more and more that they must offer something more than a picture, and are busily casting in the river of ideas in the hope that they will pull out a policy that will help them to successfully compete and win for them the benefits of good business.

One of the salient features of the large theatrical combine which has just taken place is not so much the picture as its surrounding program. More attention has been focused on the stage features, and music, than on the selection of proper pictures. We are not attempting to summarize the year's business nor to analyze certain features and identify the outstanding mistakes of the year. We want to save that for next week. This is a preparatory retrospect. To successfully accomplish the things we have started out to do it will be necessary for us to believe in our own ability to accomplish these things, to hold fast the faith that the right things, the good things, the artistic things always succeed and get over. And then, after we have a grip on the situation we must take note of the faults we have made, so let us prepare to reason together, and let us not be afraid of the future days nor the shadows of a foreboding competition that may threaten to engulf us. The producers and managers who have consistently developed this presentation business are in on the ground floor. Possession is not only nine points of the law, but it's nine points in success.

Elkins to Appear at Rivoli

EDDIE ELKINS and his orchestra will be one of the permanent new attractions at the Rivoli Theatre when that house, following its closing for alterations, reopens on Christmas Day with the new policy of which the John Murray Anderson presentations will be an outstanding feature. The contract with Elkins, according to the announcement from Publix Theatres Corporation, was closed Wednesday through the William Morris Vaudeville Agency.

Elkins and his orchestra have been Night Club favorites in New York for some time. They are at present the chief attraction at a New York City club, and for several months were featured at the Club Richman. The engagement at their present club will terminate just prior to Christmas week.

The Rivoli contract calls for an orchestra of twenty-five pieces, nearly twice as many as Elkins has been conducting during his Night Club engagements.

Elkins is one of the foremost artists in his line in the country, with a tremendous local following. His appearance at the Rivoli in a new type of musical divertissement is certain to further popularize the entertainment to be provided under the new policy.

Wenger to Europe

WE are in receipt of announcement that John Wenger has been placed under contract with Famous Players-Lasky to design the sets and supervise the lighting effects for the various stage units and musical accompaniment surrounding the programs of motion pictures for the Capitol Theatre in London. Mr. Wenger will embark on this mission early in January and he is expected to take three months for the execution of his work. Mr. Wenger will introduce his new scenic ideas which have met with the metropolitan approval, and may enjoy the distinction of being the first American designer to be engaged for a European motion picture theatre.

Personalities

AMONG the interesting items which we have noted in the mail and reported through various sources, we learn that EDDIE ELKINS AND HIS ORCHESTRA, who are exponents of a policy similar to that of Paul Ash will be presented at the Rivoli Theatre during the holidays, and that Ben Bernie will undoubtedly leave the Rialto. HUGO RIESENFELD is taking a flyer into vaudeville for a limited engagement and is appearing at the New York Hippodrome with his symphony orchestra.

Simple, Effective Settings

The Utmost in Simplicity is the Keynote to a Successful Setting When Used as a Background for Singers—Trio of Novelties Arranged in Combination—May Be Used at Slight Expense By the Showman

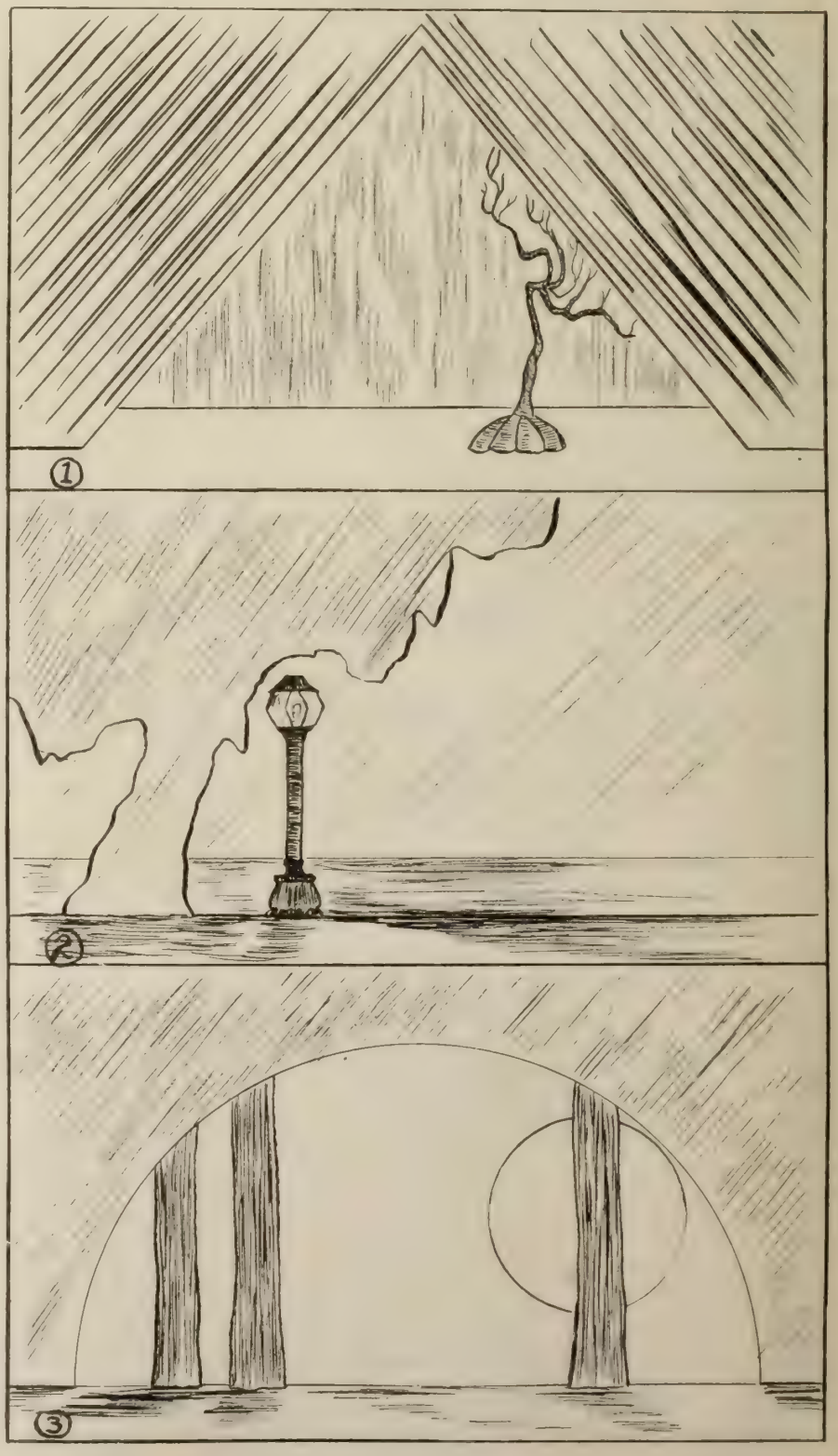
Moving Picture World Presentation—Devised by Colby Harriman

IT is not necessary to spend a great amount of money to secure effective settings. Experience has taught us that some of the best sets that get over are those which do not entail a large amount of realism in their composition. Simplicity is the keynote to a successful setting used as a background for singers in particular. The three suggestions which we are offering this week have been given a practical demonstration by us and we have found them to be sure-fire backgrounds. Naturally, lighting plays an important part in the following suggestions, and producers who use these ideas are requested to particularly take cognizance of the value of shadows in their lighting.

Fig. 1. A Patent Leather Combination. An excellent background for a singer dressed in a gown or costume of shimmering material such as a silk and satin Colonial costume or a white silk costume studded with rhinestones. The set consists of two units. The foreground of two pieces of black patent leather (oilcloth) hung on a battan and brought on an angle to the floor forming the triangular opening. White patent leather should be hung about eight feet back to serve as a backing. A constructed tree in fantastic form painted aluminum or painted white and then shellacked, mounted on an oval base, should be placed midway between the front and back drops. A green tone from olivetts should flood the white patent leather from right and left. No lighting whatsoever on the front drop. A shaft of blue light highlighting the tree with a green and amber highlighting the singer.

2. A Study in Shadows—A cut tree drop hung at the curtain line. A park or street lamp placed beside it. A scrim hung in loose folds in two with another scrim about two feet back of it and a blue sky drop back of the second scrim. Blue sky drop should be toned a very deep blue. A very dim blue should tone the lower part of the second scrim and a green tone highlighting the top of the first scrim. A green and blue shaft of light coming from the left in front of the tree highlighting the trunk. A dim orange amber lamp in the park lamp area. The scrim in the foreground should be split in two and three places to permit the characters to enter. All lamps should be down about one-half on the dimmers, no other lighting should be included. The various characters will give the appearance of coming out of the mist and reaching the street lamp area their faces will be highlight.

3. Semi-Silhouette—A cut arch drop hung at the curtain line. Three strips of fabrics fastened on the back of the drop and extending to the floor, giving the appearance of tree trunks. A blue sky drop hung back, a large orange moon box; a silhouette lamp placed back of the sky drop toning it blue. No other lighting used for the number. Characters appear in a semi-silhouette. Their features are barely visible but the effect is most striking.



Presentations at First Run Theatres

MOSQUE THEATRE
Newark, N. J.

Featured Picture: "Cobra" (First National)

Music: Irvin Talbot, musical director of the Mosque Orchestra, is presenting "Raynond" as his overture feature. Mr. Talbot has arranged a special score for a scenic entitled "The Brook," linking it in a manner to make it an orchestral feature rather than an accompaniment to a picture.

A Dresden Dream

Two characters, singer and dancer, dressed in silk Colonial costumes are posed on two white patent leather pedestals back of which a white enamelled tree is placed. Silver balloons are hung on the branches of the trees with strands of silver tinsel hanging from the twigs. The pedestals are placed right and left center. The characters and the set pieces are toned a light blue from the sides. The background is a black patent leather drop with a large rose basket medallion made of metalline cloth in various colors cut out and fastened in the center of the drop. This is toned a pink and canary with a baby spot. The singer renders "Remember" and during his action the dancer descends from her pedestal and does a pretty waltz number. The two characters return to the pedestals for the finale of "Remember."

Imperial Balalaika Ensemble

10 Balalaikans with Paul Yartin at a grand piano are placed on a bank of platforms against a silver drop which is highlighted with shafts of vari-colored spots from the sides. The orchestra is dressed in colorful Russian blouses and highlighted in orange amber from the bridge. Cut arch drop forms the opening. The orchestra presents a group of Russian folk songs and characteristic interpretation of popular selections.

MARK STRAND THEATRE
New York City

Feature Picture: "Joanna" (First National)

Overture: Excerpts from "La Forza del Destino," Verdi; "Pace Pace Mio Dio," sung by Kitty McLaughlin; Mark Strand Symphony Orchestra, conductor, Carl Edouarde.

Lighting: Magenta, flood, foots and top borders, top flood of amber covers a circular space in center of orchestra. Orchestra rail trough lights, magenta. Full blue spot on close in curtains.

Supplementing the excellent overture, the solo, "Pace Pace Mio Dio," by Miss McLaughlin was effectively staged.

The setting was a blue sky of night, visible through a jagged cut between two high rocks, which were set as though from the bottom of a cave, the opening of which was reached by climbing, shoulder high, over a rough rocky floor. Though not screened by transparency, there seemed to be a haze over all.

Lighting: Blue foots on dimmers, top borders of blue in fourth, the soloist is spotted with white.

"The Hunt"—Mark Strand Quartette, Ray Bolger and Ensemble—Against a blue toned flat, a tallyho, loaded with ensemble, in regulation red jacket and peaked cap hunting garb, with Mark Strand Quartet in front of coach, which was masked in from both sides, with velvet carry-off hangings in third. At finish of vocal numbers the quartet mounted the tally-ho and a very effective illusion was created by the driver cracking his whip over imaginary horses, as the stage goes dark and a landscape kaleidoscope is operated on the flat in fourth. There was no attempt at lighting, except flood banks from sides, with full stage on.

"In a Garden"—(a) "Serenade"—Schubert, Edward Albano, baritone. Sung in spot in front of hanging velvet. Amber foots and magenta top proscenium lights. (b) "Liebestraume"—Liszt, Mlle. Klemova, assisted by Mark Strand Ballet Corps, Anatole Bourman, ballet master.

Setting: Stage boxed, black velvet, at right and left of center a set tree made of a glittering silver metallic.

Costumes—Colonial, in varied pastel shades.

Lighting: At draw back of close in curtains, which were lighted magenta top and purple bottom, from flood there was disclosed, through a transparency, the figure dancing ballet in the flood light and overhead X-rays of white, while on the metallic trees there were a series of baby spots of different colors, magenta, green, purple, blue and canary; these are sometimes blended and at other times lighted with single colors. The solo dancing was spotted throughout.

APOLLO THEATRE
New York

Prologue to "Stella Dallas"

There is no overture to "Stella Dallas." The sounding of a gong. The house is dimmed and the orchestra plays, very softly, a kind of a theme refrain. The velvet curtain rises on a dark stage, with a transparency hung in second, the lights on stage are magenta foots with magenta and purple mixed borders, and a ma of baby spots of different colors, magenta, green, across stage in third, so constructed as to represent billowy clouds against a backing of rose colored velvet, hung in fourth, and an arch piece of the same velvet hung in front of third. Through this arch piece, atop the clouds, at a child's cradle, sits a woman. She sings the theme song, which is a kind of "mother song." At conclusion of song, the stage dims and the picture, "Stella Dallas," begins. Rothafel staged the prologue.

BROOKLYN MARK STRAND

(Program from Saturday, December 12 to Friday, December 18)

Feature Picture: "We Moderns" (First National)

On the Stage: Modern Moments Musicale, atmospheric prologue to "We Moderns," with eleven people and in special setting, twenty minutes.

Overture: "William Tell" (Rossini) by famed Mark Strand Orchestra, with electrical effects.

Xylophone solo, "Some of these Days," Harry Breuer.

"Hungarian Fantasy," piano solo, by Lilly Kovacs.

Brooklyn audiences have come to know Edward L. Hyman's prologues at the Brooklyn Mark Strand as incidents which are 100 per cent. entertainment and decided assets to the show. With Colleen Moore in "We Moderns," Hyman staged a Modern Moments Musicale, a big song, instrumental and dance offering with eleven people. Although any one of the artists in this presentation appeared to have been copied from the picture itself, there was nothing used to detract from the picture or give information about it. The general atmosphere of staging and costuming followed the film story, but there the likeness ended. The artists included five girl dancers, two male dancers, a tenor, a soprano, a saxophonist and a harmonica-guitar expert. Twenty minutes' time was given over to the presentation, in special setting, the offering being well balanced up between vocal, instrumental and dance numbers.

To his method of staging prologues Hyman traces a great measure of his success at this theatre. Among the most appreciated of the recent prologues, and ones which brought in real money, were the ones for Harold Lloyd in "The Freshman" and for Mary Pickford in "Little Annie Rooney."

RIALTO THEATRE
New York

Featured Picture: "The Splendid Crime"

For the final week of Ben Bernie and the Rialto Gang, Bernie's offering is more pretentious than ever. Burnoff and Josephine, late of "The City Chap," are the dancing soloists; Eleanor Shaler of the Greenwich Village Follies, and the Rialto Dancers contribute to the stage offerings. Bernie and the orchestra play some interesting and entertaining orchestral numbers. Nothing further ned be said of Ben's inimitable introductions and humor. Hy C. Geis at the Wurlitzer, offers a get-together novelty, "Looking for Talent." Oliver Strunk and C. Herbert MacAhan will alternate at the organ during the regular performances.

CAPITOL THEATRE
Chicago

Featured Picture: "Keeper of the Bees"

Capitol Grand Orchestra, Albert E. Short, conductor. Overture, "Mignon," Thomas. Aria by Lorna Doone Jackson.

Waltz Dreams—(a) "When I Dream of the Llast Waltz with You," Fayette Miller, Baritone; (b) "The Last Waltz"; (c) "Dream Waltz."

Leo Terry at the organ, spreading "A Little Christmas Cheer."

Loos Brothers, celebrated radio artists of Station KYW.

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F. H. Richardson

Better Projection Pays

Mighty Poor Policy and No Encouragement

EXACTLY why the policy set forth below is followed it is hard to say, but read and see what your answer to it is.

Recently, through the courtesy of the Samuel Goldwyn organization, myself and daughter viewed that splendid emotional photoplay "Stella Dallas." Of the play itself, and of its projection, save for the inevitable unsightly distortion due to projection room location, I have naught but words of praise.

The programme, distributed to the audience, however, was in one way a wee bit amusing, or would have been were it not so foolishly unjust. Examining it I found the following, all on one page, with ample space to spare:

CAST

Stephen Dallas .....Ronald Colman
Stella Dallas .....Belle Bennett
Helen Morrison .....Alice Joyce
Ed Munn .....Jean Hersholt
Laurel Dallas .....Louis Moran
Richard Grovesnor .Douglas Fairbanks, Jr.
Miss Philburn .....Vera Lewis
Mrs. Grosvenor .....Beatrix Prior

Helen Morrison's Children..... Maurice Murphy, Jack Murphy, Newton Hall

Her Children (Ten years later)..... Charles Hatten, Robert Gillette, Winston Miller

Presentation by Roxie
Clark Robinson, Art Director
Graham Haris, Musical Director
Josef Stopak, Solo Violinist
STAFF FOR MR. HOLDWYN
Abraham Lehr, General Manager
Victor M. Shapiro, Director of Publicity
A. P. Waxman, Business Manager
George F. Morley, House Manager
Technical Staff
Stewart Heisler, Cutter
Arthur Edeson, Cameraman

And that was that. You will observe that while even the "children," concerning the names of whom not one soul in the entire audience probably cared one single whoop about, were carefully set forth. The film cutter—and I will wager at least ten cents that four fifths of the audience did not even know what a "film cutter" is—had his name set forth. The name of the cameraman was there. I doubt if any other than a photographer was in any degree interested in, or cared to know, two seconds after the title was gone, what his name was.

Yes, they were all there except the studio janitor, BUT right there in that theatre were two men UPON WHOSE SKILL, KNOWLEDGE AND CARE THE ENTIRE EFFECT OF ALL THE WORK DONE BY EVERY ONE OF THOSE ACTORS, BY THE PRODUCER AND BY THE CAMERAMAN WAS ABSOLUTELY DEPENDENT, INSOFAR AS HAD TO DO WITH THAT PARTICULAR AUDIENCE.

Certainly that audience had every right to be really interested in knowing who those two men were—at least a hundred times more interested than they were in the name of the "cutter," or the cameramen, or in the name of any one in the cast except the principals. And were they named? No.

I hunted up Manager Morley—a most pleasant gentleman, and undoubtedly a capable manager, too. We had a most interesting chat during intermission. His view of the omission was that (A) There were too many names, which I met with the proposition that it was not so much the individual I desired to see given credit, as it was to see projection, upon the excellence of which so very much depended, officially recognized. Projection should be placed under the supervision of one selected man, and the statement: "Production under the supervision of John Doe" appear upon the programme. (B) Manager Morley also objected on the ground that the men themselves evidenced little interest in their business, beyond "operating a machine" and working so many hours a day—also he made the statement that they had nothing to do with it except run the machine, hence projection was purely a mechanical operation, and of small importance, so far as skill on the part of the men went.

Manager Morley did not put the matter in exactly those words, but that nevertheless was his meaning, and everything considered it was difficult to successfully controvert his argument, BECAUSE OF THE ATTITUDE OF THE AVERAGE MOTION PICTURE PROJECTIONIST.

Another thing Manager Morley said: "Why, Mr. Richardson, why should I give these men credit when they are sent here by their union? I cannot even select the men I want, but must accept what is handed me by the union."

AND IN THAT I HOLD HIM TO BE

(Continued on page 824)

Bluebook School

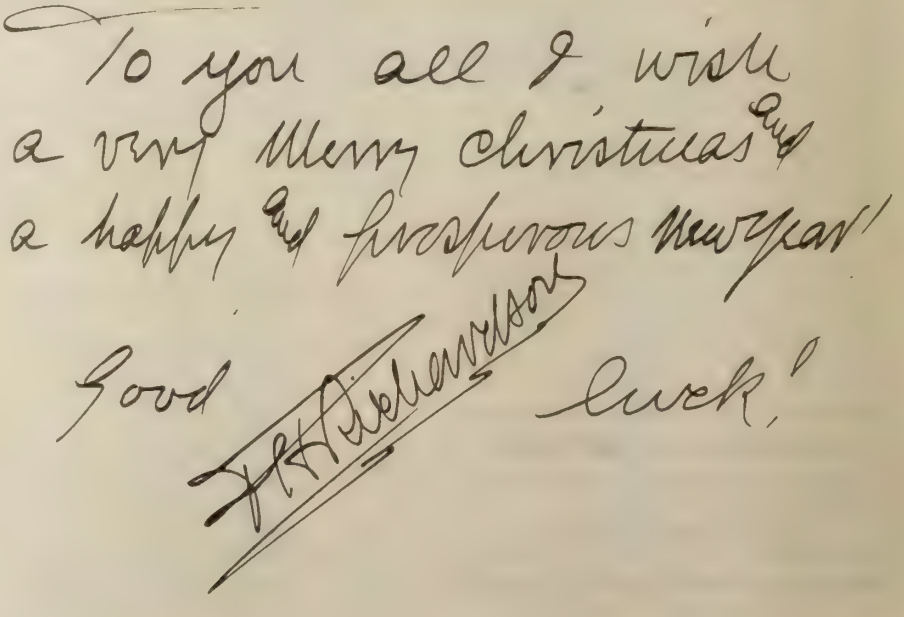
Question No. 429—Suppose the neutral fuse to be blown and the load to be unbalanced, the system being 110-220 volt Edison. Were you to connect a single 110-volt lamp between the neutral and one outside wire, on the "heavy" side, would or would not the test lamp filament glow, assuming the unbalanced amperage to represent sufficient amperage to equal the amperage capacity of the test lamp? Explain the effect of such connection.

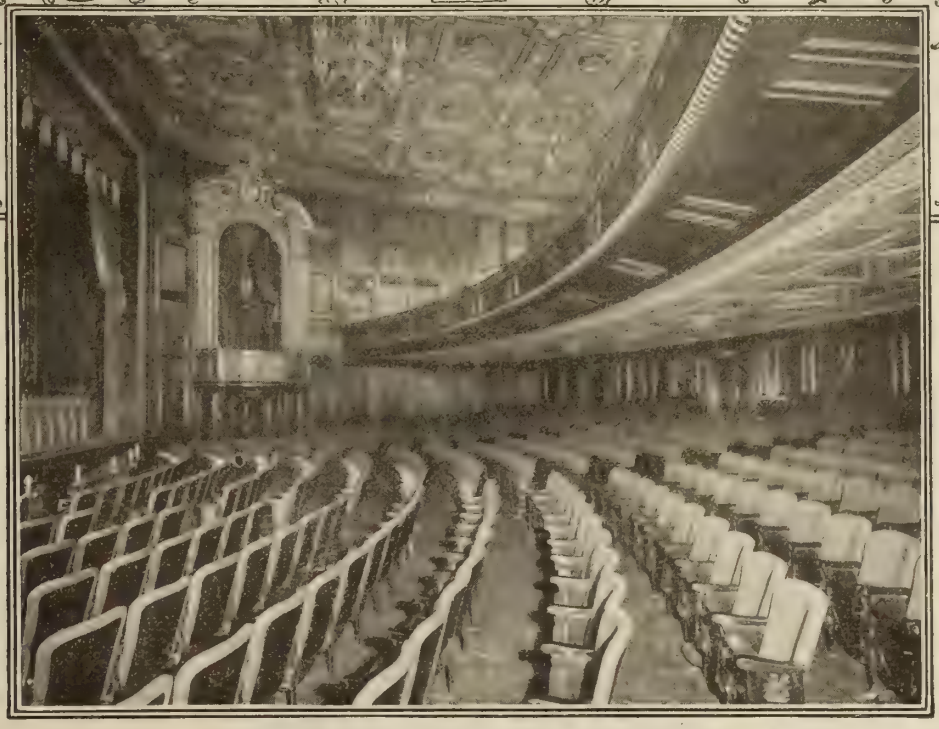
Question No. 430—Name the various types of switches commonly used in theatres.

Question No. 431—Name the various parts of a knife switch and tell us what care switches should have.

Question No. 432—What point or points are to be considered in installing knife switches?

Question No. 433—Describe the various types of knife switches.





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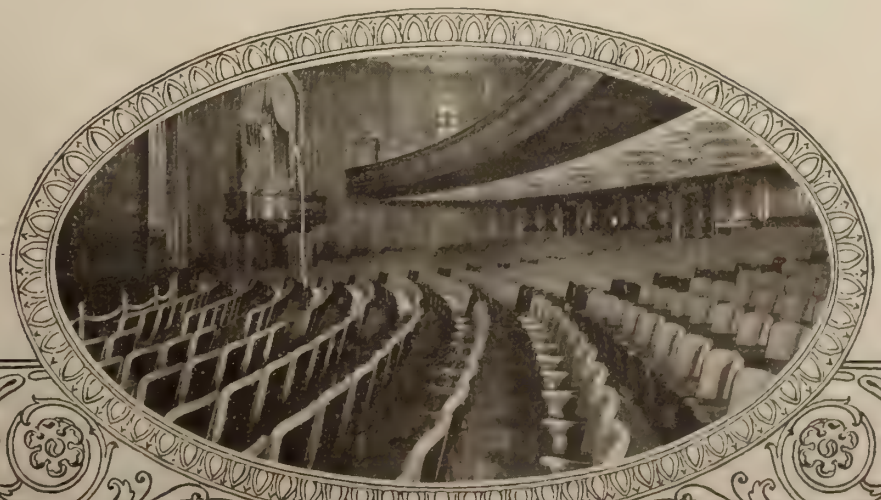

(Continued from page 822)

RIGHT. I hold, and have always held that the employer has the RIGHT to select any union man he may wish to have work for him. True there might be cases where there would be collusion as between a manger and a projectionist in the matter of wages, but that does not alter the matter of right and wrong. Moreover, handing over to union officials the right to thus place men is placing literally tremendous power in their grasp. Perhaps it will not be misused, but the fact is that it very often is. Morely is, in my opinion, perfectly right in his objection to this particular thing, though he is not to be in any manner blamed, mind you, for this expression of editorial opinion, which will probably surprise him as much as it does some of the rest of you, when he sees it in print.

Understand this clearly: There is nothing in all this designed to criticise the Samuel Goldwyn organization, which in this matter merely follows precedent—though in my opinion a very harmful and mistaken precedent. There even is no particular criticism of local 306, because it is but doing what all unions, or nearly all do, when they are powerful enough to disregard justice and right, and have their own way.

Parabolic Condenser Needed

S. R. LIME, Projectionist, Grand Theatre, Bend, wants to know:

Dear Mr. Richardson: Am confronted with two problems, the solution for which I do not find in the Bluebook. Have worked out the diagram used for finding the proper lens combination, as explained on page 199 of the Bluebook, but am unable to apply same, as it calls for a projection lens 2 3/16 inches free diameter, whereas my lenses are only 1½ inches free diameter. What I want to know is, what would be the most efficient condenser combination for the projection lenses we now have. The following is the data:

One and one-half inch free diameter Snaplite, focal length not marked. Working distance 4⅛ inches. Crater at its narrowest point (what do you mean by that?—Ed.) measures ⅜ inches. Projection distance 85 feet. Picture 12 feet. Current is taken through a two-light Westinghouse motor generator set, rated at 55 amperes at 75 volts (got that backwards, hav'nt you?—Ed.).

The other trouble is a bad heat wave in the picture, which utterly ruins it. The auditorium is about 95 feet long by 33 wide. It is heated by four steam radiators, two of which are located against the wall about fifteen feet from the front of the house. The other two are about fifteen feet from the proscenium arch. The heat seems to travel up the walls on either side, and meet in the center of the ceiling, which is only about 18 feet high. When these heat waves meet they seem to come straight down, causing the waving effect. The projection lenses are located slightly above center. There are two vents in the ceiling, one about the center; the other about half way between it and the screen. These are always open.

If your crater is ⅜ inch at its widest HORIZONTAL diameter (which is what I think you must surely mean), your projection lens working distance 4⅛ inches and your projection lens free diameter only 1½ inches, and you do not wish to get larger diameter lenses, then there is no argument. You should by all means have Cinephor condensers. Your dealer can supply them. They cost considerably more than the plano convey, but it will be money mighty well expended. You are now working very inefficiently. As a matter of fact I would prefer Cinephor to getting larger diameter projection lenses.

As to the other matter—well, I guess you've got me up a stump. Test the correctness of your heated-air-meets-and-goes-down theory by shutting off the radiators on one side for a while. If that stops the trouble, then it is pretty good evidence that you have doped the thing out right, improbable as it seems to me. Another way should be to make a smudge (audience ABSENT of course) beside the radiators and watch the course of the smoke.

If you are correct in your diagnosis, then it would seem to me the only way would be to change the location of the radiators so that they would not come opposite each other. However, Big Boy, I'm NOT a ventilation man. Projection is plenty big enough to absorb ALL my poor energies, and I just let the air currents current wherever they want to—until they interfere with projection. Then I just make the best guess I can, and let it go at that.

If what I have suggested don't help, I would suggest that you write the Stuyvesant Company, Ventilation Engineers, Boston, Massachusetts. Give them every bit of information at your command, and they will advise you. They are the best in the country. There will be no cost for advice.

Post Scriptum: Gosh. I just had a brilliant idea. I admit it! If your meet-in-the-middle-and-go-down theory is right, then maybe you could stop the trouble by placing a plank about eight or ten inches wide on the ceiling, one edge on the ceiling, so that it hangs down. Place it at an angle to the radiators, so that it will guide the current from one back and the other ahead. I should say the angle ought to be such as will place one end of the board ten feet behind the radiator at that side of the room, and about an equal distance ahead of the radiator on the other side.

Not be very pretty? Granted, but neither is a picture which wiggles and waves. Maybe it's a crazy suggestion, but—maybe not.

Wind Up Your Projector

A CLIPPING from the "Michigan Film Review"—whatever that may happen o be—prints what seems to be an editorial headed "Damaged Film." Several projectionists of that state have sent me the clipping. The editor (?) proceeds to say that "many complaints are again being made by exchange managers that exhibitors are very careless in the projection of film."

Well, well, well. So Michigan exhibitors have turned projectionist? Yes? No? I really don't believe this editor has the right dope. Oh yes, reading a bit further, the editorial (?) (1 question the editorial because I may be in error about it being one. —Ed.) says: "They attribute this to the fact that exhibitors either have poor projection equipment or careless operators."

Perhaps this means that they employ machine operators rather than projectionists, but then, too, it may mean that the exhibitors are acting as projectionists, as it says in the first place, and employ careless men to operate the theatre.—Gosh: I dunno!

However, I guess it is a case of machine operators, not withstanding the first statement that the exhibitors are "careless in their projection," because the writing goes on to say—get this; it's good: "We know of one exchange that had six brand new prints damaged in the past few weeks. The edges of the film were broken, or there were scratches right down the center. THE OPERATOR APPARENTLY HAD HIS MACHINE WOUND TOO TIGHT, OR ELSE LET THE FILM RUN THROUGH WITHOUT STOPPING IT."

Well, that's quite sufficient of that! The dumbbell who wrote that bon mot presumes to discuss matters of which he evidently knows about ten bushels less than just exactly nothing at all. "Machine wound up too tight!" Well, I guess that will hold even the "machine op'rator" for a couple of minutes.

Whoope! By golly I'll just have to read you a bit more of this particular "gem" of wisdom. Here it is: "We know that in many of the small towns, inexperienced operators are used. They know nothing about proper threading of the projector and they simply don't care, inasmuch as the film doesn't belong to them."

Huh! "Inexperienced operators are used." Use them like a (monkey) wrench or pair of boxing gloves, what? And it's just awful that they don't know anything about the "proper threading of the projector." Under such a horrible condition anything might happen! They might get the fillum in crosswise or some'thin! Might even think the projector (the writer of the article did get one term correct—wonder how it happened) was some sort of a needle, and try to thread the film through the aperture into the projection lens. Really they should be more careful out there in Michigan—and not let untamed writers write writings concerning things they apparently have not anything more than the most nebulous, foggy, hazy, blurred and badly mixed-up and out-of-focus ideas of.

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Bluebook School Answers No. 407 to 411

Question No. 407—Name the various negatives and positives of an Edison 3-wire system and explain the function of each.

The following made more or less satisfactory answer to this one. G. W. Bennewitz, Sious Falls, South Dakota; A. L. Fell, Collingswood, New Jersey, who has been playhookey; Rodney L. Clark, Lincoln, Maine; C. H. Hanover, Burlington, Iowa; F. H. Moore, Taunton, Massachusetts; G. L. Doe, Chicago, Ill.; W. C. Budge, Springfield Gardens, Long Island; T. R. Guimond, Mobile, Alabama; Chas. S. Colby, Santa Fe, New Mexico, and Dwite R. Truax, St. Paul, Minnesota.

To show how easy it is to err, I shall point out the mistake brother Fell made. He sent a drawing in which one generator is marked A and the other B. Now I have no doubt but that Fell understands the electrical action, but his answer nevertheless errs, because he says: "The upper wire, C, is the true positive of dynamo A and the lower wire, E, is the true negative of dynamo B."

This is not correct, brother Fell, though what you really meant doubtless is: The upper wire, A, is the positive wire of dynamo A, and the true positive of the SYSTEM. The lower wire, E, is the negative of dynamo B, and the true negative of the SYSTEM. Do you see the difference? The proof is that if you use current by attaching the entire load between upper wire C and the neutral, the only current flowing will be over wire C and the neutral, so that then wire C is only positive to dynamo A. If you attach exactly the same amount of load between both outside wires and the neutral, no current will flow over the neutral and wire C is then the positive wire of the system.

This, as I said, I think you certainly very well knew, but you expressed it in such a way that your answer was incorrect.

Bennewitz makes an excellent reply, as follows:

The various negatives and positives of an Edison 3-wire system are as follows: one outside wire is the true positive, and the other the true negative of the system, while the other, the neutral wire is both positive and negative. That is to say, it is negative to the true positive of the system when used to complete a circuit through the generator to which the true positive attaches, and is positive when it and the true negative of the system complete a circuit through the generator to which the true negative attaches.

Were we to connect electrical-energy-consuming devices across both "sides" of the circuit that is to say, between the true positive and neutral and the true negative and neutral—in such manner that the load would be perfectly balanced (a rare condition in practice), then current would flow from the true positive of the energy delivering device, along the true positive to and through the energy-consuming device or devices on that "side" of the system, and into the neutral, where it would flow in either direction or in both directions, depending upon how the energy-consuming devices might be located with relation to those on the other side. Thence it would pass through the energy consuming devices on the other side and into the true negative, which it would follow back to the true negative pole of the energy-delivering devices. Under this condition the electrical-consuming devices operate in series with each other, under double the voltage pressure of either electrical-delivering device singly, across the two outside wires. Under this condition (perfect load balance) there will be no current at all flowing through the neutral wire between the electrical-consuming device located nearest the electric-delivering devices, and the said electrical-delivering device, and the neutral wire might be broken at any point in that distance without in any way disturbing the operation of the system as a whole.

If, however, the load be unbalanced—more load connected between the positive and neutral than between the neutral and true negative, then there will be an amount of current returning to one of the electrical energy delivering devices over the neutral, or flowing from one of the electrical energy delivering devices out over the neutral equal to the amperage difference in the load. Which way this current will flow, and whether it will be negative or positive, depends upon whether the greatest amount of load is on the true positive or true negative side of the system.

Question No. 408—Explain just why it is that the neutral of an Edison 3-wire system is both positive and neutral.

This question is really very fully answered in Bennewitz' reply to the last question. However, Brother Budge puts the matter into a few words, thus:

Since the neutral takes the place of the positive of one of the two generators necessary to such a system, and the negative of the other and is connected, in effect, directly to the positive pole of one and the negative pole of the other, it follows that it must, upon occasion, function as positive to one generator and negative to the other, in order that the system itself work perfectly as one unit.

Not so bad, Brother Budge! Not so bad. Taken with Bennewitz' reply to question 407 it makes the thing very complete.

Question No. 409—What advantages or disadvantages does an Edison 3-wire system present?

Hanover answers well, thus:

The Edison has the advantages that (A) there is an installation and upkeep saving of one conductor or wire. In other words the 3-wire system will convey exactly the same amount of power which may be conveyed by two 2-wire circuits having the same length and size of individual wires. Put still, another way, in a 3-wire system three No. 6 wires will convey the same horsepower that two 2-wire circuits of number six wire will convey, distance of transmission being equal in both cases. (B) with the 3-wire system it is possible to use motors of two voltage, one twice that of the other. This has particular advantage when circuits are used for both light and power, since while incandescent lamps of comparatively low voltage are more economical than are those of higher voltage, motors of relatively high voltage, on the other hand, are more economical in operation than are those of lower voltage. (C) still another advantage, where alternating current is used, lies in the fact that whereas one transformer will serve a 3-wire system of given capacity, for two 2-wire circuits of equal capacity, two separate transformers would be necessary. Also there is a saving in switches, fuse blocks and fuses as between the 3-wire and two 2-wire circuits of equal capacity.

Excellent, friend Hanover. Excellent, though perhaps some other minor point might have been dug up in favor of the 3-wire, such as saving in conduit, still the reply is as I have said, excellent.

Question No. 410—Explain what is meant by a "balanced load" on a 3-wire system, and tell us how you would test for load ballance.

Fell answers this one quite fully, as follows:

In a 3-wire system the load is said to be balanced when the lamps, motors or other current consuming devices connected between the true positive and the neutral, and the neutral and true negative, consume exactly the same amount of power. Under this condition all power consuming devices operate in series, and no current at all flows over the neutral between the generator and the first power consuming device attached to it. Under this condition the neutral fuse at the power house, or at the fuse block controlling the balanced circuit, might be removed without in any way affecting its operation.

It is always possible to ascertain exactly how much the load is unbalanced by connecting an ammeter into the neutral ahead of all the load.

Doe suggests a practical test. He suggests the connection of an ammeter and adds:

It is not, however, always practicable for the projectionist, especially in the smaller towns, to connect an ammeter in for test, simply because there is either none at all, or none of sufficient capacity available.

Under this condition I would suggest: Connect a test lamp across each side, close to the main fuse block, and lay them side by side where you can watch them. Then, being all ready to clap the fuse back if there is too much unbalance, firemove the neutral fuse.

If there is no visible difference in the burning of the two lamps, you may then (if you can get hold of such fuse wire—it was plentiful enough years ago, but will perhaps not be so easy to get now) lay a one-ampere fuse wire across the neutral fuse contacts, holding it with a pair of pliers, but NOT looking at it, since if it blows while you look at it your eyes will suffer. If it does not blow after a few seconds you may be assured that the system is balanced within an ampere and a half. If it blows the intant it touches, try several of the one-ampere wires twisted together, increasing or decreasing until you find what capacity fuse blows, and that is pretty close to the unbalanced load.

I have myself done this when minus an ammeter and wanting to know the approximate condition as to balanced load. If you do it carefully you can get away with it, BUT it is not a stunt for one who works carelessly; also if the unbalance is heavy, you must NOT leave the neutral open more than the fraction of a second.

Question No. 411—Explain the effect, under various possible conditions, of an unbalanced load on an Edison 3-wire system.

Colby says:

There are several possible effects from an unbalanced load on an Edison 3-wire system. First, more load is carried by one generator than the other, which may be bad if there is just sufficient load to work both generators up to their full normal capacity, or if the unbalance is such that, regardless of that, one generator is overloaded.

Secondly, unbalance of load has a tendency to cause one of the outside wire fuses to blow before the others, because it is carrying the heaviest load of them all. Also it may cause the overloading of that fuse, while the others carry current below their normal capacity. Thirdly, it operates to give one side better protection against grounds, since one fuse carries more load than the others, hence will blow more quickly with additional load.

Fourthly, unbalance has, however, the more serious effect that in case of the blowing of the neutral fuse the lamps and motors on one side will be overloaded, perhaps to an extent which will do serious damage to motors, or burn out incandescent lamps almost instantly. It therefore follows that a well-balanced load is always desirable.

Werry good, Brother Santa Fe, werry good. And now here is an argument Brother Benewitz puts up concerning my statement (Page 498, Dec 5 issue) that he was full of prunes on his fuse-the-projection-room-main-switch-on-the-live-side argument, or words to that effect. And his argument should be good because it is written on Sioux Falls Y. M. C. A. stationery. He says:

Am taking advantage of the "maybe" in your discussion of my answer to question 395, Dec. 5 issue. It takes more than that to squelch So. Dakota. Assuming the switch be so placed that when it is open the fuses are dead, granting this to give ample protection against short circuits on the projection room side of the switch, suppose that we drop (accident) something across the switch blades, and thus cause a short. Remembering the fuses are on the dead side of the switch, certainly a fuse down on the main board or elsewhere, will let go, means the show stopped until the trouble can be remedied, which may require several minutes. True, with the fuses on the line side of the switch there still is the possibility of shorting across the fuse contacts, but we have nevertheless reduced the probability to a minimum.

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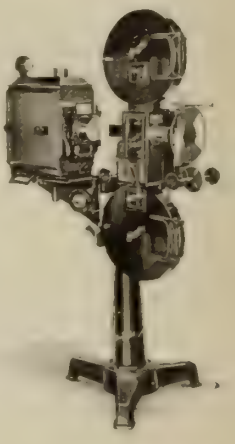

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MOVING PICTURE WORLD

VOLUME 77—NOVEMBER AND DECEMBER, 1925

Index to Photoplays

Accompanying list includes, in addition to pictures announced for release during November and December all productions on which reviews were published during this period, the date of issue containing this information being also shown. Where such reference is omitted, information will probably appear in next volume.

Serials are indexed under general title. Unless otherwise specified, all subjects listed are five-reel dramas.

Great care has been used to make this information as accurate as possible. If any errors are detected, we would appreciate having our attention called to them, so that our card index may be corrected.

If information is desired regarding any picture, either previously released or forthcoming, which is not included in this list, we will be pleased to furnish same on request.

A

After Marriage, (4,960 feet) (Margaret Livingston) (Directed by Norman Dawn) (Madoc Sales Corp.) (Review—November 21).

All Around Frying Pan (5,519 feet) (Fred Thomson) (Directed by David Kirkland) (Film Booking Offices) (Review — November 28).

Amundsen Polar Flight, The (2,683 feet) (Pathe) (Review—November 14).

Ancient Highway, The (7,506 feet) (Based on novel by James Oliver Curwood) (Jack Holt) (Directed by Irwin Willat) (Paramount) (Review—November 21).

Arizona Sweepstakes, The (5,418 feet) (Hoot Gibson) (Directed by Clifford Smith) (Universal) (Review—November 21).

B

Bachelors' Babies (2 reels) (Educational-Juvenile Comedy) (Review—December 12).

Beautiful City, The (6,466 feet) (Richard Barthelmess and Dorothy Gish) (Directed by Kenneth Webb) (First National) (Review—November 14).

Best Bad Man, The (4,893 feet) (Based on novel by Max Brand) (Tom Mix) (Directed by J. G. Blystone) (Fox) (Review—December 12).

Best People, The (5,700 feet) (From the play by David Gray and Avery Hopwood) (Directed by Sidney Olcott) (Paramount) (Review—November 7).

Beware of Your Relatives (1 reel) (Neely Edwards) (Universal-Blue Bird Comedy) (Review—November 14).

Broadway Lady, A (5,500 feet) (Evelyn Brent) (Directed by Wesley Ruggles) (F. B. O.) (Review—December 19).

Breaking Loose (2 reels) (Ben Corbett and Pee Wee Holmes) (Universal-Mustang Comedy) (Review—December 12).

Big Parade, The (12,550 feet) (John Gilbert) (Directed by King Vidor) (Metro-Goldwyn-Mayer) (Review—December 5).

Bobbed Hair (7,817 feet) (Based on novel by Twenty Popular Authors) (Marie Prevost) (Directed by Alan Crosland) (Warner Brothers) (Review—November 14).

Bonehead Age, The (1 reel) (Pathe-Aesop Fable Cartoon) (Review—December 5).

Bright Lights (6,260 feet) (Based on magazine story "A Little Bit of Broadway," by Richard Connell) (Charles Ray) (Directed by Robert Z. Leonard) (Metro-Goldwyn-Mayer) (Review — November 28).

Buster's Nightmare (2 reels) (Arthur Trimble and Pete, the Dog) (Universal-Century Comedy) (Buster Brown Series) (Review—December 26).

C

Captain Suds (2 reels) (Eddie Gordon) (Universal-Century Comedy) (Review — December 26).

Cheap Skates (2 reels) (Lige Conley) (Educational-Mermaid Comedy) (Review—December 12).

Clash of the Wolves, The (6,478 feet) (Rin-Tin-Tin) (Directed by Noel Smith) (Warner Brothers) (Review—November 28).

Classified (6,927 feet) (Based on novel by Edner Ferber) (Corinne Griffith) (Directed by Al Santell) (First National) (Review—November 14).

Cleaning Up (2 reels) (Johnny Arthur) (Educational Comedy) (Review — November 14).

Clothes Make The Pirate (8,000 feet) (Leon Errol) (Based on story by Holman Day) (Directed by Maurice Tourneur) (First National) (Review—December 12).

Cobra (6,895 feet) (Rudolph Valentino) (Based on play by Martin Brown) (Directed by Joseph Henaberry) (Paramount) (Review—December 19).

Compromise (6,789 feet) (Based on novel by Jay Gelzer) (Irene Rich) (Directed by Alan Crosland) (Warner Brothers) (Review—November 7).

Constant Simp, The (2 reels) (Alberta Vaughn) (F.B.O.—"Adventures of Mazie" Series) (Review—November 14).

Control Yourself (2 reels) (Sid Smith) (Fox Imperial Comedy) Review—November 28).

Cupid A La Carte (2 reels) (Based on story by O. Henry) (Fox-Comedy Drama) (Review—December 26).

D

Day's Outing, A (1 reel) (Pathe Cartoon "Aesop's Fables") (Review—November 28).

Desert Price, The (5,709 feet) (Buck Jones) (Based on novel by William McLeod Raines) (Directed by W. S. Van Dyke) (Fox) (Review—December 19).

E

Eagle, The (6,756 feet) (Based on novel "Dubrovsky" by Alexander Pushkin) (Rudolph Valentino) (Directed by Clarence Brown) (United Artists) (Review — November 21).

East Lynne (8,975 feet) (Based on play by Mrs. Henry Wood) (Edmund Lowe) (Directed by Emmett Flynn) (Fox) (Review—November 7).

East Are West (1 reel) (Educational-Felix, the Cat Cartoon) (Review—November 21).

Eighteen Carat (2 reels) (Edna Marian) (Universal-Century Comedy) (Review — December 5).

English Channel Swim, The (1 reel) (Pathe-Aesop Fable Cartoon) (Review—December 19).

F

Failure (2 reels) (Fox Comedy Drama) (Story by O. Henry) (Review—November 21).

Faint Heart, The (1 reel) (Charles Puffy) (Universal Comedy) (Review—November 28).

Fair But Foolish (2 reels) (Jimmie Adams) (Educational-Christie Comedy) (Review—November 21).

Felix, the Cat at the Rainbow's End (1 reel) (Educational Cartoon) (Review—December 26).

Felix, the Cat in the Cold Rush (1 reel) (Educational Cartoon) (Review—November 7).

Felix, the Cat Tries the Trades (1 reel) (Educational-Cartoon) (Review—December 5).

Fighting Dude, The (2 reels) (Lupino Lane) (Educational Comedy) (Review—December 5).

Fins and Feathers (1 reel) (Pathe-Sportlight) Review—December 26).

Flaming Flappers (2 reels) (Glenn Tryon) (Pathe-Hal Roach Comedy) (Review—December 26).

Fire Away (2 reels) (Al St. John) (Educational-Mermaid Comedy) (Review—November 7).

Flying Fool, The (2 reels) (Sid Smith) (William Fox-Imperial Comedy) (Review—December 26).

Framed (2 reels) (Lloyd Hamilton) (Educational-Comedy) (Review—November 28).

Friend of All the World (1 reel) (Red Seal-Bray Christmas Fantasy) (Review—December 26).

From Rags to Britches (2 reels) (Pathe-Mack Sennett Comedy) (Review—December 12).

G

Garden of Gethsemane, The (1 reel) (Pathe Scenic) (Review—November 28).

Go West (6,256 feet) (Buster Keaton) (Directed by Buster Keaton) (Metro-Goldwyn-Mayer) (Review—November 7).

Golden Cocoon, The (7-200 feet) (Helene Chadwick and Huntley Gordon) (Based on the novel by Ruth Cross) (Directed by Millard Webb) (Warner Brothers) (Review—December 26).

Great Open Spaces (1 reel) (Pathe-Aesop's Fable Cartoon) (Review—November 21).

Green Archer (10 Episodes) (Allen Ray and Walter Miller) (Pathe-Serial) (Review—December 5).

H

Haunted House, The (1 reel) (Pathe-Aesop's Fable Cartoon) (Review—December 12).

Happy Go Lucky (1 reel) (Neely Edwards) (Universal Comedy) (Review — December 5).

His Own Lawyer (2 reels) (Married Life of Helen and Warren Series) (William Fox-Comedy) (Review—December 26).

His People (8,943 feet) (Universal) (Review—November 14 under title of Proud Heart).

His Wooden Wedding (2 reels) (Charley Chase) (Pathe-Hal Roach Comedy) (Review—December 19).

Hogan's Alley (6,310 feet) (Monte Blue) (Directed by Roy Del Ruth) (Warner Brothers) (Review—December 5).

Hold Everything (1 reel) (Eddie Borden) Pathe-Hal Roach Comedy) (Review — December 5).

Holland (1 reel) (Post-Scenic) (Review—November 7).

Honeymoon Hotel (1 reel) (Neely Edwards) (Universal-Blue Bird Comedy) (Review—December 26).

Honor System (1 reel) (Pathe-Aesop's Fable Cartoon) (Review—November 7).

Hot Doggie (2 reels) (Walter Hiers) (Educational-Christie Comedy) (Review — November 14).

Hot Feet (1 reel) (Educational-Cameo Comedy) (Review—November 14).

Hotsy Totsy (2 reels) (Alice Day) (Pathe-Mack Sennett Comedy) (Review—December 26)

How the Camel Got Its Hump (1 reel) (F. B. O.-Bray Cartoon) (Review—November 28).

I

Irish Luck (7,008 feet) (Based on magazine story "An Imperfect Imposter," by Norman Venner) (Thomas Meighan) (Directed by Victor Heerman) (Paramount) (Review—December 5).

Iron Trail Around the World (789 feet) (Fox-Varieties) (Review—December 26).

J

Joanna (7,900 feet) (Dorothy Marshall and Jack Mulhall) (Based on newspaper serial by H. L. Gates) (Directed by Edwin Carewe) (First National) (Review—December 26).

K

Kick Me Again (1 reel) (Charles Puffy) (Universal-Comedy) (Review — November 7).

King on Main Street, The (6,224 feet) (Based on play "The King" by G. A. de Caillavet, Robert de Flers and Samuel Arene) (Adolphe Menjou) (Directed by Monte Bell) (Paramount) (Review—November 7).

Ko Ko in Toyland (1 reel) (Out of Inkwell-Christmas Cartoon) (Red Seal) (Review—December 19).

L

Lady Windermere's Fan (7,816 feet) (Based on play by Oscar Wilde) (Ronald Coleman, Irene Rich, Bert Lytell and May McAvoy) (Directed by Ernest Lubitsch) (Warner Brothers) (Review—December 12).

Laughing Ladies (2 reels) (Pathe-Hal Roach Comedy) (Review—November 28).

Leopard's Spots, The (1 reel) (F. B. O.-Bray Cartoon) (Review—December 26).

Let's Go Fishing (1 reel) (Cranfield & Clark Scenic) (Review—November 7).

Lights of Old Broadway (6,437 feet) (Based on play "Merry Wives of Gotham," by Lawrence Eyre) (Marion Davies) (Directed by Kenneth Webb) (Metro-Goldwyn-Mayer) (Review—November 14).

Lord Jim (6,702 feet) (From the novel by Joseph Conrad) (Percy Marmont) (Directed by Victor Fleming) (Paramount) (Review—November 28).

Love My Dog (1 reel) (Arthur Lake) (Universal-Comedy) (Review—December 26).

M

Magic Hour, The (1 reel) (Red Seal-Gem-Toy Fantasy) (Review—December 26).

Magical Movies (1 reel) (Educational "Dodge Podge") (Review — November 28).

Marionettes (1,200 feet) (Educational-Color Fantasy) (Review—December 5).

Masked Bride, The (5,699 feet) (Mae Murray) Directed by Christy Cabanne) (Metro-Goldwyn-Mayer) (Review — December 12).

Mazies Won't Tell (2 reels) (Alberta Vaughn) (F.B.O. "Adventures of Mazie" Series) Review—November 14).

Midnight Limited, The (5,855 feet) Gaston Glass and Wanda Hawley) (Directed by Oscar Apfel) (Rayart Pictures Corp.) (Review—December 26).

Morals for Men (6,500 feet) (Based on story, "The Love Serum," by Gouverneur Morris) (Conway Tearle and Agnes Ayres) (Directed by Bernie Hyman) (Tiffany Productions) (Review—December 5).

More Mice Than Brains (1 reel) (Pathe-Aesop's Fable Cartoon) (Review—November 21).

N

New Brooms (5,443 feet) (From play by Frank Craven) (Bessie Love) (Directed by William DeMille) (Paramount) (Review—November 14).

New Commandment, The (From Col. Frederick Palmer's novel, "Invisible Wounds") Blanche Sweet) (Directed by Howard Higgins) (First National) (Review — November 7).

Noah and His Troubles (1 reel) (Pathe-Aesop's Fable Cartoon) (Review—December 26).

No Man's Law (4,042 feet) (Bob Custer) (Directed by Del Andrews) (Film Booking Offices) (Review—November 21).

O

Oh Buster (2 reels) (Arthur Trimble and Pete, the dog) (Universal Century Comedy) (Review—November 7).

On Edge (2 reels) (Lige Conley) (Educational-Mermaid Comedy) (Review—November 21).

Old Clothes (5,915 feet) (Jackie Coogan) Directed by Eddie Cline) (Metro-Goldwyn-Mayer) (Review—November 21).

One Man Ranch (4,400 feet) (Based on magazine story by George C. Jenks) (Pete Morrison) (Directed by Joseph Franz) (Universal) (Review—December 12).

One of the Bravest (5,679 feet) (Ralph Lewis and Edward Hearn) (Directed by Frank O'Connor) (Gotham Productions) (Review—November 28).

One Wild Ride (2 reels) ("Our Gang") (Pathe-Hal Roach Comedy) (Review — December 5).

Only Thing, The (5,824 feet) (Eleanor Boardman and Conrad Nagel) (Directed by Jack Conway) (Metro-Goldwyn-Mayer) (Review—December 5).

On the Links (2 reels) (F. B. O. Standard Cinema Comedy) (Review — December 5).

Or What Have You (2 reels) (Alberta Vaughn) (F. B. O. — "Adventures of Mazie" Series) (Review—November 14).

P

Papa, Be Good (2 reels) (Glenn Tryon) (Pathe-Hal Roach Comedy) (Review — November 21).

Parisian Night, A (2 reels) (Earl Foxe) (Fox-Van Bibber Comedies) (Review—December 26).

Pathe Review No. 46 (1 reel) (Pathe- Magazine) (Review—November 21).

Pathe Review No. 47 (1 reel) (Pathe Magazine) (Review—November 21).

Pathe Review No. 48 (1 reel) (Pathe Magazine) (Review—November 28).

Pathe Review No. 49 (1 reel) (Pathe Magazine) (Review—December 5).

Pathe Review No. 50 (1 reel) (Pathe-Magazine) (Review—December 12).

Pathe Review No. 51 (1 reel) (Pathe-Magazine) (Review—December 19).

Pathe Review No. 52 (1 reel) (Pathe-Magazine) (Review—December 26).

Peaceful Riot, A (2 reels) (Slim Summerville) (F. B. O.-Blue Ribbon Comedy) Review—December 26).

Perfect Clown, The (5,700 feet) (Larry Semon) (Directed by Fred Newmayer) (Chadwick Pictures Corp.) (Review — December 26).

Peacemakers, The (2 reels) (Married Life of Helen and Warren Series) (Fox-Comedy) Review—November 7).

Peep into Siam (1 reel) (Service-Scenic) (Review—December 26).

Pike's Pique (2 reels) (Alberta Vaughn) F. B. O.—"Adventures of Mazie Series) (Review—December 26).

Proud Heart, The (8,943 feet) (Rudolph Schildkraut) (Directed by Edward Sloman) (Universal Pict. Corp.) (Review—November 14).

R

Range Law, The (2 reels) (Edmund Cobb) (Universal-Mustang Western) (Review—November 28).

Red Hot Tires (6,660 feet) (Monte Blue and Patsy Ruth Miller) (Directed by Erle C. Kenton) (Warner Brothers) (Review—November 7).

River Nile, The (1 reel) (Fox Varieties) (Review—November 28).

Road to Yesterday, The (9,980 feet) (From the play by E. J. Sutherland and Beulah Marie Dix) (Directed by Cecil DeMille) (Producers Distributing Corp.) (Review —December 12).

Rose of the World (7,506 feet) (Based on novel by Kathleen Norris) (Patsy Ruth Miller) (Directed by Harry Beaumont) (Warner Brothers) (Review—November 21).

Rustlers From Boulder Canyon (2 reels) (Edmund Cobb) (Universal-Mustang Western) (Review—November 7).

S

Sally, Irene and Mary (5,564 feet) (Based on stage play) (Constance Bennett, Joan Crawford and Sally O'Neill) (Directed by Edmund Goulding) (Metro-Goldwyn-Mayer) (Review—December 19).

Santa Claus (2 reels) (Kleinschmidt-Arctic Fantasy) (Review—December 5).

Scandal Hunters, The (2 reels) (Al Alt) (Universal-Century Comedy) (Review — November 28).

Scarlet Saint, The (6,880 feet) (Based on story "The Lady Who Played Fidele" by Gerald Beaumont) (Mary Astor) (Directed by George Archainbaud) (First National) (Review—November 21).

Scarlet Streak, The (Jack Daugherty and Lola Todd) (Universal-Serial) (Review—November 21).

Scrappin' Kid, The (4,664 feet) (Art Acord) (Directed by Clifford Smith) (Universal) Review—December 5).

Seven Keys to Baldpate (6,648 feet) (Based on play by Earl Derr Biggers) (Douglas McLean) (Directed by Fred Newmeyer) (Paramount) (Review—November 14).

Seven Sinners (6,927 feet) (Marie Prevost and Clive Brook) (Directed by Louis Milestone) (Warner Brothers) (Review —December 19).

Should Sailors Marry? (2 reels) (Clyde Cook) (Pathe-Comedy) (Review — November 7).

Simon The Jester (6,168 feet) (Based on novel by William J. Locke) (Eugene O'Brien) (Directed by George Melford) (Producers Distributing Corp.) (Review —November 28).

Skinner's Dress Suit (6,887 feet) (Reginald Denny) (based on novel by Henry Irving Dodge) (Directed by William A Seiter) (Universal-Jewel) (Review — December 26).

Slow Down (1 reel) (Cliff Bowes) (Educational Cameo Comedy) (Review—November 28).

Soapsuds Lady, The (2 reels) (Pathe-Mack Sennett Comedy) (Review—November 21).

So's Your Old Man (2 reels) (Albert Vaughn) (F. B. O.—"Adventures of Mazie" Series) Review—November 21).

Some Punkins (about 6,500 feet) (Charles Ray) (Directed by Jerome Storm) (Chadwick Pictures Corp.) (Review—December 29).

Speedy Marriage, A (2 reels) (Wanda Wiley) (Universal-Century Comedy) (Review—November 14).

Splendid Road, The (7,646 feet) (Anna Q. Nilsson, Robert Frazer and Lionel Barrymore) (Based on story by Vingie E. Roe) (Directed by Frank Lloyd) (First National) (Review—December 19).

Stage Struck (6,691 feet) (Gloria Swanson) (Directed by Alan Dawn) (Paramount) (Review—November 28).

Starvation Blues (2 reels) (Clyde Cook) Pathe-Comedy) (Review—December 12).

Stella Dallas (10,157 feet) (Based on novel by Olive Higgins Prouty) (Belle Bennett and Ronald Coleman) (Directed by Henry King) (United Artists) (Review—November 28).

Sweet and Pretty (1 reel) (Cliff Bowes) (Educational-Cameo Comedy) (Review — November 7).

T

Take Your Time (2 reels) (Ralph Graves) Pathe-Mack Sennett Comedy) (Review—November 21).

Tea For Toomey (2 reels) (Alberta Vaughn) (F. B. O.—"Adventures of Mazie" Series) (Review—December 26).

Thou Shalt Not Pass (1 reel) (Short subject Mutt and Jeff Cartoon) (Review—December 12).

Time, The Comedian (4,757 feet) (Lew Cody and Mae Busch) (Based on novel by Kate Jordan) (Directed by Robert Z. Leonard) (Metro-Goldwyn-Mayer) (Review—December 26).

Tol'able Romeo (1 reel) (Katherine Grant) (Pathe-Hal Roach Comedy) (Review — December 26).

Top Hand, The (2 reels) (Edmund Cobb) (Universal-Mustang Western) (Review —December 19).

Triple Action (4,800 feet) (Pete Morrison) (Directed by Tom Gibson) (Universal Pictures Corp.) (Review—November 7).

Two Many Bucks (2 reels) (Ben Corbett and Pee Wee Holmes) (Universal Comedy) (Review—November 14).

U

Uneasy Three, The (2 reels) (Charley Chase) Pathe-Hal Roach Comedy) (Review — November 21).

Unguarded Hour, The (6,613 feet) (Milton Sills) (Directed by Lambert Hillyer) First National) (Review—December 5).

W

Wages For Wives (6,600 feet) (Based on play by Guy Bolton) (Jacqueline Logan) (Directed by Frank Borzage) (Fox) (Review—December 5).

Walloping Wonders (1 reel) (Pathe Sportlight) (Review—November 28).

Wall Street Whiz, The (5,452 feet) (Dick Talmadge) (Directed by Jack Nelson) Film Booking Ofices) (Review—November 7).

Weak But Willing (2 reels) (Walter Hiers) Educational-Christie Comedy) (Review—December 19).

We Moderns (6,609 feet) (Based on play by Israel Zangwill) (Colleen Moore) (Directed by John Francis Dillon) (First National) (Review—December 12).

What Happened to Jones (6,700 feet) (Reginald Denny) (Based on play by George Broadhurst) (Directed by William A. Seiter) (Universal-Jewel) (Review—December 19).

What's Up (1 reel) (Educational Cameo Comedy) (Review—December 12).

When The Door Opened (6,515 feet) (Based on novel by James Oliver Curwood) (Jacqueline Logan and Walter McGrail) (Directed by Reginald Barker) (Fox) (Review — November 28).

Window Dummy, The (2 reels) (Ralph Graves) (Pathe-Mack Sennett Comedy) Review—December 12).

Woman of The World, A (6,353 feet) (Pola Negri) (Based on novel by Carl Van Vechten) (Directed by Malcolm St. Clair) (Paramount) (Review—December 26).

Wooden Shoes (1 reel) (Cranfield and Clark-Scenic) (Review—December 12).

Wyoming Wildcat, The (5,156 feet) (Tom Tyler) (Directed by Bob DeLacey) (Film Booking Offices) (December 5).

Y

Yes, Yes Barbette (2 reels) (Bobby Vernon) (Educational-Christie Comedy) Review —December 26).

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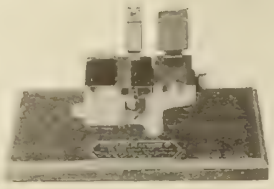

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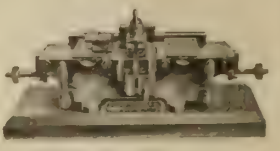

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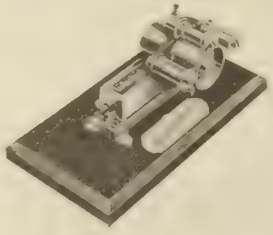

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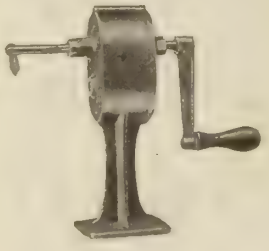

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